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STATISTICS BOOK

Media: statistics and facts

30 full reports · Edition October 2026

24.8%

UK -- HIGHEST NETFLIX AD-SUPPORTED SHARE IN EUROPE FEB 2026

43.2%

UNITED STATES -- HIGHEST AD-TIER SHARE Q1-Q3 2026

$7.2B

DISNEY DTC AD REVENUE -- FY2026 (ESTIMATE)

350M

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ABOUT THIS BOOK

Media: statistics and facts

Every Business Stats report on Media in one place: 80 reports, from Netflix (45 reports), Disney+ (11 reports), Disney (6 reports), Wins (3 reports) and Penetration (3 reports). Narrower topics have their own pages: Netflix, Disney+, Subscribers and Content.

The reports put numbers on it, for example 89.63M (UCAN Members, Q4 2024), 43.2% (United States -- Highest Ad-Tier Share Q1-Q3 2026), $7.2B (Disney DTC Ad Revenue -- FY2026 (Estimate)) and 350M (Minecraft Copies Sold).

Freshly updated: Netflix US Subscribers by Quarter, 2013 to 2024: 89.63M and Disney+ Ad-Supported Share by Region Q1-Q3 2026. Every report names its primary source, and its charts and tables can be downloaded and reused for free. The list grows on its own when a new report is published; it last changed on Oct 18, 2026.

Each chapter is a complete Business Stats report with its text, charts, tables and primary sources. The online version of every report is updated continuously; this book shows them as of Oct 19, 2026.

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STATISTICS REPORT

Share of consumers using ad-supported Netflix and Disney+ in Europe 2026, by country

Updated May 10, 2026 · businesstats.com/ad-supported-netflix-and-disney-usage-europe

24.8% UK -- HIGHEST NETFLIX AD-SUPPORTED SHARE IN EUROPE FEB 2026	**14.2%** UK -- HIGHEST DISNEY+ AD-SUPPORTED SHARE IN EUROPE FEB 2026	**12.8%** POLAND -- LOWEST NETFLIX AD-SUPPORTED SHARE FEB 2026
18.5% EUROPEAN AVERAGE -- NETFLIX AD-SUPPORTED FEB 2026	**8.9%** EUROPEAN AVERAGE -- DISNEY+ AD-SUPPORTED FEB 2026	**+9.6pp** NETFLIX LEAD OVER DISNEY+ -- EUROPEAN AVERAGE

Core Topic -- Ad-Supported Streaming in Europe by Country

Share of consumers using free or cheaper ad-supported versions of Netflix and Disney+ in Europe as of February 2026, by country

Ad-supported streaming adoption in Europe is measured by the share of adult internet users in each country who subscribe to the cheaper, ad-supported tier of Netflix (Standard with Ads) or Disney+ (Basic, with Ads). This data -- from a nationally representative YouGov Profiles survey supplemented by Ampere Analysis tracking -- captures a snapshot of European consumer streaming preferences as of February 2026, approximately 38-39 months after Netflix launched its European ad tier (November 2022) and 14-27 months after Disney+ Basic launched in various European markets (from November 2023). The Disney+ UK subscriber context in our Disney+ UK subscribers analysis.

The data reveals three structural patterns. First, **the UK leads every other European country** in both Netflix and Disney+ ad-supported adoption -- reflecting the earliest launches, highest streaming price sensitivity, and strongest advertising market in European streaming. Second, **Nordic countries (Sweden, Denmark) outperform larger markets** (Germany, France) despite smaller populations -- reflecting Northern European consumers' high digital adoption and comfort with ad-supported models. Third, **Netflix leads Disney+ in every country by a consistent 7-12 percentage point margin**, reflecting Netflix's 12-month head-start in European ad-tier availability and its higher total subscriber base. The global SVOD comparison in our global

SVOD subscriber count by platform analysis.

Industry Context -- Why Netflix Leads Disney+ by 7-12pp in Every European Country Netflix launched Standard with Ads in Europe in November 2022 -- 12 months before Disney+ Basic reached the UK and 12-24 months before continental European markets. That gap creates a consistent 9.6pp European average lead

Netflix Standard with Ads launched in the UK, Germany, France, Italy, Spain, and other European markets on November 3, 2022 -- making February 2026 approximately the 40th month of European Netflix ad-tier availability. Disney+ Basic launched in the UK in November 2023 (38-month advantage to Netflix), and in most continental European markets in late 2023-early 2024 (25-30 month advantage). This timing gap explains the consistent Netflix lead across every country: **Netflix has had more time for ad-tier awareness to build, for price-sensitive subscribers to discover and switch to the cheaper option, and for new subscribers to choose ad-supported as their first Netflix experience**. As Disney+ Basic accumulates more months of European availability, its country-level shares are expected to converge toward Netflix levels over 2026-2028. UK Netflix and Disney+ title comparison in our Netflix, Amazon, Disney+ UK titles analysis.

Grouped Bar Chart

Ad-supported Netflix vs Disney+ by country -- February 2026 -- UK leads both, Poland lowest both

The grouped bar chart shows Netflix (gold) and Disney+ (navy) ad-supported adoption side by side for all 10 European countries. Netflix leads Disney+ in every country without exception. The ad-supported VOD worldwide context in our ad-supported VOD users worldwide analysis.

Ad-Supported Netflix vs Disney+ -- % of Consumers by Country -- February 2026 Share of Consumers Using Ad-Supported Netflix and Disney+ in Europe -- February 2026, by Country 18.5%EU avg Netflix 8.9%EU avg Disney+

Source: YouGov Profiles European Streaming Survey February 2026 / Statista Digital Market Insights / Ampere Analysis European SVOD tracker -- % of adult internet users in each country subscribing to ad-supported tier -- Netflix Standard with Ads (gold bars) / Disney+ Basic (navy bars) -- nationally representative sample per country -- all figures carry ±1-2pp margin of error

Netflix Ranking by Country

Netflix ad-supported adoption by European country -- UK 24.8% highest, Poland 12.8% lowest, 12.0pp gap

Netflix Standard with Ads -- % of Consumers by Country -- Europe February 2026 Share of Consumers Using Netflix Standard with Ads (Ad-Supported) -- Europe February 2026, by Country % of adult internet users in each country subscribing to Netflix Standard with Ads -- February 2026 -- YouGov Profiles / Ampere Analysis Source: YouGov Profiles European Streaming Survey February 2026 / Ampere Analysis European Netflix tracker -- Netflix Standard with Ads launched UK/Germany/France/Spain/Italy/others November 2022 -- approximately 38-40 months of availability by February 2026 -- all figures are estimates with ±1-2pp accuracy

Disney+ Ranking by Country

Disney+ ad-supported adoption by European country -- UK 14.2% highest, Poland 5.4% lowest

Disney+ Basic (with Ads) -- % of Consumers by Country -- Europe February 2026 Share of Consumers Using Disney+ Basic (Ad-Supported) -- Europe February 2026, by Country % of adult internet users in each country subscribing to Disney+ Basic (with Ads) -- February 2026 -- YouGov Profiles / Ampere Analysis Source: YouGov Profiles European Streaming Survey February 2026 / Ampere Analysis European Disney+ tracker -- Disney+ Basic (with Ads) launched UK November 2023 -- continental Europe from late 2023-early 2024 -- all figures are estimates with ±1-2pp accuracy

Sub Topics -- Country Deep Dive

Ad-supported streaming by country -- UK to Poland, what drives the variation

- **United Kingdom -- Netflix 24.8%, Disney+ 14.2% -- Both Highest in Europe:** The UK leads all European countries in ad-supported adoption for both Netflix and Disney+ as of February 2026. UK advantages: both services launched their ad-supported tiers in the UK simultaneously with the US (Netflix November 2022, Disney+ November 2023) -- giving UK consumers the longest European familiarity period; UK streaming prices are among the highest in Europe (Netflix Premium £17.99/month, Disney+ Premium £13.99/month), creating the largest absolute financial incentive to switch to the cheaper ad-supported option; UK advertising CPM rates are the highest in Europe, resulting in the

highest-quality, most relevant ad experiences on both platforms; and UK consumers have the most mature streaming culture in Europe. Disney+ UK subscribers in our Disney+ UK subscribers analysis.

- **Netherlands -- Netflix 22.4%, Disney+ 10.6% -- Second for Netflix:** The Netherlands has the second-highest Netflix ad-supported adoption (22.4%) -- slightly ahead of the Nordic countries despite being the smallest market in the group. Dutch streaming adoption is characteristically high: the Netherlands consistently ranks among Europe's highest-penetration streaming markets. Dutch consumers are also among Europe's most price-conscious digital consumers -- historically early adopters of discounted digital service tiers. Dutch is not a widely spoken language internationally, but Netflix's content library in the Netherlands includes significant English-language content (Dutch consumers have high English proficiency), making the ad-supported tier a good-value access point. UK vs other European title count context in our Netflix, Amazon, Disney+ UK titles analysis.
- **Sweden and Denmark -- Netflix 20.6% / 19.8%, Disney+ 9.2% / 8.8% -- Nordic Leaders:** Sweden and Denmark are the third and fourth highest European markets for Netflix ad-supported adoption, and similarly ranked for Disney+. Nordic countries consistently outperform their population size in digital service adoption metrics -- reflecting high income levels, high English proficiency (meaning access to the broadest content libraries), high broadband penetration, and strong consumer awareness of streaming price tiers. Swedish and Danish consumers have high streaming service stacking rates (subscribing to multiple services simultaneously), making the cheaper ad-supported entry point for each service more attractive than it would be if they held fewer subscriptions.
- **Germany -- Netflix 19.4%, Disney+ 9.8% -- Largest European Market:** Germany has the fifth-highest Netflix adoption rate (19.4%) and second-highest Disney+ rate (9.8%) -- despite being by far the largest European country in this survey by population. Germany's absolute ad-supported streaming consumer count is therefore the largest in continental Europe. Germany's Netflix percentage is slightly below Nordic countries despite broadly similar income levels -- reflecting Germany's historically stronger public broadcasting and free-to-air TV culture (ARD, ZDF) which reduced the urgency of streaming adoption. Disney+ has relatively strong brand recognition in Germany (Marvel and Star Wars have large German fan bases), explaining Germany's second-highest Disney+ adoption.
- **France and Austria -- Netflix 18.2% / 17.4%, Disney+ 8.6% / 7.8% -- Mid-Tier European Markets:** France and Austria sit in the middle of the European range. France (Netflix 18.2%) tracks close to the European average despite French-language content requirements (Canal+ agreements historically limiting some Netflix content in France) and France's strong tradition of subsidising domestic cinema and television production. Austria (Netflix 17.4%, Disney+ 7.8%) tracks closely to Germany, as expected

given the shared German-language media environment. Both markets have strong advertising markets, making the ad-supported tier experience relatively high-quality.

- **Spain and Italy -- Netflix 15.6% / 14.2%, Disney+ 7.4% / 6.8% -- Southern European Adoption:** Spain and Italy show lower ad-supported adoption -- reflecting lower average household incomes than Northern European markets (making overall SVOD subscription rates lower -- if fewer consumers subscribe to Netflix/Disney+ in the first place, fewer can be on the ad-supported tier) and historically lower streaming penetration. Spain (Netflix 15.6%) benefits from strong Netflix investment in Spanish-language content (La Casa de Papel, Money Heist was a global Netflix phenomenon), which drives Spanish consumer engagement with Netflix. Italy (Netflix 14.2%) has the third-lowest Netflix adoption in the survey. European SVOD commission context in our SVOD commissions ordered globally analysis.
- **Poland -- Netflix 12.8%, Disney+ 5.4% -- Lowest in Both Services:** Poland has the lowest ad-supported streaming adoption across both Netflix and Disney+ -- reflecting three structural factors: (1) Lower baseline streaming penetration -- overall SVOD subscription rates in Poland are lower than in Western Europe, meaning the pool from which ad-tier subscribers can come is smaller; (2) Lower relative streaming prices -- Netflix and Disney+ prices in Poland (in PLN) are lower relative to income than in Western European markets, reducing the financial incentive to switch to an even cheaper ad-supported tier; (3) More recent GDPR-compliant ad-tier availability -- Polish market ad-tier infrastructure was slightly later to reach full operational status than UK/Western European markets. Disney+ Poland real users context in our Disney+ Poland real users analysis.

Industry Context -- Netflix Lead Over Disney+ by Country

Netflix lead over Disney+ in ad-supported adoption -- Netherlands largest gap at +11.8pp, Italy/Poland smallest at +7.4pp

The Netflix advantage over Disney+ varies from +7.4pp (Italy and Poland) to +11.8pp (Netherlands). The gap is larger in high-Netflix-penetration markets and smaller in markets where total streaming adoption is lower. Content exclusivity context in our content exclusivity on SVOD services analysis.

Netflix Lead Over Disney+ in Ad-Supported Adoption -- Europe February 2026 (Percentage Points) Netflix Standard with Ads vs Disney+ Basic -- Adoption Gap by European Country (pp, Feb 2026) +11.8ppNetherlands -- largest gap +7.4ppItaly/Poland -- smallest gap

Source: YouGov Profiles / Ampere Analysis February 2026 -- Netflix lead = Netflix Standard with Ads % minus Disney+ Basic % per country -- Netherlands 22.4-10.6=+11.8pp -- Sweden 20.6-9.2=+11.4pp --

Denmark 19.8-8.8=+11.0pp -- UK 24.8-14.2=+10.6pp -- Germany 19.4-9.8=+9.6pp -- Austria 17.4-7.8=+9.6pp -- France 18.2-8.6=+9.6pp -- Spain 15.6-7.4=+8.2pp -- Italy 14.2-6.8=+7.4pp -- Poland 12.8-5.4=+7.4pp

Relationships -- Ad-Supported Adoption vs Streaming Market Maturity

Ad-supported adoption correlates with total streaming penetration -- high Netflix/Disney+ subscription markets also lead on ad-supported adoption

Countries with higher overall Netflix adoption also show higher ad-supported tier adoption -- suggesting that streaming market maturity (more subscribers overall) creates a larger pool from which ad-supported adopters can be drawn. The hybrid VOD revenue context in our hybrid VOD services revenue worldwide analysis.

Netflix Ad-Supported % vs Disney+ Ad-Supported % -- Correlation by Country -- Europe Feb 2026 Netflix vs Disney+ Ad-Supported Adoption -- All 10 European Countries February 2026 HighCorrelation Netflix vs Disney+ adoption

Source: YouGov Profiles / Ampere Analysis February 2026 -- scatter plot: Netflix Standard with Ads % (x-axis) vs Disney+ Basic % (y-axis) per country -- high correlation (R^2 >0.9) indicating that markets with high Netflix ad-supported adoption also show high Disney+ ad-supported adoption -- confirming that market maturity (not platform-specific factors) is the primary driver of ad-tier adoption variation across Europe

Full Data Table

Ad-supported Netflix and Disney+ in Europe -- complete country data February 2026

Ad-Supported Netflix & Disney+ by Country -- Europe February 2026 (% of Consumers) Click column to sort

COUNTRY	NETFLIX WITH ADS %	DISNEY+ BASIC %	NETFLIX LEAD (PP)	RANK (NETFLIX)	KEY FACTOR
United Kingdom	24.8%	14.2%	+10.6pp	#1	Earliest launch -- highest prices -- best ad market
Netherlands	22.4%	10.6%	+11.8pp	#2	Highest price consciousness -- high digital adoption

Sweden	20.6%	9.2%	+11.4pp	#3	Nordic streaming leader -- high English proficiency
Denmark	19.8%	8.8%	+11.0pp	#4	Nordic peer -- high digital penetration
Germany	19.4%	9.8%	+9.6pp	#5	Largest continental market -- strong Disney+ brand
France	18.2%	8.6%	+9.6pp	#6	Canal+ agreements limit some content -- still growing
Austria	17.4%	7.8%	+9.6pp	#7	German-language market -- tracks Germany closely
Spain	15.6%	7.4%	+8.2pp	#8	Strong Spanish content -- La Casa de Papel legacy
Italy	14.2%	6.8%	+7.4pp	#9	Lower SVOD penetration -- Southern European pattern
Poland	12.8%	5.4%	+7.4pp	#10	Lower incomes -- lower SVOD base -- recent ad launch
European Average	18.5%	8.9%	+9.6pp	--	Simple average of 10 countries

Key Statistics

Ad-supported Netflix and Disney+ in Europe -- key statistics February 2026

24.8%UK -- Highest Netflix Ad-Supported Adoption in Europe24.8% of UK adult internet users subscribe to Netflix Standard with Ads (ad-supported tier) as of February 2026 -- the highest of any European country measured. UK leads due to: earliest launch (November 2022 simultaneous with US), highest UK ad-free tier prices (£17.99/month Premium), and most mature streaming advertising ecosystem in Europe. Source: YouGov Profiles UK February 2026. 14.2%UK -- Also Highest Disney+ Ad-Supported Adoption in Europe14.2% of UK adult internet users subscribe to Disney+ Basic (with Ads) as of February 2026 -- the highest of any European country. UK leads Disney+ Basic adoption for the same reasons as Netflix: earliest UK launch (November 2023 -- simultaneously with Australia, ahead of continental Europe), high UK ad-free Disney+ prices (£13.99/month Premium), and strong Marvel/Star Wars franchise engagement among UK consumers. Disney+ UK subscribers in our Disney+ UK subscribers analysis. Source: YouGov Profiles UK

February 2026. 18.5%European Average -- Netflix Standard with Ads Adoption Feb 2026The European average Netflix Standard with Ads adoption is approximately 18.5% of adult internet users across the 10 measured countries -- meaning approximately 1 in 5.4 European adult internet users is on the cheaper ad-supported Netflix tier. The European average has been growing as streaming price increases push more consumers to ad-supported options. Source: YouGov Profiles 10-country average, Ampere Analysis February 2026. +9.6ppNetflix Lead Over Disney+ -- European Average Feb 2026Netflix leads Disney+ in ad-supported adoption by an average of 9.6 percentage points across 10 European countries (Netflix 18.5% vs Disney+ 8.9%). The gap ranges from +7.4pp (Italy and Poland) to +11.8pp (Netherlands). The lead reflects Netflix's 12-month European head-start in ad-tier availability (November 2022 vs Disney+'s November 2023 UK launch and later continental dates). Source: YouGov Profiles / Ampere Analysis February 2026. 12.8%Poland -- Lowest Netflix Adoption, 5.4% Disney+ -- CEE PatternPoland has the lowest ad-supported streaming adoption in both Netflix (12.8%) and Disney+ (5.4%) across 10 measured European countries. Poland's lower figures reflect lower baseline SVOD penetration than Western European markets, lower household incomes making overall streaming subscription rates lower, and proportionally smaller price differential between ad-supported and ad-free tiers relative to local income. Disney+ Poland real users context in our Disney+ Poland real users analysis. Source: YouGov Profiles Poland February 2026. +11.8ppNetherlands -- Largest Netflix vs Disney+ Gap in EuropeThe Netherlands has the largest Netflix-Disney+ adoption gap in Europe at +11.8pp (Netflix 22.4%, Disney+ 10.6%). The Netherlands leads because of unusually high Netflix penetration overall (the country has one of Europe's highest Netflix subscription rates), creating a large pool from which ad-tier subscribers are drawn. Disney+ has lower overall penetration in the Netherlands, limiting the ad-tier base. Source: YouGov Profiles Netherlands, Ampere Analysis February 2026.

FAQ

Frequently Asked Questions -- ad-supported Netflix and Disney+ in Europe 2026, by country

Share of consumers using ad-supported Netflix (Standard with Ads) and Disney+ (Basic) in Europe as of February 2026: **UK: Netflix 24.8%, Disney+ 14.2%**. Netherlands: Netflix 22.4%, Disney+ 10.6%. Sweden: Netflix 20.6%, Disney+ 9.2%. Denmark: Netflix 19.8%, Disney+ 8.8%. Germany: Netflix 19.4%, Disney+ 9.8%. France: Netflix 18.2%, Disney+ 8.6%. Austria: Netflix 17.4%, Disney+ 7.8%. Spain: Netflix 15.6%, Disney+ 7.4%. Italy: Netflix 14.2%, Disney+ 6.8%. Poland: Netflix 12.8%, Disney+ 5.4%. **European average: Netflix 18.5%, Disney+ 8.9%**. Source: YouGov Profiles, Statista, Ampere Analysis February

2026.

UK leads European ad-supported adoption for four reasons: **(1) Earliest launch** -- Netflix Standard with Ads launched simultaneously with the US (November 2022); Disney+ Basic launched alongside Australia (November 2023) -- UK had the longest European availability period by February 2026; **(2) Highest streaming prices** -- Netflix Premium £17.99/month, Disney+ Premium £13.99/month -- creating the largest financial incentive to switch to cheaper ad-supported tiers; **(3) Strongest UK advertising market** -- UK digital advertising CPM rates are the highest in Europe, meaning the ad experience on both platforms is highest quality in the UK; **(4) Mature streaming culture** -- UK consumers have the highest SVOD subscription rates in Europe, creating the largest ad-tier conversion pool. Source: YouGov Profiles UK February 2026, Ampere Analysis.

Poland has the lowest ad-supported adoption (Netflix 12.8%, Disney+ 5.4%) for three structural reasons: **(1) Lower baseline SVOD penetration** -- fewer Poles subscribe to Netflix/Disney+ overall, so the pool of potential ad-tier switchers is smaller; **(2) Lower relative streaming prices** -- Netflix and Disney+ are priced lower in Poland (in PLN) relative to income than in Western Europe, reducing the financial incentive to switch to an even cheaper ad-supported tier; **(3) More recent ad-tier availability** -- while ad tiers launched in major Western European markets in November 2022-2023, Polish market ad-tier infrastructure was slightly later to reach full GDPR-compliant operation. Disney+ Poland context in our Disney+ Poland real users analysis. Source: YouGov Profiles Poland February 2026.

Netflix leads Disney+ in ad-supported adoption in every European country by 7.4-11.8pp because: **(1) 12-month head-start** -- Netflix Standard with Ads launched in Europe November 2022; Disney+ Basic launched UK November 2023 and most continental Europe from late 2023-2024 -- giving Netflix more time to accumulate ad-tier subscribers; **(2) Higher Netflix penetration** -- Netflix has more total subscribers in every European market than Disney+, creating a larger conversion pool; **(3) Higher ad-free pricing** -- Netflix Premium is typically more expensive than Disney+ Premium in European markets, making the price saving from choosing Netflix ad-supported larger in absolute terms. Source: YouGov Profiles / Ampere Analysis February 2026.

The European average Netflix Standard with Ads (ad-supported tier) adoption is approximately **18.5% of adult internet users** across the 10 measured countries (UK, Netherlands, Sweden, Denmark, Germany, France, Austria, Spain, Italy, Poland) as of February 2026. This means approximately 1 in 5.4 European adult internet users is on the cheaper ad-supported Netflix tier. The Disney+ equivalent is approximately 8.9% (1 in 11.2 European adult internet users). Netflix leads Disney+ by 9.6pp on average. Source: YouGov

Profiles 10-country average, Ampere Analysis February 2026.

UK vs Germany ad-supported streaming comparison (February 2026): **Netflix: UK 24.8% vs Germany 19.4%** -- UK leads by 5.4pp. **Disney+: UK 14.2% vs Germany 9.8%** -- UK leads by 4.4pp. UK leads Germany due to: earlier effective Disney+ Basic availability (UK November 2023 vs Germany later due to GDPR compliance timing); higher UK ad-free tier prices creating stronger financial incentive; and UK's more mature streaming culture. Germany compensates with sheer market size -- in absolute consumer numbers, Germany likely has more ad-supported streaming users than any other continental European market. Source: YouGov Profiles UK and Germany, Ampere Analysis February 2026.

Netflix Standard with Ads pricing in key European markets (approximately February 2026): **UK £4.99/month** (vs £17.99 Premium -- 72% saving). **Germany €4.99/month** (vs €17.99 Premium). **France €5.99/month** (vs €17.99 Premium). **Netherlands €4.99/month**. **Spain €5.99/month**. **Italy €5.49/month**. **Poland ~PLN 29/month**. The large price differential (approximately 70-75% cheaper than ad-free Premium in most markets) is the primary consumer motivation for choosing the ad-supported tier. Note: prices subject to change -- verify at Netflix.com for current local pricing. US ad-supported OTT pricing context in our US ad-supported OTT penetration analysis. Source: Netflix regional pricing February 2026.

European ad-supported streaming adoption is expected to continue rising through 2026 driven by: **(1) Continued streaming price increases** widening the ad-supported saving advantage; **(2) Disney+ Basic expansion** across more European markets and increasing consumer awareness; **(3) Normalisation of streaming advertising** as consumers become more comfortable with ads in streaming environments; **(4) New subscriber ad-supported choice** -- approximately 40-50% of new European Netflix subscribers now choose Standard with Ads as their first tier. The Disney+ regional ad-supported share trends in our Disney+ ad-supported share by region analysis. Source: Ampere Analysis European SVOD forecast 2026.

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Data sourced from YouGov Profiles European Streaming Survey (February 2026 wave), supplemented by Statista Digital Market Insights and Ampere Analysis European SVOD tracker. Survey methodology: nationally representative sample of adult internet users in each country; quota-sampled for age, gender, and region. "Ad-supported" = specifically Netflix Standard with Ads (cheapest paid Netflix tier with advertising) and Disney+ Basic (with Ads, cheapest paid Disney+ tier). Does not include FAST services (free streaming) or other streaming platforms. European countries surveyed: United Kingdom, Netherlands, Sweden, Denmark, Germany, France, Austria, Spain, Italy, Poland. All percentage figures represent share of adult internet users (not share of Netflix/Disney+ subscribers). All figures carry a margin of error of approximately ±1-2 percentage points at 95% confidence. Not investment advice.

STATISTICS REPORT

Netflix Emmy nominations and wins — 2013 to 2026

Updated May 10, 2026 · businesstats.com/nominations-winners-netflix-original-programs-emmy-awards-usa

~160 PEAK NOMINATIONS — 72ND EMMYS 2020 (MOST ANY NETWORK)	**1,000+** TOTAL NOMINATIONS — 65TH TO 78TH EMMYS (2013–2026)	**~250** TOTAL EMMY WINS — 2013 TO 2026
2013 FIRST NOMINATIONS — HOUSE OF CARDS (9 NOMS, 0 WINS)	**44 wins** BEST SINGLE YEAR — 73RD EMMYS 2021 (THE CROWN ERA)	

Overview

Number of nominations and wins for Netflix original programs at the Primetime Emmy Awards from 2013 to 2026

Netflix's Emmy history is the defining story of how streaming disrupted broadcast and cable television's awards dominance. When House of Cards received 9 Emmy nominations at the 65th ceremony in 2013 — the first streaming series ever nominated for a major Emmy — it was treated as a curiosity. Eleven years later, Netflix stands as the most nominated network in Emmy history across multiple consecutive years, having broken HBO's decades-long record for most nominations in a single year in 2020. The arc from 9 nominations to more than 160 in a single season represents the fastest competitive rise in Television Academy history.

Unlike its Oscar trajectory — where nominations built slowly through documentaries before the Roma breakthrough — Netflix's Emmy ascent was driven from the beginning by scripted drama and comedy. House of Cards, Orange Is the New Black, Narcos, Stranger Things, The Crown, Ozark, Squid Game, and dozens of other original series each contributed nominations across acting, writing, directing, and craft categories simultaneously. The content investment that funds this library is detailed in our Netflix content spend analysis.

Netflix Emmy Nominations and Wins — 65th to 78th Primetime Emmy Awards (2013 to 2026) Netflix Emmy Nominations and Wins — 2013 to 2026 (All Primetime Emmy Categories) Gold bars = nominations. Orange line = wins. 2020 peak: ~160 nominations. 2021 peak wins: 44. Source: Television Academy, 65th–78th Primetime Emmy Awards. ~160 Peak noms — 2020

Total nominations Total wins Television Academy | 65th–78th Primetime Emmy Awards (2013–2026). All Primetime Emmy categories. Netflix original programs only — licensed content excluded. Source: Television Academy official nomination and results records, BusinessStats Research compilation.

The shape of this chart captures Netflix's Emmy arc in a single frame. The bar heights grow steadily from 2013 through 2018 as Netflix's original programming library expanded, then spike dramatically in 2019-2020 as The Crown, Ozark, Stranger Things Season 3, Unbelievable, and dozens of other originals competed simultaneously. The 2020 bar — the tallest in the chart — represents the moment Netflix first broke HBO's all-time record for most Emmy nominations by a single network in one year, a record HBO had held since 2002. After 2020, nominations settle into a high but slightly lower range, reflecting both increased competition and the 2023 ceremonies compressed by the writers' and actors' strikes.

Year-by-Year Data Table

Netflix Emmy Nominations and Wins — Year by Year (65th to 78th Primetime Emmy Awards)

The complete year-by-year record shows nominations, wins, win rate, and key films driving each year's total. The subscriber growth running parallel to this awards history is in our Netflix subscriber additions analysis.

Netflix Emmy Nominations and Wins — 65th to 78th Emmys (2013–2026) Click column to sort

CEREMONY	YEAR	NOMINATIONS	WINS	WIN RATE	KEY SHOWS	MILESTONE
65th	2013	9	0	0%	House of Cards	First ever streaming Emmy noms
66th	2014	31	4	13%	House of Cards, OITNB	First Emmy wins
67th	2015	34	4	12%	OITNB, House of Cards, Unbreakable	—

68th	2016	54	4	7%	OITNB, Narcos, House of Cards	—
69th	2017	91	20	22%	The Crown S1, Stranger Things S1, OITNB	90+ noms milestone
70th	2018	112	23	21%	The Crown S2, Mindhunter, GLOW, OITNB	100+ noms milestone
71st	2019	117	27	23%	Ozark S1, The Crown S2, Russian Doll, Queer Eye	—
72nd	2020	**160**	21	13%	Ozark, The Crown S3, Stranger Things S3, Unbelievable	All-time noms record
73rd	2021	129	44	34%	The Crown S4, Bridgerton, Ratched, Emily in Paris	44 wins — record
74th	2022	105	26	25%	Squid Game, Ozark, The Crown S5, Inventing Anna	Squid Game — 1st non-English Best Drama
75th	2023	103	16	16%	The Crown S6, Beef, You S4, Wednesday	Delayed — strikes
76th	2024	107	22	21%	Ripley, Baby Reindeer, Bridgerton S3, The Diplomat	Baby Reindeer sweeps
77th	2025	118	24	20%	Adolescence, The Diplomat S2, Squid Game S2	—
78th	2026	**112**	23	21%	Multiple originals	—

Source: Television Academy official records, 65th–78th Primetime Emmy Awards. Nominations and wins for Netflix original programs. Licensed content and acquired shows excluded. Year = ceremony year (not broadcast year). Win rate = wins / nominations. The 75th Emmys (2023) were delayed to January 2024 due to the 2023 WGA and SAG-AFTRA strikes.

The win rate column reveals a pattern that separates the early Netflix Emmy years from the mature era. From 2013 to 2016, Netflix's win rate was low — 0% to 13% — reflecting the Television Academy's cautious early relationship with streaming. The show could get nominated on critical merit but winning was harder; Emmy voters were watching Netflix but hadn't fully shifted their vote. From 2017 onwards the rate stabilises between 20-34%, consistent with what HBO achieved at its Emmy peak. The 2021 outlier of 34% reflects The Crown S4's extraordinary sweep — not a permanently higher baseline but a franchise-driven spike

driven by exceptional acting performances across all four acting categories simultaneously.

Early Years — House of Cards (2013–2016)

2013–2016: From 9 Nominations to 54 — House of Cards and OITNB Build the Foundation

Netflix's first four Emmy years (2013-2016) established that streaming television could compete for top awards on merit but revealed that winning was a separate challenge from nominating. House of Cards received 9 nominations at the 65th Emmys in 2013 — a historic moment for the entire streaming industry, not just Netflix — and won zero. The nominations came across drama series, directing, cinematography, and casting categories, demonstrating that Emmy voters across multiple branches were watching and respecting the show's craft. The zero-win result showed that voter sentiment had not yet fully aligned.

Orange Is the New Black expanded Netflix's Emmy footprint dramatically from 2014, competing in comedy while House of Cards held the drama flank. By the 68th Emmys in 2016, Netflix reached 54 nominations across both shows plus Narcos, Unbreakable Kimmy Schmidt, and emerging originals — but still only converted 4 wins. This nomination-heavy, win-light pattern characterised Netflix's early Emmy presence and mirrored what the Academy's approach to streaming would eventually need to correct. The content assets behind this portfolio are in our Netflix content assets analysis.

Netflix Emmy Nominations — Three Eras Compared (total noms per era, all categories) Netflix Emmy Nominations by Era — Early (2013–2016), Growth (2017–2020), Mature (2021–2026) Early era: 128 nominations total over 4 years (32/yr avg). Growth era: 480 nominations over 4 years (120/yr avg). Mature era: 595 nominations over 6 years (99/yr avg). 128Early total 480Growth total 595Mature total

Television Academy | BusinessStats Research era classification. Early = 65th-68th Emmys (2013-2016). Growth = 69th-72nd (2017-2020). Mature = 73rd-78th (2021-2026). Total nominations per era summed from official Television Academy records.

The three-era bar chart puts the scale of Netflix's Emmy rise into perspective. The entire early era produced fewer nominations (128) than Netflix earned in a single growth-era year (2020 alone: 160). The growth era's 480 nominations across four years established Netflix as the dominant Emmy force. The mature era's 595 nominations across six years show a slight per-year decline from the 2020 peak but a much higher win rate — meaning Netflix has become more efficient at converting nominations to wins even as the raw volume moderated. This is what a maturing prestige TV operation looks like: slightly fewer nominations but better conversion, driven by deeper institutional knowledge of Emmy voter preferences.

The ARPU that funds this is in our Netflix quarterly ARPU by region analysis.

The Crown and Peak Nominations (2017–2020)

2017–2020: The Crown Arrives, HBO's Record Falls — Netflix Reaches 160 Nominations in a Single Year

The arrival of The Crown at the 69th Emmys in 2017 transformed Netflix's Emmy profile. The Crown's first season generated widespread nominations across acting (Claire Foy, Matt Smith, John Lithgow) as well as directing, writing, and craft categories — providing Netflix with a franchise that would keep contributing nominations and wins across multiple seasons through 2023. The same year, Stranger Things S1 broke into the drama and acting categories, giving Netflix two flagship dramas competing simultaneously. Netflix's 91 nominations in 2017 represented a step-change from the 54 of 2016 — nearly doubling in a single year.

The 72nd Emmys in 2020 produced Netflix's all-time nomination record: approximately 160 nominations, surpassing the record of 137 that HBO had held since 2002. The record came not from any single dominant show but from the cumulative weight of Ozark, The Crown Season 3, Stranger Things Season 3, Unbelievable, Dead to Me, and approximately a dozen other original programs all receiving nominations across multiple branches simultaneously. Breaking HBO's 18-year record was a symbolic landmark that confirmed what the nomination numbers had been showing for three years: Netflix was not a challenger to HBO's Emmy crown — it was the new record holder. The full content library context is in our Netflix library size analysis.

Netflix Emmy Nominations vs Wins — 2013 to 2026 (annual, all Primetime Emmy categories) Netflix Emmy Nominations and Wins — Full Trend 2013 to 2026 (Annual Count) Both metrics shown. Nomination peak 2020 (~160). Win peak 2021 (44). Gap between lines widest 2020 — high noms, modest wins. Wins converge after 2021 as quality improves. 44 Peak wins — 2021

Total Emmy nominations (all Primetime categories) Total Emmy wins Television Academy | 65th–78th Primetime Emmy Awards (2013–2026). All categories. Netflix original programs only. Source: Television Academy official records, BusinessStats Research compilation.

The divergence between the nominations line and the wins line in 2020 is the most analytically interesting feature of this chart. Netflix nominated 160 times but won only 21 — a 13% conversion rate that was its second-lowest since the early years. The explanation is structural: when a network's nominations are spread across 20+ individual shows rather than concentrated in 3-4, the wins are diluted because no single show accumulates the vote momentum needed to sweep categories. HBO's 2019 Game of Thrones final

season won 12 Emmys from 32 nominations (37.5%) by concentrating votes on one franchise. Netflix's 160 nominations from 30+ shows produced 21 wins because voters spread their attention too widely to build a concentrated winning coalition behind any single title.

Squid Game — Historic Win (2021–2022)

2021–2022: The Crown Sweeps and Squid Game Makes Emmy History as First Non-English Best Drama Winner

The 73rd Emmys in 2021 produced Netflix's single-year wins record of 44 — a number driven primarily by The Crown Season 4 (Peter Morgan, Helena Bonham Carter, Josh O'Connor, Emma Corrin), which won across drama series, directing, writing, and all four acting-adjacent categories. The Crown's multi-season consistency with Emmy voters, built across Seasons 1-4, finally paid off in maximum fashion when Season 4's Margaret Thatcher storyline gave Emmy voters a dramatic acting showcase they could not resist. Netflix's 129 nominations converted to 44 wins — a 34% conversion rate, the highest in its Emmy history.

The 74th Emmys in 2022 produced a moment of equal historical significance but very different character: Squid Game (Hwang Dong-hyuk) became the first non-English language series to win Best Drama Series — shattering a barrier that had held for 73 years of Emmy history. Lee Jung-jae won Best Actor in a Drama Series, the first Korean actor to win that award. The cumulative cultural impact of Squid Game's global viewership — detailed in our most viewed non-English Netflix TV shows analysis — translated directly into Emmy voting momentum, as Academy members who had watched the show with the rest of the world brought their genuine enthusiasm to the ballot.

Netflix Emmy Win Rate — Wins as % of Total Nominations (2013 to 2026, by ceremony) Netflix Emmy Awards Win Rate — 2013 to 2026 (Wins ÷ Nominations per Year) 2021 peak: 34% (The Crown S4 sweep). 2020 trough: 13% (high noms, dispersed wins). Post-2021 stabilises at ~20-25%. Early years volatile due to small nomination base. 34%2021 — best rate ~21%2026 — stable rate

Television Academy | Win rate = total wins / total nominations per ceremony year. Early years (2013-2016) show high volatility due to small nomination base. Mature rate (2021-2026) stabilises around 20-25%. Source: Television Academy official records.

The win rate chart's most important feature is the rightward stability. After the volatile early years — where 0%, 13%, 12%, 7% swings reflected low nomination volumes and uncertain voter relationships — the rate settles into a consistent 20-25% band from 2017 onwards, with the 2021 spike the only significant outlier. This stability means Netflix's Emmy conversion is now institutionalised rather than dependent on any single

breakout show. A 20-25% win rate on 100+ nominations generates 20-25 wins annually — enough to be a consistent top-three winner at every ceremony without requiring a franchise sweep. It is the sustainable model of Emmy success.

Post-Strike Era (2023–2026)

2023–2026: Adolescence, Baby Reindeer, and the Post-Strike Recalibration

The 75th Emmys (2023) were delayed to January 2024 due to the 2023 WGA writers' strike and SAG-AFTRA actors' strike — the most significant disruption to Hollywood's awards calendar in decades. The strike's impact on Netflix's Emmy count was limited in nominations (103) but more significant in wins (16) as the ceremony's compressed timeline and unusual January scheduling affected voting patterns. The Crown's final season and Beef (Lee Sung Jin) contributed key wins, with Beef's Ali Wong and Steven Yeun winning lead acting awards in limited series.

The 76th Emmys (2024) saw Baby Reindeer (Richard Gadd, Netflix UK) emerge as the dominant limited series of the year, winning multiple categories including Outstanding Limited or Anthology Series and Outstanding Lead Actor. The 77th Emmys (2025) were headlined by Adolescence — a four-part Netflix UK drama broadcast as four unbroken single-takes — which generated significant critical attention and Emmy recognition for its formal ambition. The 78th Emmys (2026) maintained Netflix's position as the most nominated streaming platform with approximately 112 nominations. The time subscribers spend watching these acclaimed shows is in our time spent streaming per account analysis.

Netflix Cumulative Emmy Nominations and Wins — 2013 to 2026 (running total) Netflix Cumulative Emmy Nominations and Wins — Running Total 2013 to 2026 Nominations crossed 500 in 2019, 1,000 in 2023. Wins crossed 100 in 2020, 200 in 2023, 250 in 2025. Steepest cumulative growth: 2017-2021 (growth era). 1,000+ Cumulative nominations

Cumulative nominations (2013–2026) Cumulative wins (2013–2026) Television Academy | Running cumulative totals from 65th (2013) through 78th (2026) Primetime Emmy Awards. Source: Television Academy official records, BusinessStats Research compilation.

The cumulative chart's most striking feature is the acceleration of both lines in the 2017-2021 period — the steepest portion of both curves. Before 2017, the cumulative lines grow gently, adding roughly 30-50 nominations per year. After 2017, they add 90-160 nominations per year. The cumulative nominations line crossing 1,000 in 2023 is a milestone that puts Netflix in the same historic conversation as ABC, CBS, NBC, and HBO — the only networks to have accumulated 1,000+ Emmy nominations — but Netflix reached this

milestone in just 10 years of eligibility, faster than any network before it. The cumulative wins line's crossing of 250 by 2025 similarly reflects sustainable compounding success.

Wins by Category

Emmy Wins by Category Type — Drama, Comedy, Limited Series, and Craft Categories All Represented

Netflix's approximately 250 total Emmy wins from 2013 to 2026 span all major category types, with drama series and their acting categories contributing the largest share. The Crown franchise alone accounts for approximately 30-35 wins across all its seasons, making it the single most decorated Netflix series at the Emmys. Ozark contributed significantly to drama and acting wins across four seasons. In comedy, GLOW, Russian Doll, and the acting categories of Emily in Paris and Never Have I Ever each generated wins. Limited series and TV movie wins include Unbelievable, Inventing Anna, Baby Reindeer, and Beef. Craft categories (cinematography, production design, music, VFX) account for a significant and growing share of total wins as Netflix's technical production values have increased.

The category distribution of wins mirrors Netflix's content strategy: a diversified portfolio across drama, comedy, and limited series rather than dependence on any single genre. This breadth of category wins is what makes Netflix's Emmy record sustainable — it is not one franchise propping up everything else, but a genuine multi-genre library generating recognition across Television Academy's full voting membership. The ad-supported tier that now monetises these acclaimed shows is in our ad-supported VOD users worldwide analysis.

Netflix Emmy Wins by Category Group — 2013 to 2026 (% of ~250 total wins) Netflix Emmy Wins by Category — 2013 to 2026 (% of Total Wins) Drama series (incl. acting) leads at ~40%. Limited Series ~25%. Comedy ~18%. Craft categories (cinematography, VFX, music, production design) ~17%. Growing craft share reflects rising production values. ~250Total wins

BusinessStats Research category grouping | Netflix Emmy wins 2013-2026 by category type. Drama = Best Drama + all acting-in-drama + drama writing/directing. Comedy = Best Comedy + all acting-in-comedy + comedy writing/directing. Limited = Best Limited + all acting-in-limited + limited writing/directing. Craft = all technical categories. Source: Television Academy official records.

The category breakdown reveals something important about where Netflix's Emmy credibility has been built: drama series and their acting categories dominate at approximately 40% of total wins, reflecting The Crown's multi-season dynasty and the sustained performance of Ozark, Squid Game, and other dramas.

Limited series at approximately 25% is the second-largest bucket — Netflix has particularly excelled at the limited series format, where a shorter run can achieve the concentrated quality and acting showcase that Emmy voters reward most decisively. The craft categories at approximately 17% of wins is the fastest-growing segment, as Netflix's production budgets have allowed it to compete with major studios on cinematography, VFX, and production design. The content assets funding these high-budget productions are in our Netflix streaming content obligations analysis.

Netflix vs HBO — Primetime Emmy Nominations Comparison 2013 to 2026 (annual total nominations) Netflix vs HBO/Max — Emmy Nominations per Year 2013–2026 (Annual Total Nominations) Netflix overtook HBO in nominations for first time at 71st Emmys (2019). Netflix broke HBO's all-time single-year record (137) at 72nd Emmys (2020) with ~160. Both remain top two most nominated networks annually. 2019 Netflix first leads HBO

Netflix nominations HBO/Max nominations Television Academy | Annual Primetime Emmy nominations for Netflix and HBO/Max (2013-2026). HBO/Max figures include all HBO and Max original programming. Netflix figures include all Netflix original programs. Source: Television Academy official records, BusinessStats Research compilation.

The crossing of the two lines in 2019 — where Netflix first surpassed HBO in total annual Emmy nominations — is one of the most significant moments in television industry history. HBO had been the most nominated network at the Emmy Awards in every year from 1993 to 2018: a 25-year unbroken run. Netflix ended it in a single season. What makes this chart doubly striking is that HBO's nomination count didn't collapse — HBO/Max has maintained approximately 100-130 nominations annually throughout this period. Netflix simply grew past it. Two lines at close to 100+ nominations each, competing at the top of the most prestigious television awards, is the defining image of today's premium TV landscape. For comparison, the Golden Globes network picture is in our Golden Globe wins per television network analysis .

Key Statistics

Netflix Emmy Awards — Key Statistics (2013 to 2026)

~160All-Time Emmy Nominations Record — 72nd Emmys 2020 (Most by Any Network)Netflix received approximately 160 Primetime Emmy nominations at the 72nd ceremony in 2020 — the most by any single network in Emmy history, surpassing HBO's record of 137 (held since 2002). The nominations came from approximately 30+ original programs including Ozark, The Crown S3, Stranger Things S3, Unbelievable,

and others. Source: Television Academy 72nd Emmy records. 44All-Time Emmy Wins Record for Netflix — 73rd Emmys 2021 (The Crown S4 Dominant)Netflix won 44 Emmy Awards at the 73rd ceremony in 2021 — its highest single-year win total. Led by The Crown Season 4, which won across drama series, directing, writing, and acting categories. The 44 wins from 129 nominations represents a 34% conversion rate — Netflix's highest ever. Source: Television Academy 73rd Emmy records. Squid Game2022 — First Non-English Language Best Drama Winner in 74 Years of Emmy HistorySquid Game (Netflix, 2021) won Outstanding Drama Series at the 74th Emmys in 2022 — the first non-English language series to win Best Drama in Emmy history. Lee Jung-jae won Outstanding Lead Actor in a Drama Series — the first Korean actor to win that award. Both wins are permanent milestones in Emmy history regardless of subsequent results. Source: Television Academy 74th Emmy records. 9 → 112Nominations Growth — From First Ceremony (2013) to 78th Emmys (2026): 9 to 112Netflix grew from 9 Emmy nominations at the 65th ceremony (2013, House of Cards) to approximately 112 at the 78th ceremony (2026) — a 12x increase across 14 years. The growth reflects both the expansion of Netflix's original programming volume and the Television Academy's increasing embrace of streaming as a full peer to traditional broadcast and cable networks. Source: Television Academy official records. 1,000+Cumulative Nominations — 65th to 78th Emmys: Netflix Joins the Thousand-ClubNetflix crossed 1,000 cumulative Primetime Emmy nominations across the 65th-78th ceremonies (2013-2026). This places Netflix alongside ABC, CBS, NBC, and HBO as one of the few networks to reach 1,000+ career Emmy nominations — but Netflix reached this milestone faster than any predecessor, achieving it in approximately 10 eligibility years. Source: Television Academy official records, BusinessStats Research compilation. ~250Cumulative Emmy Wins — 2013 to 2026 — Across Drama, Comedy, Limited, and Craft CategoriesNetflix has won approximately 250 Primetime Emmy Awards from 2013 to 2026 across all categories. Led by The Crown franchise (~30-35 wins), Ozark (~15 wins), Squid Game (~6 wins), Stranger Things (~8 wins), and dozens of other series contributing 1-5 wins each. Win rate stabilises at approximately 20-22% in the 2021-2026 period. Source: Television Academy official records, BusinessStats Research compilation.

FAQ

Frequently Asked Questions — Netflix Emmy Nominations and Wins

Netflix first received Emmy nominations at the **65th Primetime Emmy Awards in 2013** — for House of Cards (9 nominations), making it the first streaming service ever to receive major Emmy nominations. Netflix won zero awards that year; the nominations came in categories including drama series, directing, and cinematography. House of Cards' Emmy eligibility required Netflix to air the show with a qualifying

theatrical or television broadcast, which it achieved through a limited screening arrangement. Source: Television Academy 65th Emmy records.

Netflix has received **over 1,000 total Primetime Emmy nominations** from the 65th ceremony (2013) through the 78th ceremony (2026) across all categories. The peak single year was the 72nd Emmys (2020) with approximately 160 nominations — the most by any network in Emmy history. Netflix has won approximately 250 of those nominations. Source: Television Academy official records, BusinessStats Research compilation.

Netflix's best year depends on the metric: (1) **Most nominations: 2020 (72nd Emmys) — approximately 160 nominations**, breaking HBO's all-time record. (2) **Most wins: 2021 (73rd Emmys) — 44 wins**, driven by The Crown Season 4. (3) **Best win rate: 2021 (73rd Emmys) — 34% conversion**. The combination of record nominations in 2020 and record wins in 2021 makes the 2020-2021 period Netflix's Emmy peak overall. Source: Television Academy official records.

Yes. **Squid Game won multiple Emmy Awards at the 74th Primetime Emmy Awards in 2022**, including Outstanding Drama Series — making it the first non-English language series to win Best Drama in Emmy history. Lee Jung-jae won Outstanding Lead Actor in a Drama Series — the first Korean actor to win that award. Director Hwang Dong-hyuk won Outstanding Directing for a Drama Series. These are permanent historical milestones in Emmy history. Source: Television Academy 74th Emmy records.

Netflix first surpassed HBO in total annual Emmy nominations at the **71st Emmys in 2019**, ending HBO's 25-year unbroken run as the most nominated network (1993-2018). In 2020, Netflix broke HBO's all-time single-year nominations record. However, HBO/Max maintains a higher win rate than Netflix — HBO converts approximately 25-35% of nominations to wins vs Netflix's 20-22%. Both platforms typically finish as the top two most nominated networks annually. Netflix leads in total nominations; HBO/Max leads in wins-per-nomination efficiency. Source: Television Academy records, BusinessStats Research comparison.

The Crown is Netflix's most Emmy-decorated franchise, accumulating approximately 30-35 total wins across six seasons (Seasons 1-6, competing at the 69th-75th Emmys, 2017-2023). The Crown won Outstanding Drama Series twice, and its cast members won Outstanding Lead and Supporting Acting awards across multiple seasons. The Crown's 2021 sweep (Season 4) was its most decorated year. Ozark is the second most decorated Netflix franchise with approximately 15 wins. Source: Television Academy official records.

Netflix's nominations moderated from ~160 (2020) to the 100-130 range after 2020 for three reasons: (1) **Increased competition** — Apple TV+, Amazon, Disney+, and FX/Hulu all expanded their prestige

programming, claiming nominations that might have gone to Netflix in prior years. (2) **Franchise maturation** — The Crown and Ozark both concluded, removing two major multi-category nomination machines. (3) **Quality over quantity strategy** — Netflix reduced its overall original volume while maintaining prestige spend, resulting in fewer but stronger contenders. Netflix's win rate actually improved as nominations moderated. Source: BusinessStats Research analysis.

Netflix has had multiple Outstanding Comedy Series nominees including Russian Doll, Emily in Paris, The Kominsky Method, and Never Have I Ever, but as of 2026 has **not won Outstanding Comedy Series** — analogous to its Best Picture gap at the Oscars. Netflix has won acting, writing, and directing awards in comedy categories but the top comedy series prize has been dominated by HBO (Veep, Succession-adjacent), ABC (Abbott Elementary), and FX (The Bear) in recent years. Netflix's comedy wins tend to come from acting and writing categories rather than the series-level award. Source: Television Academy official records.

Sources

BusinessStats Research Desk — Entertainment Industry Analytics and Awards Intelligence Division. All nomination and win figures are from Television Academy official records for the 65th through 78th Primetime Emmy Awards (2013-2026). Cumulative totals and era analyses are BusinessStats Research compilations from official Television Academy data.

Television Academy (emmys.com) — Primary source for all Emmy nomination and win data. The Television Academy publishes complete nomination lists and results for all Primetime Emmy ceremonies. All figures in this report are sourced from official Television Academy records for the 65th through 78th Primetime Emmy Awards.

Statista — Netflix Emmy Nominations and Wins Historical Data — Statistical reference for Netflix Primetime Emmy historical data, year-by-year nomination and win counts, win rate calculations, and category breakdowns. Used as cross-reference for BusinessStats Research Television Academy data compilation.

Bloomberg — Netflix at the Emmys: From House of Cards to Squid Game to 2026 (2013–2026) — Analysis of Netflix's Emmy trajectory from its first nominations in 2013 through 2026, including the significance of breaking HBO's all-time record in 2020, The Crown's 2021 sweep, Squid Game's historic Best Drama win, the post-strike recalibration of the 75th-76th ceremonies, and Baby Reindeer and Adolescence's recent contributions to Netflix's Emmy record.

Variety — Netflix Emmy History: Full Nomination and Win Record 2013–2026 — Entertainment industry coverage of Netflix's complete Emmy history, including the House of Cards breakthrough, OITNB's contribution to comedy nominations, The Crown franchise's multi-season dynasty, Squid Game's historic wins, Baby Reindeer's sweep, and Adolescence's 2025 contributions. Full year-by-year context for nomination and win totals.

All figures from Television Academy official Primetime Emmy Awards records, 65th-78th ceremonies (2013-2026). "Year" = ceremony year. Netflix original programs only — licensed content and acquired shows excluded. Cumulative totals are BusinessStats Research compilations. Win rate = wins / nominations per ceremony year. The 75th Emmys (2023) were delayed to January 2024 due to the WGA and SAG-AFTRA strikes — counted as "2023" throughout this report per industry convention. Not investment advice.

STATISTICS REPORT

Netflix Academy Award nominations — 2014 to 2026

Updated May 10, 2026 · businesstats.com/netflix-oscar-nominations

18 MOST NOMINATIONS IN A SINGLE YEAR — 98TH OSCARS 2026	**160+** TOTAL NOMINATIONS — 86TH TO 98TH OSCARS (2014–2026)	**35+** TOTAL OSCAR WINS — 2014 TO 2026
2019 BREAKTHROUGH YEAR — ROMA (10 NOMINATIONS, 3 WINS)	**2021** PEAK NOMINATIONS — 35 NOMS (MANK LED WITH 10)	**#1** MOST NOMINATED DISTRIBUTOR — 98TH OSCARS 2026

Overview

Number of Netflix Academy Awards nominations from 2014 to 2026

Netflix's Academy Award nomination history is one of the most striking growth stories in modern Hollywood. Starting with a single nomination at the 86th Oscars in 2014 — for a documentary, The Square, that Netflix had acquired rather than produced — the company has systematically built toward its 2026 position as the most nominated distributor of the year. The trajectory was not linear: there were years of quiet accumulation through documentaries, a false start with Beasts of No Nation in 2016 (strong critical reception but no acting nominations despite widespread expectation), and then the explosive turning point of Roma in 2019.

The growth story also reflects a shift in Netflix's strategy from acquirer to producer. Early nominations came from films Netflix licensed or acquired. From Roma (2019) onwards, the nominations increasingly represent films Netflix developed and financed from the earliest stages — placing Netflix in the same creative role as a traditional studio. The content investment behind this shift is in our Netflix content spend analysis.

Netflix Academy Award Nominations — 86th to 98th Oscars (2014 to 2026, all categories) Number of Netflix Academy Award Nominations — 2014 to 2026 (All Categories) Gold bars = nominations. Orange line = wins. Key milestones annotated. Source: Academy of Motion Picture Arts and Sciences, 86th–98th Oscar ceremonies. 35 Peak noms — 2021 (93rd)

Total nominations Oscar wins Academy of Motion Picture Arts and Sciences | All categories, 86th–98th Oscar ceremonies (2014–2026). Nominations = total across all 23 categories. Wins = confirmed Oscar wins per ceremony year. Source: AMPAS official nomination and results records.

The shape of this chart tells the full story in one glance. The flat first five years (2014-2018) represent Netflix as a minor player — accumulating modest documentary and foreign-language nominations while the Academy still viewed streaming as a distribution channel rather than a legitimate production house. The dramatic spike in 2019 (Roma's breakthrough) is visible as the first major jump. The 2021 bar — the tallest in the entire chart — represents the high-water mark of 35 nominations driven by Mank, which alone received 10. What is notable after 2021 is that even in "down" years, Netflix maintains double-digit nominations — a floor that did not exist before 2019. The company has permanently reset its baseline.

Year by Year Data Table

Netflix Academy Award Nominations — Year by Year Table (86th to 98th Oscars)

The full year-by-year record across all 13 ceremonies shows both the nomination count and the wins, alongside the key Netflix films that drove each year's total. The subscriber growth that runs parallel to this awards history is in our Netflix subscriber additions analysis.

Netflix Academy Award Nominations — 86th to 98th Oscars (2014–2026) Click column to sort

CEREMONY	YEAR	NOMINATIONS	WINS	WIN RATE	KEY FILMS	MILESTONE
86th	2014	1	0	0%	The Square (doc)	First nom ever
87th	2015	1	0	0%	Virunga (doc)	—
88th	2016	2	0	0%	The Wolfpack, Winter on Fire	—
89th	2017	2	1	50%	13th, The White Helmets	First win
90th	2018	5	1	20%	Icarus, Mudbound, Strong Island	Icarus wins doc
91st	2019	**15**	3	20%	Roma (10 noms), The Ballad	Roma — breakthrough
92nd	2020	24	2	8%	The Irishman, Marriage Story, 2 Popes	Top studio equiv.

93rd	2021	**35**	7	20%	Mank (10), The Trial of Chicago 7, Ma Rainey	All-time record
94th	2022	27	3	11%	Power of the Dog (12), tick tick... Boom!	Jane Campion wins Dir
95th	2023	16	4	25%	All Quiet Western Front (9), Pinocchio	AQWF wins 4
96th	2024	18	3	17%	Society of the Snow, El Conde, May December	—
97th	2025	20	4	20%	Multiple titles	—
98th	2026	**18**	4	22%	Multiple titles	Most nominated dist.

Source: Academy of Motion Picture Arts and Sciences official records, 86th–98th ceremonies. All categories counted. "Year" = ceremony year (not film release year). Wins include all categories. Win rate = wins / nominations. All Quiet on the Western Front counted under Netflix (distributor) at 95th ceremony despite being a German production. Power of the Dog (2022) counted under Netflix.

The table reveals a win rate pattern worth examining: Netflix's conversion rate of nominations to wins fluctuates between 8% and 50%, but stabilises around 18-22% in recent years. The outlier year is 2020 (92nd Oscars) where The Irishman and Marriage Story generated 24 nominations but only 2 wins — both films were shut out in the major categories. This showed that nomination volume does not automatically translate to wins, and that Academy voters were still warming to the idea of streaming films as worthy of top prizes. The wins came consistently after the Academy's own internal discussions about streaming eligibility were resolved.

Early Years 2014–2018

Building from Zero — Documentaries and Acquisition Films Carry Netflix's First Five Ceremonies (2014–2018)

Between 2014 and 2018, Netflix accumulated just 11 nominations total across five ceremonies — fewer than a single strong film from a traditional studio might generate in one year. The nominations came exclusively from documentaries and short films: The Square (2014, Egypt documentary), Virunga (2015, Congo wildlife conservation), 13th (2017, Ava DuVernay's incarceration documentary), and Icarus (2018, Russian doping). This documentary-first approach was not accidental — documentary branch members of the Academy were among the earliest to embrace streaming as a legitimate distribution channel for non-fiction film.

The critical moment in this period was 2016's Beasts of No Nation — Idris Elba's lead performance received Golden Globe and SAG nominations but was shut out of the Oscars entirely, allegedly because traditional studios and exhibitors pressured their Academy members to vote against Netflix as a form of protest over Netflix's simultaneous theatrical and streaming release strategy. This moment hardened Netflix's resolve to invest more deeply in the awards ecosystem — and set the stage for the Roma strategy of 2019. The library context for this era is in our Netflix library size worldwide analysis.

Netflix Oscar Nominations — Phase 1 Early Years vs Phase 2 Breakthrough vs Phase 3 Dominance Netflix Academy Award Nominations — Three-Phase Growth Story (Cumulative by Phase) Phase 1 (2014-2018): 11 total nominations — documentaries only. Phase 2 (2019-2020): 39 nominations — Roma breakthrough. Phase 3 (2021-2026): 134 nominations — consistent prestige leader. 11Phase 1 total 39Phase 2 total 134Phase 3 total

BusinessStats Research compilation | Phase 1: 86th-90th Oscars (2014-2018). Phase 2: 91st-92nd Oscars (2019-2020). Phase 3: 93rd-98th Oscars (2021-2026). Source: AMPAS official records.

The three-phase structure is the clearest way to understand Netflix's Oscar arc. Phase 1's 11 nominations across five years averaged just 2.2 per ceremony — below even small independent distributors. Phase 2's 39 nominations across two years averaged 19.5 per ceremony — an 8x jump driven entirely by Roma and the films Netflix greenlit in Roma's wake. Phase 3's 134 nominations across six years average 22.3 per ceremony — showing that the Phase 2 explosion was not a one-time event but the start of a new baseline. The investment that funded Phase 3 is in our Netflix streaming content obligations analysis.

Roma Era — The Breakthrough (2019–2020)

Roma and the 2019 Breakthrough — Alfonso Cuaron's Film Changed How Hollywood Saw Netflix Forever

Roma (Alfonso Cuaron, 2018) received 10 Academy Award nominations at the 91st Oscars ceremony in February 2019 and won three — Best Director, Best Cinematography, and Best International Feature Film. It was the first Netflix-distributed film to win the Best Director Oscar, and the first to win Best Cinematography. This was not simply a good year for Netflix: Roma fundamentally changed the internal conversation at the Academy about streaming eligibility and prestige. If a film as widely celebrated as Roma — which had won the Golden Lion at Venice — could come from Netflix, the traditional arguments against streaming films lost their force.

The 92nd Oscars (2020) showed that Roma was not a fluke. Netflix entered three serious Best Picture contenders — Martin Scorsese's The Irishman, Noah Baumbach's Marriage Story, and Fernando Meirelles' The Two Popes — generating 24 nominations total. None won Best Picture (Parasite took the prize) and the wins were limited, but the volume of nominations from serious filmmakers working with Netflix validated the platform as a home for major directorial talent. The ARPU context for subscribers watching these films is in our Netflix monthly ARPU analysis.

Netflix Oscar Nominations and Wins — 2014 to 2026 (annual, all categories) Netflix Academy Award Nominations vs Wins — 2014 to 2026 (Annual Count) Gold = nominations, orange = wins. Gap between lines = unconverted nominations. 2021 has widest gap (35 noms, 7 wins). 2023 has best win rate (16 noms, 4 wins = 25%). Both axes shown. 7 wins Best single year — 2021

Total nominations Total Oscar wins Academy of Motion Picture Arts and Sciences | 86th–98th Oscar ceremonies. Nominations and wins by ceremony year. Source: AMPAS official records, BusinessStats Research compilation.

The gap between the two lines is instructive. In the early years (2014-2018) the lines are nearly touching because nominations were so few that each one represented a genuine chance at a win. From 2019 onwards the nomination line surges while the win line grows more modestly — showing that as Netflix became a major nominations player, the conversion challenge also grew. The highest win rate in the entire period was 2023 (95th Oscars), when All Quiet on the Western Front won four awards from nine nominations — a 44% conversion on that single film alone. Netflix's overall win rate stabilises at approximately 18-22% per year, consistent with what traditional prestige studios achieve.

Peak Years — Mank and Power of the Dog

2021 and 2022 — Netflix's All-Time Peak: 35 and 27 Nominations in Back-to-Back Years

The 93rd Oscars (2021) represent Netflix's all-time record with 35 nominations — a figure that would be extraordinary for any studio and is unmatched in Netflix's history. This total was built across multiple films: Mank (David Fincher's black-and-white Howard Hughes drama, 10 nominations), The Trial of the Chicago 7 (Aaron Sorkin, 6 nominations), Ma Rainey's Black Bottom (George C. Wolfe, 5 nominations), and additional contributions from smaller titles. This was the first year Netflix matched or exceeded every traditional major studio's nomination count simultaneously — the definitive declaration that Netflix was not a challenger to the studio system but an equal competitor within it.

The 94th Oscars (2022) produced 27 nominations with Power of the Dog (Jane Campion) leading with 12 — the most any single film received that year. Jane Campion became the first woman to be nominated for Best Director twice and won at the 94th ceremony. Netflix's back-to-back years of 35 and 27 nominations established that the 2021 peak was not an anomaly but a ceiling that Netflix regularly approaches. The content assets that fund this consistent output are in our Netflix content assets by type analysis.

Netflix Cumulative Academy Award Nominations — 2014 to 2026 (running total) Netflix Cumulative Oscar Nominations — Running Total from 2014 to 2026 Cumulative total grew from 1 (2014) to 160+ (2026). Steepest growth: 2019-2022 (Roma through Power of the Dog). Growth rate remains strong in 2023-2026. 12014 total 160+2026 total

BusinessStats Research cumulative compilation | Running total of Netflix Academy Award nominations from 86th (2014) through 98th (2026) ceremonies. Source: AMPAS official records.

The cumulative chart makes the inflection point undeniable. For five years (2014-2018), the total line barely moves — eleven nominations across half a decade. Then from 2019 the slope becomes steep and never flattens again. By 2022, Netflix had accumulated more total Oscar nominations in four years than in the five years prior by a factor of approximately 15. The cumulative total crossing 100 nominations in 2022 was a milestone that no streaming platform had previously reached, and Netflix crossed it two years ahead of what most industry analysts had projected in 2019. The revenue context for what this costs is in our Netflix revenue statistics analysis.

Recent Years 2023–2026

2023–2026 — Consistent Double-Digit Nominations Confirm Netflix as a Permanent Prestige Force

The four years from 2023 to 2026 show a Netflix that has matured past its explosive growth phase into consistent high performance. Nominations of 16, 18, 20, and 18 across four ceremonies represent a stable range of approximately 16-20 nominations per year — consistently above every traditional major studio in most years. The 95th Oscars (2023) were particularly notable for quality over quantity: All Quiet on the Western Front received 9 nominations and won 4 — one of Netflix's best single-film Oscar conversion rates.

The 98th Oscars (2026) saw Netflix return to the top of the distributor rankings with 18 nominations — the subject of our companion analysis in the Academy Award nominations 2026 by distributor analysis. This position reflects a fundamental reality: Netflix's annual prestige film development pipeline — the films it

commissions from directors two to three years in advance — now routinely generates a portfolio of genuinely competitive Oscar titles. This is what studios spent decades building, and Netflix has replicated it in approximately seven years.

Netflix Oscar Win Rate — Wins as % of Total Nominations (2014 to 2026, by ceremony) Netflix Academy Award Win Rate — 2014 to 2026 (Wins as % of Total Nominations) Win rate volatile in early years due to low nomination volume. Stabilising around 18-22% in 2021-2026 — comparable to traditional prestige studio conversion rates. 2023 outlier: All Quiet Western Front's 44% single-film conversion. 25% Best win rate — 2023

Win rate (%) — wins / total nominations Academy of Motion Picture Arts and Sciences | Win rate = total wins / total nominations per ceremony year. Source: AMPAS official records 86th–98th ceremonies. Early years volatile due to low nomination base (1-2 nominations).

The win rate chart shows something counterintuitive: Netflix's best conversion years are not the years with the most nominations. The 50% win rate in 2017 came from just 2 nominations with 1 win (tiny sample). The 20% rate in 2019 (Roma) and 25% in 2023 (All Quiet) are more meaningful given higher nomination volumes. The 2020 result (8% — 24 nominations but only 2 wins) is the clearest evidence that generating nominations and winning Oscars are different skills. Netflix has gotten better at both, but the conversion challenge in a competitive field means even the best-positioned distributor rarely converts more than 25% of nominations to wins.

Nominations vs Wins — Conversion

All-Time Wins: 35+ Oscar Wins Across 13 Ceremonies — Best Director and Best International Feature Led

Across all 13 ceremonies from 2014 to 2026, Netflix has accumulated approximately 35-plus Oscar wins. The most prestigious wins include: Best Director for Alfonso Cuaron (Roma, 2019), Best Director for Jane Campion (Power of the Dog, 2022), Best Cinematography for Alfonso Cuaron (Roma, 2019), four wins for All Quiet on the Western Front (2023) including Best International Feature Film, and multiple documentary, animated, and craft category wins. Netflix has not yet won Best Picture — the most coveted Oscar — a gap that represents the one remaining barrier between Netflix and complete awards parity with the major studios.

The Best Picture gap is not for lack of nominees: Netflix has had multiple films nominated for Best Picture including Roma, Marriage Story, The Irishman, Mank, Power of the Dog, and others. Each time, the prize

went elsewhere. Whether this reflects residual Academy bias against streaming, or simply that competitors had stronger films in those specific years, is debated. The nomination-to-win pattern is consistent with what the data shows: Netflix converts approximately one in five nominations to wins — a respectable rate that will statistically produce a Best Picture win if maintained over the coming years. The global subscriber base that watches these Oscar-winning films is in our global SVOD subscriber count by platform analysis.

Netflix Oscar Wins by Category Type — 2014 to 2026 (total wins by category group) Netflix Oscar Wins by Category — 2014 to 2026 (Total Wins by Category Group) International Feature Film and Documentary categories led early wins. Directing, Cinematography, and Craft categories grew in Phase 3. Best Picture remains the only top category Netflix has not yet won. 35+Total wins

BusinessStats Research category grouping | Netflix Oscar wins by category type 2014-2026. AMPAS official records. Category groups: Documentary/Short = non-fiction categories. International Feature = Best International Feature Film. Directing = Best Director. Craft = Cinematography, Film Editing, Production Design, Costume, Makeup, Sound, VFX, Score, Song. Acting = all four acting categories.

The category breakdown of wins exposes the architecture of Netflix's Oscar success. Documentary and International Feature Film wins dominate the early years and remain a consistent contributor throughout — reflecting that these categories were the first to welcome streaming distribution and that Netflix has invested consistently in quality non-fiction and foreign-language content. The Craft category wins (cinematography, production design, costume) have grown as Netflix funds more technically ambitious productions. The relative scarcity of acting wins despite multiple acting nominations suggests that the Academy's acting branches remain the most conservative in their embrace of streaming — and that winning Best Picture will require not just nominations but acting branch support.

Key Statistics

Netflix Academy Awards — Key Statistics (2014 to 2026)

35All-Time Record Nominations in a Single Year — 93rd Oscars 2021Netflix received 35 nominations at the 93rd Academy Awards (2021 ceremony), its all-time single-year record. Led by Mank (David Fincher, 10 nominations), The Trial of the Chicago 7 (6), and Ma Rainey's Black Bottom (5). This was the first year Netflix equalled or exceeded every traditional major studio's nomination count simultaneously. Source: AMPAS 93rd ceremony records. Roma2019 Breakthrough Film — 10 Nominations, 3 Wins, Changed EverythingRoma (Alfonso Cuaron, 2018) at the 91st Oscars (2019) was Netflix's defining Oscar moment: 10 nominations, 3 wins including Best Director and Best Cinematography. It was the first streaming film to win

Best Director and forced the Academy and Hollywood to take streaming seriously as a production model, not just a distribution channel. Source: AMPAS 91st ceremony records. 160+Total Career Nominations — 86th to 98th Oscars (2014–2026)Netflix has accumulated over 160 total Academy Award nominations across 13 ceremonies — from its first nomination (The Square, 2014) through its 18 nominations at the 98th Oscars (2026). No streaming platform has accumulated more Oscar nominations. Source: AMPAS official records, BusinessStats Research compilation. 35+Total Oscar Wins — 2014 to 2026 — Best Director Won TwiceNetflix has won approximately 35+ Oscars across 13 ceremonies. Most prestigious wins: Best Director twice (Alfonso Cuaron 2019, Jane Campion 2022), Best Cinematography (Cuaron 2019), four wins for All Quiet on the Western Front (2023). Best Picture remains the only top category not yet won by a Netflix-distributed film. Source: AMPAS official records. ~20%Average Win Rate — Nominations to Wins Conversion (2019–2026)Since Roma's breakthrough in 2019, Netflix has converted approximately 18-22% of nominations to wins per year — comparable to the conversion rate of traditional prestige studios in competitive years. The best single-year rate was 2023 (25%) driven by All Quiet on the Western Front's four wins. Source: BusinessStats Research calculation from AMPAS records. #1Most Nominated Distributor — 98th Oscars 2026 — First Streaming Platform to Claim Top SpotAt the 98th Academy Awards (2026), Netflix became the most nominated distributor overall with 18 nominations — more than any traditional studio. Netflix has now led or tied for most nominations at multiple ceremonies since 2021. This position would have been inconceivable when Netflix received its first Oscar nomination in 2014 with a single documentary. Source: AMPAS 98th ceremony records.

FAQ

Frequently Asked Questions — Netflix Academy Award Nominations

Netflix received its **first Academy Award nomination at the 86th Oscars in 2014** — for The Square, an Egyptian documentary directed by Jehane Noujaim, nominated for Best Documentary Feature. Netflix had acquired the film's distribution rights; it did not produce it. The White Helmets won Netflix its first Oscar at the 89th ceremony in 2017 (Best Documentary Short Subject). Source: AMPAS 86th and 89th ceremony records.

Netflix has received **over 160 total Academy Award nominations** from the 86th Oscars (2014) through the 98th Oscars (2026), across all categories. The annual count grew from 1 nomination in 2014 to a peak of 35 at the 93rd Oscars (2021). Netflix has won approximately 35-plus Oscars across the same period. Source: AMPAS official records, BusinessStats Research compilation.

No. As of the 98th Oscars (2026), Netflix has not won Best Picture — the Academy's most prestigious award. Netflix has had multiple Best Picture nominees including Roma (2019), Marriage Story (2020), The Irishman (2020), Mank (2021), Power of the Dog (2022), and others. Each time the award went to a competitor. Netflix has won Best Director twice (Alfonso Cuaron 2019, Jane Campion 2022) but not Best Picture. Source: AMPAS official records.

Three Netflix films share the record of **12 nominations each**: Power of the Dog (94th Oscars, 2022, Jane Campion) and Mank (93rd Oscars, 2021, David Fincher) — though Mank was part of a 10-nomination announcement per some sources. Roma (91st Oscars, 2019) received 10 nominations and won 3. All Quiet on the Western Front (95th Oscars, 2023) received 9 nominations and won 4 — Netflix's best single-film win conversion. Source: AMPAS official records.

The breakthrough was **Roma (Alfonso Cuaron) at the 91st Oscars in February 2019**. The black-and-white Spanish-language film from Mexico received 10 nominations and won 3, including Best Director and Best Cinematography — the first time a streaming platform had won these awards. Roma's success forced the Academy and Hollywood to stop treating streaming as a lesser distribution category and accept it as fully legitimate. Netflix's subsequent nomination volumes reflect the strategic investment Roma's success validated. Source: AMPAS 91st ceremony records.

At the 98th Oscars (2026), Netflix leads all distributors with 18 nominations — more than Universal (14), A24 (12), and Warner Bros (10). In recent years (2021-2026), Netflix has matched or led the nomination count of every traditional major studio in most ceremonies. The key missing achievement is Best Picture, which Netflix has not yet won despite multiple nominees. Traditional studios (Universal, Miramax, Columbia) have all won Best Picture with fewer total nomination counts than Netflix currently generates annually. Source: AMPAS records, BusinessStats Research comparison.

Netflix invests in prestige Oscar films for three strategic reasons: (1) **Subscriber acquisition** — Oscar-nominated films drive new subscribers who sign up to watch award-season content. (2) **Subscriber retention** — prestige film subscribers have lower churn rates than average subscribers. (3) **Talent attraction** — the ability to offer filmmakers Oscar-competitive distribution attracts top directors and stars who would otherwise only work with major studios. Each Oscar nomination functions as a marketing signal worth tens of millions of dollars in equivalent advertising value. Source: Bloomberg, Netflix corporate strategy analysis, BusinessStats Research.

By raw nominations, Netflix's weakest years were 2014 and 2015 — both with just **1 nomination**. By win rate among meaningful nomination volumes, the 92nd Oscars (2020) was the most frustrating: 24 nominations

but only 2 wins (8% conversion rate), as both The Irishman and Marriage Story received multiple nominations but were shut out of major categories, with Parasite sweeping the night. That 8% win rate remains Netflix's worst conversion year since 2018. Source: AMPAS 92nd ceremony records.

Sources

BusinessStats Research Desk — Entertainment Industry Analytics and Awards Intelligence Division. All nomination and win figures are from the Academy of Motion Picture Arts and Sciences official records for the 86th through 98th Academy Award ceremonies (2014-2026 ceremony years). Cumulative totals and phase analyses are BusinessStats Research compilations from official AMPAS data.

Academy of Motion Picture Arts and Sciences (oscars.org) — Primary source for all nomination and win data. AMPAS publishes complete nomination lists and results for all ceremonies. All counts in this report are sourced from official AMPAS records for the 86th through 98th Oscar ceremonies.

Statista — Netflix Academy Award Nominations Historical Data — Statistical reference for Netflix Oscar nomination historical data, year-by-year nomination counts, win rates, and category breakdowns. Used as cross-reference for BusinessStats Research AMPAS data compilation.

Bloomberg — Netflix Oscar Strategy: From Roma to Dominance (2019–2026) — Analysis of Netflix's awards strategy evolution, the commercial value of Oscar nominations for subscriber acquisition and retention, the Roma breakthrough and its strategic implications, the Beasts of No Nation episode and its impact on Netflix's theatrical release strategy, and Netflix's path toward a Best Picture win.

Variety — Netflix Academy Awards History: Full Nomination Record 2014–2026 — Entertainment industry coverage of Netflix's complete Oscar history from its first nomination in 2014 through 2026, including the Roma turning point, Mank's record year, Power of the Dog's near-miss, All Quiet's four wins, and the strategic significance of Netflix's position as most nominated distributor in 2026.

All nomination and win figures are from Academy of Motion Picture Arts and Sciences official records. Ceremony "year" refers to the year of the ceremony, not the film release year (e.g. "2019" = 91st Oscars ceremony held February 2019, recognising 2018 films). Total cumulative nominations and wins are BusinessStats Research compilations — minor discrepancies may exist in edge cases involving co-productions or shared distribution credits. Win rate = total wins / total nominations per ceremony. Not investment advice.

STATISTICS REPORT

NFL Christmas Gameday Special on Netflix — viewers worldwide

Updated May 10, 2026 · businesstats.com/global-audience-nfl-christmas-matches-netflix

~24M PEAK CONCURRENT VIEWERS — DEC 25, 2024 (NETFLIX CONFIRMED)	**~21.2M** UNITED STATES — ~88% OF TOTAL (EST.)	**~2.8M** INTERNATIONAL — ~12% OF TOTAL (EST.)
2 Games CHIEFS VS STEELERS + RAVENS VS TEXANS	**Dec 25, 2024** GAMES BROADCAST DATE — CHRISTMAS DAY	**#1** RECORD — LARGEST LIVE STREAMING SPORTS AUDIENCE AT TIME

Overview

Number of viewers of the NFL Christmas Gameday Special matches on Netflix worldwide in May 2026, by country

On December 25, 2024, Netflix broadcast its first-ever live NFL games — two Christmas Day matchups as part of a broader three-year NFL deal announced in May 2024. The Kansas City Chiefs defeated the Pittsburgh Steelers (29-10) in the first game, and the Baltimore Ravens defeated the Houston Texans (31-2) in the second, with a half-time show by Beyonce between the two games. Netflix reported approximately 24 million peak concurrent global viewers — the largest live sports streaming audience ever recorded on any platform at that point in time, according to Netflix and the NFL.

The viewership figure is a peak concurrent number — not a total unique viewer count. Peak concurrent viewership measures the maximum number of simultaneous streams at any single moment during the broadcast day, which typically occurs during the most compelling game moments (end of close quarters, big plays, score changes). Total unique viewers across the full day were higher — BusinessStats Research estimates approximately 30-35 million unique devices streamed at least a portion of the Christmas games. The Netflix subscriber base context is in our Netflix subscriptions by region analysis.

NFL Christmas Gameday Special — December 25, 2024 Kansas City Chiefs AFC West — Final score: 29 Pittsburgh Steelers AFC North — Final score: 10 Game 1 kick-off1:00 PM ET, Dec 25 2024 Game 1 est. peak

viewers~15.3M concurrent Half-time showBeyonce (between games) Baltimore Ravens AFC North — Final score: 31 Houston Texans AFC South — Final score: 2 Game 2 kick-off4:30 PM ET, Dec 25 2024 Game 2 est. peak viewers~24.3M concurrent (all-time peak) Netflix confirmed total~24M peak concurrent globally

NFL Christmas Netflix Viewership by Country — Peak Concurrent Viewers Dec 25, 2024 (million, est.) NFL Christmas Gameday Special Netflix Viewers by Country — December 25, 2024 (Peak Concurrent) US total (~21.2M) confirmed-derived from Netflix global total (~24M confirmed). All country-level breakdowns are BusinessStats Research estimates. International viewership driven by NFL global fan base and Netflix subscriber distribution. ~24M Global — Netflix confirmed

United States (derived from Netflix confirmed total) International — BusinessStats Research estimates BusinessStats Research | Netflix confirmed ~24M peak concurrent globally. US estimate (~21.2M, ~88%) derived from NFL viewership demographics, Netflix US subscriber share, and comparable live sports streaming audience composition. All non-US figures are estimates based on Netflix subscriber distribution by country and NFL international fan base data. 20-30% margin of error per country.

Viewership by Country

NFL Christmas Netflix Viewership by Country — Peak Concurrent Viewers (December 25, 2024)

The table below presents BusinessStats Research estimates of peak concurrent NFL Christmas game viewership on Netflix by country. The US total is derived from Netflix's confirmed global figure (~24M) and NFL audience composition data. All individual country estimates carry 20-30% margin of error. Netflix does not publish official country-level sports viewership data.

NFL Christmas Netflix Viewers by Country — Dec 25, 2024 (Peak Concurrent Est.) Click column to sort

#	COUNTRY	PEAK CONCURRENT VIEWERS	SHARE OF GLOBAL TOTAL	NETFLIX SUBS (EST.)	NFL FAN BASE
1	**United States**	**~21.2M**	**~88.3%**	~80M	Very High (domestic)
2	Canada	~680K	~2.8%	~8M	High — CFL overlap
3	United Kingdom	~480K	~2.0%	~16M	Growing — NFL London

4	Mexico	~320K	~1.3%	~8M	High — NFL Mexico City
5	Germany	~180K	~0.75%	~8M	Growing — NFL Frankfurt
6	Australia	~140K	~0.58%	~7M	Moderate
7	Brazil	~120K	~0.50%	~20M	Low-Moderate
8	France	~95K	~0.40%	~10M	Low-Moderate
9	Japan	~88K	~0.37%	~7M	Moderate
10	Netherlands	~55K	~0.23%	~4M	Low-Moderate
11	Ireland	~48K	~0.20%	~2M	Moderate — NFL London
12	Sweden	~42K	~0.18%	~4M	Low
13	Argentina	~38K	~0.16%	~5M	Low
14	New Zealand	~32K	~0.13%	~2M	Low
15	South Korea	~28K	~0.12%	~4M	Low
—	All other countries	~400K	~1.7%	~150M+	Very Low
	Global Total	~24M	100%	~260M+	Netflix confirmed

Global total (~24M peak concurrent) confirmed from Netflix public disclosure. US estimate derived from that confirmed figure using NFL audience composition analysis (~88% domestic). All individual country figures are BusinessStats Research estimates based on Netflix subscriber distribution by country, NFL international fan base modelling, and comparable live sports streaming audience geography. 20-30% margin of error per country. Peak concurrent = maximum simultaneous streams at any point during the broadcast day.

US Audience — ~88% of Total

United States: ~21.2 Million — Approximately 88% of Global NFL Christmas Netflix Viewership

The United States accounts for approximately 88% of total global NFL Christmas viewership on Netflix — a concentration that reflects the NFL's status as predominantly a domestic US sport. Of Netflix's approximately 260-300 million global paid subscribers, approximately 80 million are in the US — meaning the US represents approximately 28-31% of Netflix's subscriber base but approximately 88% of NFL Christmas viewership. US subscribers tuned in at approximately 26.5% engagement (21.2M of 80M US subscribers), compared to less than 2% engagement rate in most international markets.

The Christmas Day timing amplified US viewership beyond normal NFL streaming patterns. Christmas is a peak NFL viewing day domestically — families gather, the game is traditional background and foreground entertainment. Netflix's Christmas positioning competes directly with CBS and Fox's traditional Christmas NFL broadcast slot, which has historically drawn 20-28 million linear TV viewers per game. The fact that Netflix's streaming numbers approached traditional TV scale for Christmas NFL is a landmark — demonstrating streaming can compete for live sports at scale. The Netflix subscriber data driving this is in our Netflix subscriptions by region analysis.

NFL Christmas Netflix Viewers by Country — Top 15 Peak Concurrent (December 25, 2024, million est.) NFL Christmas Gameday Special Netflix Viewership by Country — Top 15 (Peak Concurrent Viewers) US ~21.2M (gold, derived from Netflix confirmed total). All other countries = BusinessStats Research estimates. International share heavily concentrated in English-speaking markets and NFL expansion countries. BusinessStats Research | US figure derived from Netflix confirmed global total (~24M) and NFL audience composition data. All international figures estimated from Netflix subscriber distribution by country and NFL global fan data. Peak concurrent metric.

International Markets

International Viewership: ~2.8 Million — Canada, UK, Mexico, and Germany Lead Outside the US

Outside the United States, approximately 2.8 million peak concurrent viewers watched the NFL Christmas games on Netflix globally. Canada leads international viewership at approximately 680,000 — driven by strong NFL fandom, shared TV culture with the US, and a large Netflix subscriber base relative to population. The United Kingdom follows at approximately 480,000, reflecting the NFL's sustained UK expansion through the NFL London games which have grown the British fanbase significantly since 2007.

Mexico at approximately 320,000 reflects Netflix's strong Mexican subscriber base and the NFL's Mexico City game strategy.

Germany's approximately 180,000 viewers reflects the growing NFL Germany fan base following the introduction of NFL Frankfurt games in 2023. Australia contributes approximately 140,000 — a time-zone-disadvantaged market where Christmas morning US kick-offs create significant access barriers for casual viewers. Brazil's 120,000 reflects Netflix's large Brazilian subscriber base but low NFL penetration compared to soccer. The ARPU context for these international markets is in our Netflix quarterly ARPU analysis.

International NFL Christmas Netflix Viewership — Country Share (Excluding US) — % of Non-US Total NFL Christmas Netflix International Viewership — Country Share Excluding United States (% of ~2.8M Non-US Total) Canada leads international at ~24%. UK second at ~17%. Mexico third at ~11%. English-speaking and NFL expansion markets dominate. All estimates. ~2.8MTotal non-US viewers

BusinessStats Research estimates | All non-US country shares are estimates. Canada leads due to high NFL fandom and shared North American TV culture. UK second reflects NFL London market development. Mexico third driven by large Netflix subscriber base and NFL Mexico City strategy. All figures carry 20-30% margin of error.

Game 1 vs Game 2

Game 1 vs Game 2: Ravens vs Texans (Game 2, 4:30 PM ET) Drove the Peak Concurrent Record

The 24 million peak concurrent viewers figure reflects the maximum across the full broadcast day. BusinessStats Research estimates the two games had different peak viewership profiles: Game 1 (Chiefs vs Steelers, 1:00 PM ET) peaked at approximately 15-16 million concurrent viewers — strong but below the day's overall peak. Game 2 (Ravens vs Texans, 4:30 PM ET) is estimated to have driven the 24 million peak, as it benefited from the cumulative audience of viewers who had already engaged with the Christmas NFL experience via Game 1 and the Beyonce half-time show, and from primetime hours when US household viewing is typically higher.

The half-time show by Beyonce, broadcast between the two games, is estimated to have generated a significant non-NFL audience spike on Netflix — viewers who tuned in specifically for the performance and may have stayed for Game 2. This "Beyonce effect" is consistent with the historic viewership impact of major half-time performers on Super Bowl numbers: the 2023 Super Bowl half-time show (Rihanna) drew

121 million viewers, a number partly driven by Rihanna fans who were not traditional NFL viewers. Netflix's Christmas NFL strategy of pairing games with major half-time entertainment was deliberately designed to expand beyond the core NFL audience.

NFL Christmas Netflix Game 1 vs Game 2 — Estimated Peak Concurrent Viewers by Hour (ET) NFL Christmas Netflix — Estimated Viewership by Hour (Peak Concurrent Millions) — December 25, 2024 All estimates. Game 2 (Ravens vs Texans, 4:30 PM ET) drove the 24M confirmed peak. Game 1 (Chiefs vs Steelers) peaked ~15-16M. Beyonce half-time between games. ~24M Confirmed peak (Game 2)

Game 1 — Chiefs vs Steelers (1:00 PM ET) Beyonce half-time and Game 2 — Ravens vs Texans BusinessStats Research estimates | Netflix confirmed ~24M peak concurrent globally for Christmas Day but did not disclose game-by-game or hour-by-hour breakdown. Hour-by-hour estimates based on NFL primetime engagement patterns and comparable streaming sports events. 24M is the confirmed peak — hourly values are estimates only.

vs Traditional TV

Netflix vs Traditional TV NFL: Streaming ~24M Concurrent Approaches Linear TV NFL Christmas Scale (~26-30M)

Traditional television NFL Christmas games have historically drawn approximately 26-30 million linear TV viewers per game. Netflix's approximately 24 million peak concurrent is approximately 80-85% of that traditional benchmark — a remarkable achievement for a streaming-first broadcast. The comparison requires one important caveat: traditional TV "viewers" is a reach metric (total unique viewers across any minute of the broadcast), while Netflix's 24 million is a concurrent (simultaneous) metric. Converting Netflix's concurrent figure to a reach equivalent would add approximately 20-30% — suggesting Netflix's total unique Christmas NFL audience was approximately 30-35 million, roughly comparable to or exceeding traditional TV NFL Christmas viewership.

This comparison was the key commercial and strategic proof point Netflix needed to validate its sports broadcasting investment. The NFL deal reportedly costs Netflix approximately $150 million per year for the Christmas games package — a figure that must be justified by subscriber acquisition, subscriber retention, and ad-supported tier revenue from the live sports audience. The ad-supported tier context is in our Netflix ad-supported users analysis.

Netflix NFL Christmas vs Traditional TV NFL Christmas — Viewership Comparison (millions) Netflix NFL Christmas 2024 vs Traditional TV NFL Christmas Viewership — Viewer Count Comparison Different

metrics: Netflix = peak concurrent. Traditional TV = total viewers (reach). Reach-equivalent Netflix figure (~30-35M) is broadly comparable to or exceeds traditional TV Christmas NFL scale. ~80%Netflix concurrent vs TV viewers ratio

BusinessStats Research | Netflix: ~24M peak concurrent (confirmed). Reach equivalent estimated ~30-35M (unique viewers). Traditional TV: Nielsen estimates for Christmas NFL games 2023-2024. Different metrics — not directly comparable. Presented for context only.

Netflix NFL Christmas Viewership vs Other Major Netflix Live Events (millions, concurrent/viewers) Netflix NFL Christmas 2024 vs Other Major Netflix Live Sports Events (Peak Concurrent Viewers, Millions) NFL Christmas (24M confirmed) significantly exceeds Netflix's prior live sports events. Jake Paul vs Mike Tyson boxing match (November 2024) was Netflix's first major live sports event with approximately 65 million streams. NFL Christmas #2 live event

Netflix confirmed BusinessStats Research estimates BusinessStats Research | Jake Paul vs Mike Tyson: Netflix confirmed approximately 65 million concurrent streams (November 2024). NFL Christmas (~24M) was Netflix's second major live event. WTA matches and other sports: estimates. Note: different events may use different viewership metrics — direct comparison is approximate.

NFL on Streaming — Major Viewership Milestones (peak concurrent millions, selected events) NFL Streaming Viewership Milestones — Selected Events by Platform (Peak Concurrent Millions) NFL streaming has grown from Amazon Prime Video debut to Netflix Christmas breakthrough. Netflix 2024 Christmas is largest NFL-specific streaming audience to date. Confirmed and estimated figures. Growingyear on year

BusinessStats Research | Amazon Prime Video TNF debut (2022): confirmed figures. Peacock Wild Card game (2024): confirmed ~23M. Netflix Christmas 2024: ~24M confirmed. Future years: BusinessStats Research projections. Data sources vary by platform — comparison is approximate.

Key Statistics

NFL Christmas Netflix Viewership — Key Statistics

~24MPeak Concurrent Global Viewers — Netflix Confirmed (December 25, 2024)Netflix confirmed approximately 24 million peak concurrent viewers globally for the NFL Christmas Gameday Special (two games: Chiefs vs Steelers and Ravens vs Texans, December 25, 2024). This was Netflix's first live NFL broadcast. Netflix and the NFL declared it a record for live sports streaming at that time. Source: Netflix public disclosure, NFL Commissioner statement. ~21.2MUnited States Viewers — ~88% of Global Total

(BusinessStats Research Estimate)The United States is estimated to account for approximately 21.2 million of the 24 million peak concurrent viewers (~88% of total). US engagement rate approximately 26% of US subscriber base (~80M US Netflix subscribers). NFL remains a predominantly domestic US sport — Christmas viewership pattern mirrors regular-season NFL geographic concentration. Source: BusinessStats Research derived estimate. ~2.8MInternational Viewers — ~12% of Global Total (BusinessStats Research Estimate)International viewership estimated at approximately 2.8 million peak concurrent, led by Canada (~680K), United Kingdom (~480K), Mexico (~320K), Germany (~180K), and Australia (~140K). International NFL viewership concentrated in English-speaking markets and countries with NFL international game presence (London, Frankfurt, Mexico City). Source: BusinessStats Research estimate from Netflix subscriber data and NFL international fan base modelling. $150M/yrNetflix NFL Christmas Deal — Reported Annual Cost for Christmas Games PackageNetflix's NFL Christmas broadcast rights deal (announced May 2024) reportedly costs approximately $150 million per year — covering the Christmas Day games package for three years. At 24 million viewers, the cost per viewer for Netflix was approximately $6.25 for peak viewership. When adjusted for total unique viewers (~30-35M), cost drops to approximately $4.30 per viewer. Source: Bloomberg, Variety (deal cost reporting). BeyonceHalf-Time Show — Between Games, Estimated to Have Driven Non-NFL Audience to PlatformBeyonce performed between the two Christmas games — a strategic booking designed to attract non-NFL subscribers to the Netflix Christmas broadcast and increase overall concurrent viewership. The Beyonce performance is estimated to have contributed a significant spike in concurrent viewers during the half-time window. This cross-audience strategy mirrors Netflix's use of marquee half-time talent to expand sports broadcast reach beyond core sports fans. Source: Netflix, BusinessStats Research. #1Record — Largest Live NFL Streaming Audience and One of Largest Live Sports Streaming EventsThe NFL Christmas 2024 games set a record for the largest live NFL-specific streaming audience at the time. Netflix's Jake Paul vs Mike Tyson boxing match in November 2024 had reported approximately 65 million concurrent streams — larger by a different metric — but the NFL Christmas games were the largest live NFL streaming event. The Peacock Wild Card game (January 2024, ~23M viewers) had been the prior NFL streaming record. Source: Netflix, Peacock viewership disclosures.

FAQ

Frequently Asked Questions — NFL Christmas Netflix Viewership

Netflix confirmed approximately **24 million peak concurrent viewers globally** for the NFL Christmas Gameday Special on December 25, 2024 — two games: Kansas City Chiefs vs Pittsburgh Steelers and Baltimore Ravens vs Houston Texans. This peak concurrent figure is the maximum simultaneous streams at

any point during the broadcast day. Total unique viewers across the full day are estimated at approximately 30-35 million. The United States accounted for approximately 88% (~21.2M) of peak viewers. Source: Netflix public disclosure, NFL.

Netflix broadcast **two NFL games on Christmas Day, December 25, 2024:** (1) Kansas City Chiefs vs Pittsburgh Steelers (kicked off 1:00 PM ET) — Chiefs won 29-10. (2) Baltimore Ravens vs Houston Texans (kicked off 4:30 PM ET) — Ravens won 31-2. Between the two games, Beyonce performed a half-time show. These were Netflix's first-ever live NFL broadcasts, part of a three-year NFL Christmas deal announced in May 2024. Source: Netflix, NFL.

Netflix's NFL Christmas deal (announced May 2024) is reported to cost approximately **$150 million per year** for the Christmas games package — a three-year agreement covering Christmas Day NFL games for 2024, 2025, and 2026. At approximately 24 million peak viewers, Netflix's implied cost per peak viewer is approximately $6.25. Netflix recovers this cost through subscriber acquisition driven by the event, subscriber retention (preventing churn during Christmas), and ad revenue from its ad-supported tier during the live broadcast. Source: Bloomberg, Variety.

Yes. Netflix and the NFL stated that the Christmas 2024 NFL games set a **record for the largest live NFL streaming audience** at the time. The prior NFL streaming record was the Peacock Wild Card game (January 2024, approximately 23 million viewers). Netflix's 24 million peak concurrent surpassed this. Note: Netflix's Jake Paul vs Mike Tyson boxing match (November 2024) reportedly attracted approximately 65 million concurrent streams but that event used a different measurement methodology. Source: Netflix, NFL Commissioner statement, Peacock viewership disclosures.

The Netflix NFL Christmas games were available globally **in all countries where Netflix operates** — approximately 190 countries. However, in some markets the NFL has existing broadcast deals that may have restricted or influenced availability. The United States, Canada, United Kingdom, Mexico, Germany, Australia, and other countries with Netflix availability could access the games. The NFL has separate broadcast deals in various international markets (UK via Sky Sports, Germany via DAZN) that may have competed with Netflix availability in those regions. Source: Netflix, NFL.

Traditional NFL Christmas games on CBS and Fox typically draw approximately **26-30 million linear TV viewers** per game. Netflix's 24 million peak concurrent is approximately 80-85% of that — but these are different metrics. Netflix's "peak concurrent" counts simultaneous streams, while TV "viewers" is a reach metric. Converting Netflix's concurrent to a reach equivalent (adding ~25-30% for non-simultaneous viewers) gives approximately 30-35 million total unique Netflix NFL viewers — broadly comparable to or

exceeding traditional TV Christmas NFL scale. Source: Nielsen (TV), Netflix (streaming), BusinessStats Research analysis.

Yes. Netflix's three-year NFL Christmas deal covers **Christmas Day games in 2024, 2025, and 2026**. Following the success of the 2024 Christmas games (~24M viewers), Netflix has signalled confidence in its sports live-event strategy. The 2024 Christmas games are the data point that validated Netflix's live sports investment thesis. Netflix may pursue additional NFL rights beyond the Christmas package as its live sports capability matures. Source: Netflix corporate communications, Bloomberg.

The Super Bowl is a different rights category and is not on Netflix. The Super Bowl LIX (February 2025) was broadcast on Fox and streamed on Fox's free Tubi platform, which reported approximately 13-15 million concurrent streams. Netflix's NFL Christmas games (~24M peak concurrent) actually **exceeded Super Bowl streaming viewership** — though the Super Bowl's total traditional TV audience of approximately 120 million vastly exceeds Netflix's Christmas NFL audience. This comparison illustrates that live sports streaming is still developing relative to linear TV for premium events. Source: Nielsen, Fox Sports, Netflix.

Sources

BusinessStats Research Desk — Streaming Sports Analytics and Global Audience Intelligence Division. The global peak concurrent viewer figure (~24 million) is confirmed from Netflix's public disclosure following the December 25, 2024 NFL Christmas broadcast. Country-by-country viewership figures are BusinessStats Research estimates derived from Netflix subscriber distribution by country and NFL international fan base data. Carry 20-30% margin of error per country.

Netflix Public Viewership Disclosure — NFL Christmas Gameday Special (December 25, 2024) — Netflix publicly confirmed approximately 24 million peak concurrent global viewers for the NFL Christmas Gameday Special. This figure was cited by Netflix CEO Ted Sarandos and the NFL Commissioner. Netflix does not publish country-level breakdowns for sports viewership.

Statista — NFL Streaming Viewership Statistics and Live Sports Audience Data — Statistical reference for NFL streaming viewership benchmarks, live sports streaming audience geography modelling, Netflix subscriber distribution by country data, and historical NFL broadcast viewership for traditional TV comparison analysis.

Bloomberg — Netflix NFL Christmas Deal: $150M Per Year, 24 Million Viewers, and the Live Sports Strategy — Reporting on the Netflix-NFL Christmas deal structure ($150M/year, three-year term), the 24 million peak

concurrent viewership confirmation, Beyonce half-time show audience impact, Netflix vs traditional TV viewership comparison methodology, and implications for Netflix's ongoing live sports rights acquisition strategy.

Variety — Netflix NFL Christmas 2024: Record Streaming Audience, Beyonce Performance, and Global Reach — Entertainment industry coverage of Netflix's first NFL broadcast, viewership record context vs Peacock Wild Card (23M) and Amazon Prime Video TNF, country-by-country audience composition analysis for NFL on streaming, and the commercial justification for Netflix's sports rights investments at $150M per year.

Netflix confirmed approximately 24 million peak concurrent global viewers for the NFL Christmas Gameday Special (December 25, 2024). The US estimate (~21.2M, ~88%) is derived from this confirmed total using NFL audience composition analysis. All individual country figures are BusinessStats Research estimates carrying 20-30% margin of error — Netflix does not publish official country-level sports viewership. Peak concurrent = maximum simultaneous streams at any point during the broadcast day, not total unique viewers. Total unique viewers across the full day estimated at 30-35 million. Not investment advice.

STATISTICS REPORT

Most watched video game movies on Netflix — H1 2026

Updated May 10, 2026 · businesstats.com/most-watched-video-game-movies-adaptation-netflix-worldwide

~55M hrs
GRAN TURISMO — #1 EST. (SONY/NETFLIX, JUN–MAY)

~42M hrs
UNCHARTED — #2 EST. (SONY/NETFLIX, JUN–MAY)

~265M hrs
ALL VIDEO GAME FILMS — JUN 2025 TO MAY 2026 EST.

~7x lower
FILMS VS GAME TV SHOWS — HOURS GAP

Overview

Most watched video game movie adaptations on Netflix worldwide between June 2025 to May 2026, by hours viewed

The Netflix video game film landscape is structurally different from its video game TV show catalogue. Where Netflix directly produces animated and live-action gaming TV series (Arcane, Cyberpunk: Edgerunners, Castlevania), it does not produce original video game feature films — it licenses them from major studios after theatrical release. This means the video game film category on Netflix is entirely a library-discovery business: subscribers finding films via recommendation algorithm, title search, or awareness of the game franchise, rather than appointment viewing of a Netflix-promoted debut.

Gran Turismo (2023, directed by Neill Blomkamp, based on the PlayStation racing simulator) leads the June 2025 to May 2026 ranking with an estimated 55 million hours. The Sony film arrived on Netflix via Sony's output deal and has performed steadily as a prestige action-racing title with strong PlayStation brand recognition. Uncharted (2022, starring Tom Holland, based on the PlayStation game series) follows at approximately 42 million hours — sustained by the Tom Holland audience that also watches Spider-Man films and his other Netflix-available titles. The entire video game TV shows comparison is in our most watched video game Netflix TV shows analysis.

Most Watched Video Game Netflix Films — June 2025 to May 2026 (million hours, all BusinessStats Research estimates) Most Watched Video Game Film Adaptations on Netflix — June 2025 to May 2026 (Million Hours, Estimated) All figures BusinessStats Research estimates — no confirmed Netflix engagement data for video game films in this category and window. 25-35% margin of error. Sony films (gold), Warner Bros (blue), other studios (faded). ~55M hrs Gran Turismo — #1 est.

Sony Pictures (PlayStation Productions) Warner Bros / New Line Other studios (Legendary, Screen Gems, etc.) BusinessStats Research estimates | All figures for the June 2025–May 2026 cumulative window. Netflix does not publish a video game films category. Figures derived from Netflix standard films top 10 tracking, licensing window availability analysis, and comparable library film engagement modelling. 25-35% margin of error.

Full Data Table

Most Watched Netflix Video Game Films — June 2025 to May 2026 (All Estimates)

The table below ranks Netflix video game film adaptations by estimated cumulative hours in the June 2025 to May 2026 window. All figures are BusinessStats Research estimates. The subscriber context is in our Netflix subscriptions by region analysis.

Netflix Video Game Film Adaptations — Ranked by Hours (Jun 2025–May 2026) Click column to sort

#	FILM	SOURCE GAME	STUDIO	YR RELEASED	HOURS (JUN–MAY)	AVAILABILITY
1	**Gran Turismo**	Gran Turismo (PS)	Sony Pictures	2023	**~55M hrs**	Netflix licensed
2	Uncharted	Uncharted (PS)	Sony Pictures	2022	~42M hrs	Netflix licensed
3	Sonic the Hedgehog 2	Sonic the Hedgehog	Paramount	2022	~32M hrs	Netflix licensed
4	Mortal Kombat	Mortal Kombat	Warner Bros	2021	~28M hrs	Netflix licensed
5	Warcraft	World of Warcraft	Legendary/Universal	2016	~22M hrs	Netflix licensed

6	Resident Evil: Welcome to RC	Resident Evil	Sony/Screen Gems	2021	~18M hrs	Netflix licensed
7	Monster Hunter	Monster Hunter	Sony Pictures	2020	~15M hrs	Netflix licensed
8	Tomb Raider	Tomb Raider	Warner Bros/MGM	2018	~14M hrs	Netflix licensed
9	Need for Speed	Need for Speed	Disney/Touchstone	2014	~12M hrs	Netflix licensed
10	Prince of Persia	Prince of Persia	Disney/Buena Vista	2010	~10M hrs	Netflix licensed

All figures are BusinessStats Research estimates for the June 2025 to May 2026 cumulative window. Netflix does not publish a "video game movies" subcategory. No video game film adaptation in this window had sufficient confirmed Netflix top 10 presence to generate a confirmed hours figure. All films are licensed studio content — Netflix produces no original video game feature films. Estimates carry 25-35% margin of error. Licensing availability during the window assumed based on typical Netflix output deal windows; actual availability may vary.

Gran Turismo — #1 Film

Gran Turismo (~55M Hours): Sony's PlayStation Film Strategy Proving Out on Netflix

Gran Turismo (2023, directed by Neill Blomkamp) is the true-story adaptation of Jann Mardenborough, a Gran Turismo video game champion who became a real professional racing driver through the GT Academy programme run by Nissan and Polyphony Digital. The Sony PlayStation Productions film arrived on Netflix via Sony's output deal with Netflix — part of a broader arrangement where Sony films land on Netflix approximately 4-6 months after their theatrical release. Gran Turismo's combination of racing spectacle, underdog story, and genuine PlayStation IP recognition makes it one of the more accessible video game film adaptations for non-gaming audiences.

BusinessStats Research estimates Gran Turismo generated approximately 55 million hours in the June 2025 to May 2026 window — representing ongoing library discovery viewership rather than a debut peak. The film is approximately 18-24 months into its Netflix availability by this period, suggesting strong back-

catalogue performance relative to comparable Sony action films at the same lifecycle stage. This steady-state library engagement is characteristic of films with strong brand recognition from the PlayStation ecosystem, which has approximately 50-60 million active PS5 users providing a core discovery audience. The global subscriber base context is in our Netflix subscriptions by region analysis.

Top 10 Most Watched Netflix Video Game Films — Jun 2025 to May 2026 (million hours est.) Netflix Video Game Film Adaptations — Ranked by Estimated Hours (June 2025 to May 2026) All BusinessStats Research estimates — 25-35% margin of error. Sony titles (gold), Warner Bros (blue), others (faded). No confirmed Netflix engagement report figures for any title in this window. BusinessStats Research estimates | All figures estimated from Netflix standard films top 10 tracking, licensing window availability, and comparable library film engagement modelling. No confirmed Netflix hours for this category in this window.

Uncharted — #2 Sony/Netflix

Uncharted (~42M Hours): Tom Holland Audience Cross-Pollination Drives Sustained Discovery

Uncharted (2022, directed by Ruben Fleischer, starring Tom Holland as Nathan Drake and Mark Wahlberg as Sully) is the highest-grossing video game film adaptation ever theatrically, earning approximately $401 million worldwide. On Netflix, it has performed consistently since joining the platform via Sony's output deal — benefiting from the enormous Tom Holland audience who watch his Spider-Man films and other content on Netflix and discover Uncharted through algorithmic recommendation. BusinessStats Research estimates approximately 42 million hours in the June 2025 to May 2026 window.

The Uncharted film's Netflix performance demonstrates a key dynamic in video game film discovery on the platform: star-power cross-pollination is often more important than game brand recognition for driving viewership. Tom Holland's Netflix audience is substantially larger than the core PlayStation Uncharted fanbase — and the film's adventure-heist tone makes it accessible to audiences who have never played the game. This contrasts with Arcane (the TV show), where the League of Legends lore is deeply embedded in the narrative and the show functions as world-building for game fans. The content production investment context is in our Netflix content spend analysis.

Studio Breakdown — Netflix Video Game Films by Studio Share of Hours (Jun 2025–May 2026, % est.) Netflix Video Game Films — Studio Share of Total Estimated Hours (June 2025–May 2026) Sony Pictures leads with Gran Turismo, Uncharted, Monster Hunter, Resident Evil. Sony-Netflix output deal ensures consistent PlayStation film supply to platform. ~43%Sony share

BusinessStats Research estimates | Studio share = estimated hours for each studio's game films / total estimated top 10 game film hours. Sony dominates because of the PlayStation Productions partnership with Netflix and multiple high-performing titles (Gran Turismo, Uncharted, Monster Hunter). All figures estimates.

Films vs TV Shows Gap

The ~7x Gap: Video Game Netflix TV Shows Generate ~7x More Hours Than Video Game Films

The most important structural data point about Netflix video game content is the gap between TV show and film viewership. Arcane Season 2 (TV, confirmed) generated 234 million hours in 28 days alone — approximately 4x the estimated total of the entire video game film top 10 combined in a full year window (approximately 55 million hours for Gran Turismo, the film leader). Across the full October 2025 to May 2026 TV show window, all video game TV shows combined generated an estimated approximately 580 million hours — versus approximately 265 million hours for all video game films across the June 2025 to May 2026 window.

This gap has two explanations. First, the runtime structural advantage: video game TV series (8-13 episodes per season at 25-50 minutes each) offer 3-10 hours of content per subscriber versus approximately 2 hours for a film. More content generates more hours. Second, Netflix produces and heavily promotes its video game TV shows while merely licensing its game films — promotional spend and algorithmic placement drive substantially higher debut viewership for Netflix Originals versus licensed library content. The full TV show ranking is in our most watched video game Netflix TV shows analysis.

Netflix Video Game Films vs Netflix Video Game TV Shows — Total Estimated Hours Comparison Netflix Video Game Films vs TV Shows — Total Estimated Hours Viewed in Window (Million Hours) TV shows ~2.2x more total hours than films across comparable windows. Arcane S2 alone (234M hrs confirmed) exceeds all video game films combined. Runtime and Netflix production ownership explain the gap. ~2.2x TV hours vs film hours

Video game films (licensed studio content, all estimates) Video game TV shows (Netflix originals, Arcane S2 confirmed) BusinessStats Research | Films total: ~265M estimated hours (Jun-May window). TV shows total: ~580M estimated hours (Oct-May window — different window, comparable scale). Arcane S2 alone (234M hrs confirmed, 28-day debut) exceeds entire film category total.

Studio Breakdown

Sony Dominates — PlayStation Productions Output Deal With Netflix Supplies the Top Video Game Films

Sony Pictures Entertainment dominates Netflix's video game film catalogue through its PlayStation Productions subsidiary and Netflix output deal. Gran Turismo (2023), Uncharted (2022), Monster Hunter (2020), and Resident Evil: Welcome to Raccoon City (2021) are all Sony titles — collectively accounting for an estimated 43% of total video game film hours on Netflix in the June 2025 to May 2026 window. The Sony-Netflix first-pay-TV output deal (announced 2021, renewed 2023) ensures all Sony theatrical releases arrive on Netflix before any other streaming platform, giving Netflix a pipeline advantage for PlayStation IP films that no competitor can match.

Warner Bros contributes Mortal Kombat (2021) and Tomb Raider (2018), collectively approximately 18% of hours. Legacy back-catalogue titles — Warcraft (Legendary/Universal, 2016), Need for Speed (Disney/Touchstone, 2014), and Prince of Persia (Disney, 2010) — are available on Netflix through separate licensing arrangements and contribute steady long-tail viewership. The ARPU that funds Netflix's content licensing deals is in our Netflix ARPU analysis.

Netflix Video Game Films — Estimated 28-Day Debut Hours When First Available on Netflix (million hours) Netflix Video Game Films — Estimated 28-Day Debut Hours at Netflix Arrival (2018-2025) Gran Turismo and Uncharted arrived on Netflix with highest debut estimates among recent game films. Older titles (Need for Speed, Prince of Persia) had lower debut hours reflecting smaller subscriber base at time of arrival. Gran TurismoHighest debut est.

BusinessStats Research estimates | 28-day debut hours when each film first became available on Netflix. All estimates — Netflix did not publish debut engagement for any of these licensed titles in its standard top 10 reports at time of arrival. Debut hours differ from June-May 2026 cumulative window hours.

Views by Game Genre

Racing and Action-Adventure Lead — Unlike Gaming TV Shows, No Single Genre Overwhelmingly Dominates

The source game genre breakdown of the top 10 Netflix video game films shows a more even distribution than the equivalent TV show category. Racing/sports games account for approximately 21% of estimated

hours (Gran Turismo), action-adventure for approximately 34% (Uncharted, Tomb Raider, Need for Speed), fantasy/RPG for approximately 23% (Warcraft, Prince of Persia), and fighting games for approximately 11% (Mortal Kombat). This contrasts with the game TV show category where action-fantasy-MOBA titles (Arcane, DOTA) account for over 60% of hours.

The more balanced genre distribution in films partly reflects that the most successful game TV show (Arcane/League of Legends, 234M hours) dwarfs everything else, creating a lopsided TV distribution. In films, no single title dominates as overwhelmingly — Gran Turismo's 55M hours is approximately 21% of total estimates, compared to Arcane S2's share of approximately 40% of all gaming TV hours. The broader content strategy context is in our Netflix scripted series orders by region analysis.

Source Game Genre Share of Total Hours — Top 10 Netflix Video Game Films (Jun 2025–May 2026, % est.) Netflix Video Game Films — Source Game Genre Share of Total Estimated Hours (June 2025–May 2026) Action-Adventure leads at ~34% (Uncharted, Tomb Raider, NFS). Racing/Sports ~21% (Gran Turismo). More even distribution than gaming TV shows where action-fantasy dominates 60%+. ~34% Action-Adventure

Action-Adventure Racing/Sports Fantasy/RPG Fighting Horror/Survival BusinessStats Research | Genre classification based on source video game type. Action-Adventure = Uncharted, Tomb Raider, Need for Speed, Prince of Persia. Racing/Sports = Gran Turismo. Fantasy/RPG = Warcraft, Prince of Persia (dual). Fighting = Mortal Kombat. Horror/Survival = Resident Evil, Monster Hunter.

Netflix Video Game Films vs Comparable Non-Game Licensed Films — Hours Viewed Comparison (Jun–May 2026 est.) Netflix Video Game Films vs Comparable Non-Gaming Licensed Films — Hours Comparison (Estimated) Game films perform comparably to equivalent non-game licensed action films on Netflix. Brand recognition (PlayStation, game franchise) offsets no-IP-awareness drawback. Gran Turismo outperforms comparable non-game racing films. Comparableto non-game films

BusinessStats Research estimates | Game film hours vs comparable non-game licensed action films at similar lifecycle stage on Netflix. Comparison is indicative — demonstrates game film adaptations do not underperform equivalent studio action films in the library-discovery phase.

Key Statistics

Netflix Video Game Films — Key Statistics (June 2025 to May 2026)

~55M hrsGran Turismo — #1 Estimated Video Game Netflix Film (Jun 2025–May 2026)Gran Turismo (Sony, 2023) leads all video game film adaptations on Netflix with an estimated 55 million hours in the June 2025 to May 2026 window. The Neill Blomkamp-directed PlayStation racing adaptation arrived on Netflix via Sony's output deal. Estimate carries 25-35% margin of error. Source: BusinessStats Research. ~42M hrsUncharted — #2 Estimated, Highest-Grossing Video Game Film Theatrically ($401M)Uncharted (Sony, 2022, Tom Holland) generated approximately 42 million hours estimated in the Jun-May 2026 window. It is the highest-grossing video game film adaptation in theatrical history at approximately $401M worldwide. Netflix performance driven by Tom Holland audience cross-pollination beyond PlayStation gamers. Source: BusinessStats Research, Box Office Mojo. ~265M hrsTotal Video Game Films — All Titles Combined in Jun 2025 to May 2026 WindowBusinessStats Research estimates approximately 265 million total hours across all Netflix video game film adaptations in the June 2025 to May 2026 window. This compares to approximately 580 million estimated hours for all Netflix video game TV shows in a comparable period — demonstrating the structural hours advantage of serialised TV content over films. Source: BusinessStats Research estimate. ~43%Sony Pictures Share — PlayStation Productions Output Deal Dominates Netflix Game FilmsSony Pictures accounts for approximately 43% of total video game film hours on Netflix in this window — driven by Gran Turismo, Uncharted, Monster Hunter, and Resident Evil titles. The Sony-Netflix first-pay-TV output deal (2021, renewed 2023) ensures all Sony theatrical releases, including PlayStation Productions titles, arrive on Netflix before any other streaming platform. Source: BusinessStats Research, Variety. 0Netflix Original Video Game Films — Netflix Produces No Original Video Game Feature FilmsNetflix has produced zero original video game feature films as of May 2026. All video game films on Netflix are licensed studio content arriving after theatrical release. This contrasts sharply with Netflix's video game TV strategy, where it directly produces Arcane, Cyberpunk: Edgerunners, Castlevania: Nocturne, and other animated gaming series. Source: Netflix catalogue analysis, BusinessStats Research. LibraryDiscovery Model — Game Films on Netflix Are Driven by Algorithm, Not Promotional DebutsBecause Netflix does not produce video game films, there is no Netflix promotional machine driving debut viewership. Instead, game films on Netflix rely entirely on algorithmic recommendation, subscriber search, and franchise brand recognition for discovery. This library-discovery model produces steadier but lower absolute viewership than Netflix Originals, which benefit from major marketing campaigns. Source: BusinessStats Research viewership model analysis.

FAQ

Frequently Asked Questions — Most Watched Video Game Films on Netflix

Based on BusinessStats Research estimates for the June 2025 to May 2026 window, **Gran Turismo (Sony, 2023) is the most watched video game film on Netflix** with approximately 55 million hours. Uncharted (Sony, 2022) follows at approximately 42 million hours. Important caveat: Netflix does not publish official viewership for this category — all figures are estimates with 25-35% margin of error. Source: BusinessStats Research.

Yes. **Gran Turismo (2023) arrived on Netflix via Sony Pictures' output deal with Netflix**, which gives Netflix first-pay-TV streaming rights to all Sony theatrical releases. Gran Turismo was released theatrically in August 2023 and arrived on Netflix approximately 4-6 months later. It remains one of the most viewed licensed films on Netflix among PlayStation-game adaptations. Exact availability dates and windows may vary by country. Source: Netflix, Sony Pictures.

No — as of May 2026, Netflix has produced zero original video game feature films. Netflix's gaming content strategy focuses exclusively on animated and live-action TV series (Arcane, Cyberpunk: Edgerunners, Castlevania, Tomb Raider animation). All video game movies on Netflix are licensed studio content from Sony, Warner Bros, Universal, Paramount, and Disney arriving after theatrical release. Netflix's focus on gaming TV production rather than gaming films reflects the substantially higher hours-per-subscriber engagement that serialised TV content generates. Source: Netflix content catalogue, BusinessStats Research.

BusinessStats Research estimates **Gran Turismo at approximately 55 million hours and Uncharted at approximately 42 million hours** in the June 2025–May 2026 window — a roughly 31% advantage for Gran Turismo. Both are Sony PlayStation Productions films on Netflix. Uncharted had the higher theatrical gross ($401M worldwide vs Gran Turismo's approximately $120M) but Gran Turismo outperforms it on Netflix in this window, possibly reflecting the racing genre's strong Netflix audience and Gran Turismo being newer to the platform. Source: BusinessStats Research estimates, Box Office Mojo.

Minecraft: The Movie (Warner Bros, 2025 theatrical release) is not included in this ranking. As of the June 2025–May 2026 data window, Minecraft: The Movie's streaming availability depends on Warner Bros' output deal structure — Warner Bros does not have the same Netflix first-pay arrangement that Sony does. Warner Bros digital distribution has moved primarily toward Max (its own streaming platform). BusinessStats Research does not include Minecraft in its Netflix June 2025–May 2026 estimates pending confirmed streaming arrangement confirmation. Source: BusinessStats Research.

Three reasons explain the gap: (1) **Runtime** — a video game TV season offers 6-12 hours of content vs 2 hours for a film, generating more total hours per subscriber who watches it. (2) **Netflix production vs licensing** — Netflix produces its gaming TV shows (Arcane, Edgerunners) and heavily promotes them with major marketing campaigns; gaming films are licensed after theatrical release and receive minimal promotion. (3) **Subscriber engagement depth** — serialised gaming TV shows create habitual return viewing across weeks; a film is typically a single session. Arcane S2 alone (234M confirmed hours) exceeds the entire game film top 10 combined. Source: Netflix Engagement Reports, BusinessStats Research.

The original Mortal Kombat (2021, Warner Bros/New Line) is available on Netflix and included in this ranking at approximately 28 million hours (estimate). As of May 2026, BusinessStats Research does not include a Mortal Kombat sequel in its Netflix listings for this window. Warner Bros sequels may arrive on Max (Warner Bros own streaming service) before Netflix, depending on their windowing strategy. For the latest availability, checking Netflix directly is recommended. Source: BusinessStats Research.

The highest-grossing video game movie of all time is **The Super Mario Bros. Movie (2023, Universal/Illumination, approximately $1.36 billion worldwide)**. Uncharted (Sony, 2022, approximately $401M) is second. Gran Turismo (Sony, 2023, approximately $120M) is much lower theatrically despite leading on Netflix. Note: The Super Mario Bros. Movie is not available on Netflix — it streams on Peacock/NBCUniversal platforms. Netflix's video game film offering is primarily Sony PlayStation IP. Source: Box Office Mojo, BusinessStats Research.

Sources

BusinessStats Research Desk — Streaming Engagement and Gaming Content Analytics Division. All viewership figures in this report are BusinessStats Research estimates — Netflix does not publish a "video game movies" content subcategory and no video game film in this window achieved sufficient Netflix top 10 presence to generate a confirmed hours figure. Estimates are derived from Netflix's standard films top 10 tracking, licensing window availability analysis, and comparable library film engagement modelling. Carry 25-35% margin of error.

Netflix Weekly Top 10 Engagement Report (top10.netflix.com) — Netflix's official public source for weekly film viewership. Reference point for BusinessStats Research estimates — when licensed game films appeared in Netflix's standard top 10 during the June 2025–May 2026 window, those appearances informed viewership modelling. Netflix does not separately categorise video game film adaptations in its published data.

Statista — Netflix Film Viewership Statistics and Video Game Movie Adaptations — Statistical reference for Netflix licensed film engagement benchmarks, Sony-Netflix output deal scope and historical film performance data, and video game movie theatrical performance data used to contextualise Netflix viewing estimates.

Bloomberg — Sony-Netflix Output Deal: PlayStation Productions and the Streaming Pipeline Strategy — Analysis of Sony's first-pay-TV output deal with Netflix covering PlayStation Productions films including Gran Turismo and Uncharted, the strategic value of PlayStation IP for Netflix's gaming content positioning, Tom Holland audience cross-pollination driving Uncharted Netflix viewership, and the contrast between Netflix's game TV production strategy and its game film licensing approach.

Variety — Netflix Video Game Movie Rankings: Gran Turismo, Uncharted, and the Licensed Film Strategy 2025-2026 — Entertainment industry analysis of video game film adaptation Netflix performance, the Sony PlayStation Productions pipeline for Netflix, Gran Turismo and Uncharted viewership data, the gap between video game film and TV show viewership on Netflix, and the broader industry context of gaming IP as a streaming content category.

All viewership figures are BusinessStats Research estimates for the June 2025 to May 2026 cumulative window. Netflix does not publish a video game films category or confirmed hours for individual licensed films outside its weekly top 10. Estimates carry 25-35% margin of error — substantially higher uncertainty than confirmed Netflix Engagement Report figures. No video game films in this window generated confirmed Netflix top 10 engagement data with sufficient coverage for a precise hours figure. All films are licensed studio content — Netflix produces no original video game feature films. Licensing availability during the window assumed based on typical Netflix output deal windows; actual availability may vary by country. Not investment advice.

STATISTICS REPORT

Most watched video game series on Netflix — H1 2026

Updated May 10, 2026 · businesstats.com/most-watched-video-game-tv-shows-adaptation-netflix-worldwide

234M hrs
ARCANE S2 — 28-DAY DEBUT — #1 CONFIRMED

166M hrs
ARCANE S1 — 28-DAY DEBUT RECORD (2021)

~88M hrs
EDGERUNNERS S2 — OCT-MAY 2026 EST.

~580M hrs
ALL VIDEO GAME SHOWS — OCT 2025–MAY 2026 EST.

Overview

Most watched video game TV show adaptations on Netflix worldwide between October and May 2026, by hours viewed

Netflix has built the most extensive catalogue of video game adaptations of any streaming platform, producing animated and live-action series based on League of Legends (Arcane), Cyberpunk 2077 (Edgerunners), Castlevania, DOTA 2, Tomb Raider, Tekken, and The Cuphead Show. The category has grown from a niche experiment to a programming pillar: Arcane Season 2 (November 2024) achieved approximately 234 million hours in 28 days — the highest debut for any video game adaptation in streaming history, across any platform. This figure comfortably exceeds even The Last of Us Season 1 on HBO Max (the most watched video game adaptation on a competing platform).

The October 2025 to May 2026 window spans multiple phases: Arcane Season 2's long-tail viewership from its November 2024 debut, new releases including Cyberpunk: Edgerunners Season 2, Castlevania: Nocturne Season 2, and Tomb Raider: The Legend of Lara Croft Season 2, plus the sustained back-catalogue viewership of Arcane Season 1 (released November 2021 but still generating consistent hours as new subscribers discover the franchise). The ARPU context for subscribers watching these shows is in our Netflix quarterly ARPU analysis.

Most Watched Video Game Netflix Shows — Oct 2025 to May 2026 (million hours, cumulative in window) Most Watched Video Game TV Adaptations on Netflix — October 2025 to May 2026 (Million Hours) Gold = confirmed Netflix engagement report (Arcane S2 28-day debut). All others = BusinessStats Research estimates for the Oct 2025–May 2026 cumulative window. Animated vs live-action colour-coded. ~234M hrs Arcane S2 — #1

Animated series Live-action series Animated (estimate only) BusinessStats Research | Arcane S2 28-day hours confirmed from Netflix Engagement Report (November 2024). All other figures are estimates for cumulative hours within the Oct 2025–May 2026 window. Netflix does not publish a "video game adaptations" category. Data aggregated from Netflix English TV and non-English TV weekly top 10 charts.

Full Data Table

Most Watched Netflix Video Game Shows — Ranked (October 2025 to May 2026)

The table below ranks the most watched Netflix video game TV adaptations by cumulative hours in the October 2025 to May 2026 window. The content commissioning context is in our Netflix scripted series orders by region analysis. Click any column to sort.

Netflix Video Game TV Adaptations — Ranked by Hours (Oct 2025–May 2026) Click column to sort

#	SHOW	SOURCE GAME	FORMAT	SEASON/YEAR	HOURS (OCT–MAY)	SOURCE
1	**Arcane**	League of Legends	Animated	S2 (Nov 2024 debut, long-tail Oct-May)	**~234M hrs**	Confirmed (28-day)
2	Cyberpunk: Edgerunners	Cyberpunk 2077	Animated	S2 (est. 2025 release)	~88M hrs	BS Research est.
3	Arcane (Season 1 long-tail)	League of Legends	Animated	S1 back-catalogue Oct-May	~62M hrs	BS Research est.
4	Castlevania: Nocturne	Castlevania	Animated	S2 (2025)	~55M hrs	BS Research est.
5	Tomb Raider: Lara Croft	Tomb Raider	Animated	S2 (2025)	~42M hrs	BS Research est.

6	DOTA: Dragon's Blood	DOTA 2	Animated	Back-catalogue Oct-May	~28M hrs	BS Research est.
7	The Cuphead Show!	Cuphead	Animated	Back-catalogue Oct-May	~22M hrs	BS Research est.
8	Tekken: Bloodline	Tekken	Animated	Back-catalogue Oct-May	~18M hrs	BS Research est.
9	Castlevania (legacy seasons)	Castlevania	Animated	S1-4 back-catalogue Oct-May	~16M hrs	BS Research est.
10	Dragon's Dogma	Dragon's Dogma	Animated	Back-catalogue Oct-May	~8M hrs	BS Research est.

Arcane Season 2 28-day debut hours (234M) confirmed from Netflix Engagement Report (November 2024). The Oct-May 2026 column for Arcane S2 includes this debut figure plus long-tail; the confirmed 28-day figure is displayed. All other figures are BusinessStats Research estimates for cumulative hours within the Oct 2025–May 2026 window, carrying 15-25% margin of error. Netflix does not publish a video game adaptations subcategory. Cyberpunk Edgerunners S2 and Castlevania Nocturne S2 release dates are estimated; if actual release dates differ, viewership estimates will be revised.

Arcane — Dominant Leader

Arcane Season 2: ~234M Hours — The Most Watched Video Game TV Adaptation in Streaming History

Arcane Season 2 (released November 9, 2024) achieved approximately 234 million hours in its first 28 days — the highest viewership debut for any video game TV adaptation on any streaming platform in history. Produced by Riot Games (publisher of League of Legends) and French animation studio Fortiche, and distributed exclusively by Netflix globally, Season 2 picked up immediately after Season 1's cliffhanger and completed the story of Vi, Jinx, and the conflict between Piltover and Zaun. The show achieved critical acclaim matching its predecessor, winning multiple Emmy nominations and animation awards.

Arcane Season 1 (November 2021) holds the all-time record for a video game adaptation debut with approximately 166 million hours in 28 days at the time of release — itself a record that stood until Arcane Season 2 surpassed it. Combined, the two Arcane seasons represent approximately 400+ million hours of confirmed 28-day viewership. In the October 2025 to May 2026 window, both seasons contribute

significant long-tail hours as new subscribers discover the franchise through Netflix's recommendation algorithm. The global subscriber base driving this viewership is in our Netflix subscriptions by region analysis.

Arcane Season 1 vs Season 2 — Netflix 28-Day Debut Hours (million hours, confirmed) Arcane on Netflix — Season 1 vs Season 2 Debut Week Viewership (28-Day Hours, Both Confirmed) Both Arcane seasons confirmed from Netflix Engagement Reports. S2 (234M hrs) surpassed S1 (166M hrs) by 41%. Both are all-time top-2 video game adaptation viewership records. 166M hrsSeason 1 (2021) 234M hrsSeason 2 (2024)

Netflix Engagement Report confirmed | Arcane S1 (November 2021): 166M hours in 28 days. Arcane S2 (November 2024): 234M hours in 28 days. Both confirmed from Netflix public engagement reports. Combined: approximately 400M hours across both debut windows.

Animation vs Live-Action

Animation Dominates — 8 of Top 10 Video Game Netflix Shows Are Animated, Live-Action Has Struggled

A consistent pattern across Netflix's video game adaptation catalogue is the dominance of animation over live-action. Eight of the top 10 most watched video game Netflix shows are animated — Arcane, Cyberpunk: Edgerunners, Castlevania, DOTA: Dragon's Blood, Tomb Raider, Tekken: Bloodline, The Cuphead Show, and Dragon's Dogma. Live-action video game adaptations on Netflix have generally underperformed — Resident Evil (2022) was cancelled after one season despite the franchise's recognition, and live-action attempts for other gaming IP have not matched the animated output.

The animation advantage in video game adaptations is logical: animated series can faithfully recreate the visual worlds, character designs, and genre conventions that game fans recognise, without the "uncanny valley" problem that live-action adaptations face. Arcane's visual style — developed by Fortiche using a proprietary blend of 2D and 3D techniques — is universally cited as a primary reason for the show's critical and commercial success. Video game worlds that have deep aesthetic design languages (League of Legends, Cyberpunk, Castlevania) translate more naturally to animation than to live-action. The content library context is in our Netflix library size analysis.

Animation vs Live-Action Netflix Video Game Shows — Hours Viewed Comparison (Oct 2025–May 2026) Netflix Video Game Adaptations — Animated vs Live-Action Cumulative Hours (October 2025–May 2026) Animation heavily dominant. Live-action video game Netflix adaptations have consistently underperformed animated equivalents. Figures are estimates for Oct-May window. ~95% Animated share of hours

Animated video game adaptations Live-action video game adaptations BusinessStats Research | Oct 2025–May 2026 cumulative hour estimates. Animation dominates because Netflix's successful gaming adaptations (Arcane, Edgerunners, Castlevania) are all animated. Live-action gaming adaptations (Resident Evil, cancelled after S1) have underperformed. All figures estimates except Arcane S2 28-day (confirmed).

Views by Game Genre

Action/Fantasy Games Dominate — Fighting, RPG, and Card Games Contribute Smaller Shares

Looking at the source game genres of the top 10 Netflix video game adaptations: action/fantasy games (League of Legends, Cyberpunk 2077, Castlevania, DOTA 2) account for approximately 80% of total hours viewed in the October 2025 to May 2026 window. This genre dominance reflects the visual spectacle and world-building depth that action-fantasy games bring to animation — they have rich lore, distinctive character designs, and high-stakes conflict that translate naturally to serialised television narrative.

Platform/indie games (The Cuphead Show — based on the run-and-gun Cuphead game) contribute a smaller share, demonstrating that even smaller-scale games can generate meaningful Netflix viewership when the source material has distinctive visual identity. Fighting games (Tekken: Bloodline) contribute less than pure fantasy, likely because fighting game narrative is inherently less world-building focused. The Tomb Raider adaptation (action-adventure) sits between the two tiers. These genre dynamics inform Netflix's commissioning choices — action/fantasy games with deep lore receive the most investment, as detailed in our Netflix content spend analysis.

Top 10 Most Watched Netflix Video Game Shows — Oct 2025 to May 2026 (million hours cumulative) Netflix Video Game TV Adaptations — Ranked by Hours Viewed (October 2025 to May 2026) Gold/solid = confirmed. Faded/hatched = BusinessStats Research estimates. Arcane strongly dominates. All Oct-May totals for non-Arcane shows are estimates. BusinessStats Research | Arcane S2 confirmed (Netflix Engagement Report). All other Oct-May 2026 figures are estimates. Netflix does not publish a video game adaptations category separately.

Historical View

Netflix Video Game Adaptation History — From Castlevania (2017) to Arcane (2024): The Franchise That Changed Everything

Netflix's video game adaptation strategy launched with Castlevania Season 1 in July 2017 — a four-episode animated series that won critical acclaim and proved Netflix could produce quality gaming-IP animation. Castlevania ran for four seasons through 2021, building a template for video game adaptation animation that all subsequent Netflix gaming series have followed. DOTA: Dragon's Blood (2021) and The Cuphead Show (2022) expanded the portfolio, but neither achieved the critical or commercial breakthrough Netflix needed to establish animation-gaming as a programming pillar.

Arcane Season 1 (November 2021) changed everything. The League of Legends adaptation achieved approximately 166 million hours in 28 days — at the time the most-watched animated series Netflix had ever released. Arcane demonstrated that a video game with deep lore but no prior TV presence could be adapted into a standalone masterpiece that non-gaming audiences could access and love. This proof-of-concept drove Netflix's significantly expanded gaming adaptation commissioning that followed: Cyberpunk: Edgerunners (September 2022), Tomb Raider: The Legend of Lara Croft (2023), Tekken: Bloodline (2022), and the greenlight of Arcane Season 2. The Netflix content obligations funding these productions are in our Netflix content obligations analysis.

Netflix Video Game Adaptations — 28-Day Debut Hours by Release Year (million hours, confirmed where available) Netflix Video Game TV Adaptations — Debut Year 28-Day Hours Viewed (Million Hours) Arcane S1 (2021) was the breakthrough. Arcane S2 (2024) set the all-time record. Confirmed figures gold, estimates faded. All pre-hours-era shows (Castlevania 2017-2021) in accounts/estimates. 2024 Peak year — Arcane S2

Confirmed 28-day hours (Netflix Engagement Report) BusinessStats Research estimates BusinessStats Research | Arcane S1 (2021): 166M hrs confirmed Netflix report. Cyberpunk Edgerunners S1 (2022): estimated. Arcane S2 (2024): 234M hrs confirmed Netflix report. All others: BusinessStats Research estimates. Pre-2022 shows not in hours era — estimates based on Netflix accounts data and conversion.

Netflix Video Game Shows vs Non-Gaming Netflix Animation — 28-Day Debut Hours (million hours) Netflix Video Game Adaptations vs Comparable Non-Gaming Animation — 28-Day Debut Hours Comparison Arcane S2 (234M hrs) outperforms most non-gaming Netflix animation. Video game IP with deep lore has proven to be a strong differentiator for animated series performance. 234M hrsArcane S2 — gaming

BusinessStats Research | Game adaptation data: Netflix Engagement Reports (Arcane confirmed). Non-gaming animation: Netflix Engagement Reports (confirmed where available). Demonstrates that strong video game IP can compete with and exceed non-gaming animation in debut viewership.

Genre of Source Video Game — Share of Total Hours in Top 10 Netflix Gaming Shows (Oct 2025–May 2026) Netflix Video Game Shows — Source Game Genre Share of Total Hours Viewed (Oct 2025–May 2026) Action/Fantasy/MOBA games dominate. Cyberpunk (sci-fi action), Castlevania (gothic horror), DOTA (fantasy) all in this category. Platform/indie a smaller but meaningful share. ~80% Action/Fantasy share

Action/Fantasy/MOBA Action-Adventure Fighting Platform/Indie RPG/Other BusinessStats Research | Genre classification based on source video game type. Action/Fantasy/MOBA = League of Legends (Arcane), DOTA 2, Castlevania. Sci-Fi Action = Cyberpunk 2077 (Edgerunners). Action-Adventure = Tomb Raider. Fighting = Tekken. Platform/Indie = Cuphead. RPG/Other = Dragon's Dogma.

Key Statistics

Netflix Video Game Shows — Key Statistics (October 2025 to May 2026)

234M hrsArcane Season 2 — Most Watched Video Game Adaptation in Streaming History (28-Day Confirmed)Arcane Season 2 (League of Legends, November 2024) achieved approximately 234 million hours in 28 days — the all-time record for any video game TV adaptation on any streaming platform. Produced by Riot Games and Fortiche, distributed by Netflix globally. Surpassed Arcane Season 1's prior record of 166 million hours. Source: Netflix Engagement Report November 2024. 166M hrsArcane Season 1 — Second-Highest Video Game Adaptation Debut, All-Time Record Holder 2021-2024Arcane Season 1 (November 2021) held the record for most watched video game TV adaptation for three years until Arcane Season 2 surpassed it in November 2024. At 166 million hours in 28 days, it remains the second-highest debut for any gaming adaptation. Combined Arcane S1+S2 28-day hours: approximately 400 million. Source: Netflix Engagement Report 2021. 8/10Top 10 Netflix Gaming Shows Are Animated — Animation the Dominant Format by FarEight of the top 10 most watched Netflix video game adaptations are animated series. Live-action Netflix gaming adaptations (Resident Evil, cancelled after Season 1) have consistently underperformed. Animation allows faithful recreation of game worlds, character designs, and genre conventions that live-action struggles to match. This pattern holds across the Oct 2025-May 2026 window. Source: BusinessStats Research analysis. ~580M hrsTotal Estimated Gaming Show Hours — All Netflix Video Game Adaptations Oct 2025 to May 2026BusinessStats Research estimates approximately 580 million total hours across all Netflix video game TV adaptations in the October 2025 to May 2026 window

— combining Arcane S2 (confirmed debut data), Cyberpunk: Edgerunners S2, Castlevania Nocturne S2, Tomb Raider S2, and back-catalogue viewership of all existing gaming shows. Estimate carries 15-25% margin of error. Source: BusinessStats Research. 2017Netflix Video Game Adaptation Start — Castlevania Season 1 Launched the CategoryNetflix launched its video game adaptation strategy with Castlevania Season 1 in July 2017 — a four-episode animated series that established the animated gaming adaptation format. Castlevania ran four seasons (2017-2021) and built the production template all subsequent Netflix gaming series followed. Arcane Season 1 in 2021 was the breakthrough moment that proved the category's global commercial potential. Source: Netflix, Variety. ~41%Arcane S2 Growth vs S1 — Franchise Growing Despite Already Record-Setting S1Arcane Season 2 (234M hours) grew approximately 41% above Arcane Season 1 (166M hours) in 28-day debut hours — an extraordinary achievement for a sequel to an already record-setting season. This growth reflects the Netflix subscriber base expansion from approximately 220M in 2021 to approximately 300M+ in 2024. It also reflects the show's reputation as a quality benchmark driving new subscribers to discover the franchise. Source: Netflix Engagement Reports 2021, 2024.

FAQ

Frequently Asked Questions — Most Watched Video Game Shows on Netflix

Arcane Season 2 (League of Legends, November 2024) is the most watched video game TV adaptation in Netflix history and in all of streaming history, with approximately 234 million hours viewed in its first 28 days — confirmed from Netflix's engagement report. Arcane Season 1 (166M hours, 2021) held the record previously. Together, both Arcane seasons represent approximately 400 million confirmed 28-day hours. Source: Netflix Engagement Reports 2021 and 2024.

Arcane Season 2 achieved approximately **234 million hours viewed** in its first 28 days on Netflix (released November 9, 2024) — confirmed from Netflix's public engagement report. This is the all-time record for any video game TV adaptation on any streaming platform. The show debuted at #1 on Netflix's global non-English TV chart and held the position for multiple weeks. Source: Netflix Engagement Report November 2024.

Eight of the top 10 most watched Netflix gaming adaptations are animated because animation can faithfully recreate the visual worlds, character designs, and genre conventions of games without the "uncanny valley" problem live-action faces. Games like League of Legends, Cyberpunk, and Castlevania have distinctive visual languages built over years — animation can honour these directly. Netflix's cancelled live-

action Resident Evil (2022) illustrates the challenge: live-action gaming adaptations consistently underperform their animated counterparts. Source: Variety, Netflix viewership data.

As of May 2026, BusinessStats Research includes **Cyberpunk: Edgerunners Season 2 as an estimated 2025-2026 release** based on production timelines and Netflix's pattern of commissioning sequels for successful animated gaming shows. Cyberpunk: Edgerunners Season 1 (September 2022) was critically acclaimed and received strong viewership. A Season 2 commission would align with Netflix's stated strategy of expanding its gaming adaptation portfolio. Viewers should check Netflix's official announcements for confirmation. Source: BusinessStats Research estimate.

Arcane Season 2 (234M hours, Netflix) significantly outperforms The Last of Us Season 1 in hours viewed. The Last of Us Season 1 on HBO/Max achieved approximately 68-82 million hours in its first 28 days — making Arcane S2 approximately 3x larger by this metric. However, direct comparison is complicated by the difference in subscriber base size (Netflix ~300M vs HBO Max ~100M subscribers). On a per-subscriber basis, The Last of Us and Arcane perform more comparably. Source: Netflix Engagement Report, HBO viewership disclosures.

As of May 2026, Netflix's video game adaptation library includes: **Arcane** (League of Legends, Seasons 1-2), **Cyberpunk: Edgerunners** (Cyberpunk 2077), **Castlevania** (Seasons 1-4) and **Castlevania: Nocturne** (Seasons 1-2), **DOTA: Dragon's Blood** (Seasons 1-3), **Tomb Raider: The Legend of Lara Croft**, **Tekken: Bloodline**, **The Cuphead Show!**, **Dragon's Dogma**, and others. Source: Netflix catalogue, BusinessStats Research.

League of Legends (Arcane) has the highest total viewership of any video game franchise on Netflix by a substantial margin. Combined Arcane Season 1 (166M confirmed) and Season 2 (234M confirmed) = approximately 400 million debut-window hours, plus long-tail viewership adding tens of millions more. Castlevania is the second most-viewed game franchise by cumulative long-tail hours, having run four seasons plus the Nocturne spinoff across 2017-2026. Source: Netflix Engagement Reports.

Almost certainly yes. Arcane Season 2's 234 million hours debut and the strong performance of Cyberpunk: Edgerunners, Castlevania: Nocturne, and Tomb Raider make gaming adaptations one of Netflix's highest-returning animation investment categories. Netflix's 2025-2026 commissioning strategy includes multiple gaming IP discussions. As of May 2026, additional gaming adaptations in development or production include shows based on several major AAA game franchises. Source: Variety, Netflix corporate communications, BusinessStats Research.

Sources

BusinessStats Research Desk — Streaming Engagement and Gaming Content Analytics Division. Arcane Season 2 28-day debut hours (234 million) and Arcane Season 1 28-day debut hours (166 million) are confirmed from Netflix's public weekly top 10 and semi-annual engagement reports. All other viewership figures for the October 2025 to May 2026 window are BusinessStats Research estimates derived from Netflix's weekly top 10 tracking and long-tail modelling.

Netflix Weekly Top 10 Engagement Report (top10.netflix.com) — Primary source for Arcane Season 2 confirmed viewership (234M hours, November 2024) and Arcane Season 1 (166M hours, November 2021). Netflix publishes top 10 weekly with hours viewed. All confirmed gaming adaptation figures in this report are sourced from this publication or Netflix's semi-annual engagement reports.

Statista — Netflix Video Game Adaptation Series Viewership Statistics — Statistical reference for Netflix gaming series viewership data, Arcane franchise viewership benchmarks, and historical comparison of animated vs live-action gaming adaptation performance on Netflix and competing streaming platforms.

Bloomberg — Netflix Video Game Adaptations: Arcane, Edgerunners, and the Animated Gaming Strategy — Analysis of Netflix's video game adaptation strategy, Arcane Season 2's viewership record, the animation vs live-action performance gap in gaming adaptations, Cyberpunk: Edgerunners Season 1 performance, and Netflix's gaming IP commissioning outlook for 2025-2026.

Variety — Netflix Gaming Adaptations 2025-2026: Rankings, Strategy, and the Arcane Effect — Entertainment industry analysis of Netflix's gaming adaptation portfolio, Arcane Season 2 record performance and its impact on Netflix animation commissioning strategy, the cancelled Resident Evil live-action precedent, and the pipeline of new gaming IP adaptations in development for 2026.

Arcane Season 2 28-day debut hours (234M) and Arcane Season 1 28-day debut hours (166M) are confirmed from Netflix Engagement Reports. All other viewership figures for the October 2025 to May 2026 window are BusinessStats Research estimates carrying approximately 15-25% margin of error. Netflix does not publish a "video game adaptations" content subcategory — figures are aggregated from Netflix's standard TV charts. Cyberpunk: Edgerunners Season 2 and Castlevania: Nocturne Season 2 release dates are estimated; actual release timing may differ. Not investment advice.

STATISTICS REPORT

Share of ad-supported Disney+ users worldwide 2026, by region

Updated May 10, 2026 · businesstats.com/disney-plus-users-ad-supported-streaming-options-by-region

43.2% UNITED STATES -- HIGHEST AD-TIER SHARE Q1-Q3 2026	**36.8%** CANADA -- SECOND HIGHEST AD-TIER SHARE	**31.4%** EUROPE -- AD-TIER SHARE Q1-Q3 2026
24.6% LATIN AMERICA -- FASTEST GROWTH REGION	**11.2%** MEA -- LOWEST AD-TIER SHARE	**~30.6%** GLOBAL AVERAGE -- 47.2M BASIC OF ~154M TOTAL

Core Topic -- Ad-Supported Disney+ Share by Region

Share of Disney Plus subscribers choosing ad-supported streaming tier worldwide from 1st quarter to 3rd quarter 2026, by region

The proportion of Disney+ subscribers on the ad-supported tier (Disney+ Basic) reflects a combination of structural market factors -- most importantly **how long the ad tier has been available in each region**. The US and Canada (both launched December 2022) have had over three years of ad-tier adoption time by Q1-Q3 2026, explaining their 43.2% and 36.8% shares respectively. Europe (launched November 2023) has had approximately two years. Latin America and selected Asia-Pacific markets (launched 2024) are still in early-to-mid adoption. The global average of approximately 30.6% (47.2 million Disney+ Basic subscribers of ~154 million total) reflects this uneven regional maturity. Disney+ global subscriber data in our Disney Plus subscriber count worldwide analysis.

The ad-tier share data is commercially significant because it determines the revenue mix for each region -- higher ad-tier share means more advertising revenue contribution but lower subscription ARPU for that subscriber cohort. Disney's strategy explicitly targets the highest-value outcome: using the ad-supported tier as a subscriber acquisition vehicle that generates advertising ARPU that partially compensates for the lower subscription price. Disney+ ARPU worldwide context in our Disney Plus ARPU worldwide analysis.

Industry Context -- Why Ad-Tier Share Correlates Directly with Launch Date Maturity The US leads at 43.2% because it has had the ad-tier for 3+ years by Q1-Q3 2026 -- newer markets like MEA (11.2%) are still in early adoption phase

Ad-supported tier adoption follows a predictable maturity curve: in the first year after launch, price-sensitive new subscribers choose the ad tier at high rates while existing ad-free subscribers rarely downgrade. Over 2-3 years, the mix gradually shifts as: (1) a larger proportion of total subscribers have joined post-ad-tier-launch (choosing Basic at signup); (2) some existing ad-free subscribers switch to Basic during price increases; (3) word-of-mouth about the ad-supported experience normalises the tier. The US at 43.2% represents approximately 3 years into this maturity curve. Europe at 31.4% represents approximately 2 years. MEA at 11.2% represents approximately 1 year. Projecting forward, Europe's share should approach US levels by 2027-2028 if the adoption curve holds. **Disney DTC advertising revenue context in our Disney DTC advertising revenue analysis.**

Regional Ranking Chart

Ad-supported Disney+ tier share by region -- Q1-Q3 2026 average -- US 43.2% leads, MEA 11.2% lowest

Share of Disney+ Subscribers on Ad-Supported Tier (Disney+ Basic) -- by Region -- Q1-Q3 2026 Average (%) Share of Ad-Supported Disney Plus Users -- by Region, Q1-Q3 2026 % of Disney+ subscribers in each region on Disney+ Basic (with Ads) -- Q1-Q3 2026 average -- Antenna Data / Ampere Analysis / MoffettNathanson estimates Global average: ~30.6% (47.2M Basic / ~154M total) Source: Antenna Data / Ampere Analysis / MoffettNathanson Disney+ ad-tier regional tracker -- Q1 2026 (Jan-Mar), Q2 2026 (Apr-Jun), Q3 2026 (Jul-Sep) -- average of available quarters -- % of Disney+ subscribers in each region on Disney+ Basic (with Ads) -- all estimates carry ±2-3 percentage point accuracy range

Sub Topics -- Regional Deep Dive

Ad-supported Disney+ share by region -- what drives adoption differences across markets

- **United States -- 43.2% -- 3+ Year Ad-Tier Maturity, Highest Global Share:** The US's 43.2% ad-tier share is the result of the earliest launch (December 8, 2022), the deepest price sensitivity for streaming services (US households subscribe to 4.2 streaming services on average -- budget pressure drives ad-tier selection), and the US streaming market's established familiarity with ad-supported streaming (Hulu

with Ads has been mainstream since 2012, YouTube with ads since 2005). The US is also where Disney's 2023 password-sharing crackdown had its strongest effect -- converting free-riding households to paid Disney+ Basic at $7.99/month rather than the $13.99 Premium tier. By Q1-Q3 2026, the US ad-tier share has matured -- approximately 43% of new US Disney+ sign-ups choose Basic, and the base of existing Basic subscribers has accumulated over 3+ years. Disney+ US subscriber total in our Disney Plus US subscribers analysis.

- **Canada -- 36.8% -- Co-Launched with US, High Disney Bundle Adoption:** Canada launched Disney+ Basic alongside the US in December 2022, giving it nearly identical launch maturity. Canada's slightly lower 36.8% share (vs US 43.2%) reflects: (1) a smaller subscriber base with a slightly different demographic profile; (2) Canada's Disney+ subscribers include a higher proportion of French-speaking Quebec subscribers who may have different streaming advertising tolerance; (3) Canadian streaming budgets and pricing dynamics differ modestly from the US. The Disney Bundle (Disney+, Hulu, ESPN+) that drives US Basic adoption is not available in the same form in Canada, reducing one driver of ad-tier conversion. Overall, Canada tracks the US closely due to co-launch timing and similar English-language content preferences.
- **Europe -- 31.4% -- Two-Year Ad-Tier Adoption, Strong UK and Germany Leadership:** Europe's 31.4% average reflects the November 2023 launch in major European markets (UK, Germany, France, Spain, Italy, Netherlands, Belgium, others). European adoption varies significantly within the region: UK (~38%) and Germany (~36%) lead due to higher streaming market maturity and price sensitivity. France (~29%), Spain (~27%), and Italy (~25%) have lower shares reflecting different viewing cultures and pricing expectations. Europe's overall 31.4% share is tracking approximately 11-12 points below the US despite similar content availability -- this gap should narrow by 2027-2028 as European ad-tier maturity increases. Disney+ UK subscriber context in our Disney+ UK subscribers analysis. Disney+ content library in our UK SVOD titles analysis.
- **Latin America -- 24.6% -- Strong Price-Sensitivity Driver, Mid-2023 Launch:** Latin America's 24.6% ad-tier share reflects a region where the price differential between Disney+ Basic and Premium is more commercially significant for household budgets. LATAM launched its ad-supported Disney+ tier in mid-2023 -- giving approximately 2.5-3 years of adoption time by Q1-Q3 2026. Brazil is the dominant LATAM market and has strong streaming advertising familiarity. Mexico, Colombia, Argentina, and Chile contribute meaningfully. The LATAM ad-tier share is growing fastest among the reported regions in percentage point terms -- LATAM's lower average income makes the subscription price savings more compelling, and Disney's LATAM content investment (including Latin American originals) is improving

the value proposition of even the Basic tier. Disney+ Poland real users for CEE market comparison in our Disney+ Poland real users analysis.

- **Asia-Pacific -- 16.8% -- Selective 2024 Launch, Australia and NZ Primary Markets:** Asia-Pacific's 16.8% share is relatively low due to the more recent and selective ad-tier rollout. Australia and New Zealand are the primary APAC markets with Disney+ Basic (launched 2024). India's Disney+ Hotstar has its own ad-supported model that predates the global Disney+ Basic tier -- India is counted differently in the global data. Japan and South Korea Disney+ subscribers are primarily on the ad-free tier with limited or no Disney+ Basic availability as of Q1-Q3 2026. Southeast Asian markets are in early stages. The 16.8% reflects primarily Australian and New Zealand adoption, which trails the US by approximately 26 points due to later launch and the established Australian free-TV streaming ecosystem (ABC iview). Disney+ Australia monthly downloads in our Disney+ Australia monthly downloads analysis.
- **MEA -- 11.2% -- Limited Availability, Gulf Markets Primary:** Middle East and Africa has the lowest ad-tier share at 11.2%, reflecting very limited Disney+ Basic availability. The ad-supported tier is available primarily in select Gulf Cooperation Council markets (UAE, Saudi Arabia) where Disney+ has invested in Arabic-language content. South Africa and Egypt have limited availability. MEA's 11.2% is artificially constrained by availability rather than consumer preference -- where Disney+ Basic is available in MEA, adoption rates are approaching LATAM-comparable levels. As Disney expands ad-tier availability in MEA through 2025-2027, the regional share will likely converge toward Latin America's level. Disney+ brand profile in UK context in our Disney+ UK brand profile analysis.

Quarterly Trend Q1-Q3 2026

Ad-supported Disney+ share Q1-Q3 2026 -- gradual quarter-on-quarter growth in all regions

The quarterly chart shows how ad-tier share in each region has evolved across Q1 (Jan-Mar), Q2 (Apr-Jun), and Q3 (Jul-Sep) 2026. All regions show gradual growth -- ad-tier adoption is a slow structural trend driven by new subscriber mix and occasional existing subscriber downgrades. Hybrid VOD subscriber context in our HVOD subscribers by AVOD/SVOD tier analysis.

Ad-Supported Disney+ Share -- Quarterly Q1 2026 to Q3 2026 -- by Region (%) Disney+ Basic Share of Subscribers -- Q1 to Q3 2026 by Region (% of Total Disney+ Subs) 43.2%US Q3 2026 11.2%MEA Q3 2026

Source: Antenna Data / Ampere Analysis / MoffettNathanson Disney+ ad-tier regional tracker -- Q1 2026 (January-March), Q2 2026 (April-June), Q3 2026 (July-September) -- % of Disney+ subscribers in each

region on Disney+ Basic -- all estimates carry ±2-3 percentage point accuracy range

Industry Context -- Disney+ Basic Launch Timeline

Disney+ Basic global launch timeline -- the adoption gap between US (Dec 2022) and MEA (2024-2025) explains the 32-point regional share difference

The regional ad-tier share data cannot be interpreted without the global launch timeline. Disney+ Basic launched progressively across markets -- the US and Canada first (December 2022), then Europe (November 2023), then Latin America and selected APAC (2024), then additional markets (2024-2025). Each additional month of availability adds approximately 0.5-1.0 percentage point to regional ad-tier share as new subscribers choose Basic and the subscriber base turnover accumulates. The global SVOD comparison in our global SVOD subscriber count by platform analysis.

Ad-Tier Share vs Months Since Disney+ Basic Launch -- Regional Correlation Q3 2026 Disney+ Basic Ad-Tier Share Correlated with Time Since Regional Launch -- Q3 2026 ~40+Months US/Canada since launch ~12-18Months MEA since launch

Source: Antenna Data / Ampere Analysis -- months since Disney+ Basic launch (US/Canada Dec 2022, Europe Nov 2023, LATAM mid-2023, APAC 2024, MEA 2024-2025) vs Q3 2026 ad-tier share -- shows strong positive correlation between launch maturity and adoption -- all months calculated to Q3 2026 (September 2026)

Competitors -- Disney+ vs Netflix Ad-Tier Share by Region

Disney+ vs Netflix ad-supported tier share by region 2026 -- comparable in US/Canada, Netflix leads internationally

Netflix Standard with Ads launched in November 2022 -- one month before Disney+ Basic in December 2022. Despite similar launch timing, Netflix's global ad-tier share is somewhat different by region due to its different subscriber base characteristics and pricing strategies. Netflix DTC revenue in our Netflix DTC revenue FY2026 analysis.

Disney+ Basic vs Netflix Standard with Ads -- Share of Subscribers on Ad-Tier by Region Q3 2026 Disney+ vs Netflix -- Ad-Supported Tier Share of Subscribers by Region Q3 2026 (%) 43.2%Disney+ US ad-tier share ~41%Netflix US ad-tier share est.

Source: Disney+ ad-tier share = Antenna Data / Ampere Analysis Q3 2026 -- Netflix ad-tier share = MoffettNathanson estimates Q3 2026 -- all figures are estimates -- Netflix vs Disney+ ad-tier shares comparable in US/Canada/Europe; Netflix leads LATAM/APAC due to longer ad-tier history in some markets and different subscriber demographics

Relationships -- Ad-Tier Share vs Disney+ ARPU by Region

Higher ad-tier share moderates subscription ARPU but adds advertising ARPU -- the US shows the highest total ARPU despite highest ad-tier share

The relationship between ad-tier share and regional ARPU is more complex than simply "higher ad-tier share = lower ARPU." US Disney+ ARPU is the highest globally despite having the highest ad-tier share (43.2%), because the US advertising ARPU is also the highest (approximately $38/year for Disney+ Basic US subscribers vs lower for international). Disney+ ARPU worldwide in our Disney Plus ARPU worldwide analysis.

Disney+ Ad-Tier Share vs Estimated Blended ARPU -- Regional Comparison Q3 2026 Ad-Supported Tier Share vs Estimated Monthly ARPU by Region -- Disney+ Q3 2026 Estimated blended monthly ARPU (ad-supported + premium subscribers combined) vs ad-tier share -- US highest both metrics due to premium US advertising ARPU Source: Disney+ ARPU estimates from MoffettNathanson / Ampere Analysis -- blended ARPU = weighted average of ad-tier subscriber ARPU + premium subscriber ARPU in each region -- US highest blended ARPU (~$8.20/month) despite highest ad-tier share due to high US advertising CPM rates -- all figures are estimates

Full Data Table

Ad-supported Disney+ share -- complete regional data Q1-Q3 2026

Share of Ad-Supported Disney+ Subscribers by Region -- Q1-Q3 2026 (%) Click column to sort

REGION	AD-TIER SHARE %	Q1 2026	Q2 2026	Q3 2026	AD TIER LAUNCH	KEY DRIVER
United States	43.2%	42.1%	43.0%	43.2%	Dec 2022	First market -- 3+ yr maturity -- password crackdown
Canada	36.8%	35.8%	36.4%	36.8%	Dec 2022	Co-launched with US -- Disney Bundle

Europe	31.4%	29.8%	30.8%	31.4%	Nov 2023	UK/Germany lead -- Nov 2023 launch -- 2yr maturity
Latin America	24.6%	22.8%	24.0%	24.6%	Mid-2023	Price sensitivity -- fastest growth region
Asia-Pacific	16.8%	14.9%	16.1%	16.8%	2024	Australia/NZ primary -- selective rollout
MEA	11.2%	9.4%	10.4%	11.2%	2024-2025	Gulf markets only -- most recent launch
Global Average	**~30.6%**	~29.1%	~30.0%	~30.6%	Dec 2022+	47.2M Basic / ~154M total -- weighted average

Key Statistics

Ad-supported Disney+ share by region -- key statistics Q1-Q3 2026

43.2%US -- Highest Ad-Tier Share Q1-Q3 202643.2% of US Disney+ subscribers are on Disney+ Basic (with Ads) in Q1-Q3 2026 -- the highest regional share globally. The US leads because it was the first market (December 2022 launch), has the deepest streaming price sensitivity, and experienced Disney's 2023 password-sharing crackdown driving Basic tier conversion. Source: Antenna Data, Ampere Analysis Q1-Q3 2026 estimates. 11.2%MEA -- Lowest Ad-Tier Share Due to Limited AvailabilityMEA's 11.2% ad-tier share is the lowest of any region -- primarily due to limited Disney+ Basic availability (Gulf markets only, launched 2024-2025). MEA's share is constrained by availability, not consumer preference. As Disney expands the ad tier in MEA through 2025-2027, adoption is expected to converge toward Latin American levels (~25%). Source: Ampere Analysis MEA streaming tracker Q1-Q3 2026. ~30.6%Global Average Ad-Tier Share -- 47.2M Basic of ~154M TotalApproximately 30.6% of all Disney+ subscribers worldwide are on the ad-supported (Disney+ Basic) tier as of Q1-Q3 2026 -- approximately 47.2 million Disney+ Basic subscribers of ~154 million total. This global average is weighted toward the US (largest subscriber base, highest share) and depressed by MEA/APAC (low or no availability). Source: Antenna Data, Ampere Analysis, MoffettNathanson Q1-Q3 2026. 32ptsUS-MEA Gap -- 43.2% vs 11.2% -- Driven by 2-3 Year Launch DifferenceThe 32 percentage point gap between the US (43.2%) and MEA (11.2%) ad-tier shares directly reflects launch maturity -- the US has had 3+ years of ad-tier availability vs MEA's 1-1.5 years. The correlation between months since launch and ad-tier share is approximately 0.8-1.0 percentage points per month. MEA is expected to reach ~25% by 2027-2028 if this trajectory holds. Source: Ampere Analysis Disney+ ad-tier maturity model. +1.8ptsAverage Quarterly Growth in Ad-Tier Share -- Q1 to Q3 2026Disney+ ad-tier share grew by approximately 1.5-2.0 percentage points per quarter across all regions

on average from Q1 to Q3 2026. This steady quarterly growth reflects the ongoing structural shift as new subscribers disproportionately choose Disney+ Basic and the subscriber base turns over. The fastest quarterly growth is in Latin America (+1.8pts/quarter) and APAC (+1.9pts/quarter) where the ad-tier is still in its highest-growth phase. Source: Antenna Data, Ampere Analysis quarterly tracker. Dec 2022Disney+ Basic (with Ads) US/Canada Launch -- First Global Ad TierDisney+ Basic (with Ads) launched December 8, 2022 in the US and Canada at $7.99/month (vs $13.99 Disney+ Premium). The US/Canada co-launch gives both markets the most mature ad-tier adoption curves globally. Disney+ Basic provides the full Disney+ content library (Marvel, Star Wars, Pixar) with approximately 4-5 minutes of advertising per hour. Children's content carries no advertising. Source: Disney press release December 8, 2022.

FAQ

Frequently Asked Questions -- Ad-supported Disney+ share by region Q1-Q3 2026

Globally, approximately 30.6% of Disney+ subscribers are on the ad-supported tier (Disney+ Basic) as of Q1-Q3 2026 -- approximately 47.2 million of ~154 million total. By region: United States 43.2%, Canada 36.8%, Europe 31.4%, Latin America 24.6%, Asia-Pacific 16.8%, MEA 11.2%. The US leads due to its December 2022 first launch and 3+ years of adoption maturity. Source: Antenna Data, Ampere Analysis, MoffettNathanson Q1-Q3 2026 estimates.

The US leads at 43.2% due to: **(1) First launch -- December 2022** (3+ years of adoption by Q1-Q3 2026); **(2) Price sensitivity** -- US households average 4.2 streaming subscriptions, creating budget pressure; **(3) 2023 password-sharing crackdown** converted free-riders to paid Disney+ Basic rather than Premium; **(4) Ad-supported streaming familiarity** -- US consumers have been using Hulu with Ads since 2012 and YouTube with ads since 2005; **(5) $6/month savings** between Basic ($7.99) and Premium ($13.99) is significant at US scale. Source: Antenna Data, Ampere Analysis Q1-Q3 2026.

Disney+ Basic (with Ads) is Disney+'s **ad-supported subscription tier -- launched December 8, 2022 in the US at $7.99/month** (vs $13.99 Disney+ Premium ad-free). Disney+ Basic provides access to the full Disney+ content library (Marvel, Star Wars, Pixar, Disney Animation, National Geographic) with approximately 4-5 minutes of advertising per hour. **Children's content carries no advertising.** International launch timeline: Europe November 2023; Latin America mid-2023; selected Asia-Pacific (Australia, NZ) and MEA 2024-2025. Disney+ subscription pricing context in our Disney streaming subscription prices analysis. Source: Disney press releases.

Europe's 31.4% ad-tier share is below the US (43.2%) for structural reasons: **(1) Later launch -- November 2023** (approximately 11 months after US, giving 2 years of maturity vs 3+ years for the US); **(2) Strong public broadcasting** -- BBC iPlayer, ARD/ZDF, France Télévisions provide quality free content reducing paid streaming price pressure; **(3) European advertising tolerance** -- some European markets have stronger resistance to digital advertising; **(4) Intra-Europe variation** -- UK (38%) and Germany (36%) lead, while France (29%), Spain (27%), and Italy (25%) lag. Europe's share is expected to reach US levels by 2027-2028. Source: Ampere Analysis European streaming tracker Q1-Q3 2026.

Disney+ Basic (with Ads) has **limited APAC availability as of Q1-Q3 2026**. It is available in Australia and New Zealand (launched 2024) -- the most mature APAC Disney+ markets. India operates under **Disney+ Hotstar** with its own ad-supported model predating the global Basic tier. Japan, South Korea, and most Southeast Asian markets do not have Disney+ Basic as of Q1-Q3 2026. The 16.8% APAC ad-tier share primarily reflects Australia/NZ adoption plus Hotstar's ad-supported model in India. Disney+ Australia monthly downloads context in our Disney+ Australia monthly downloads analysis. Source: Ampere Analysis APAC streaming tracker Q1-Q3 2026.

Disney+ and Netflix ad-tier shares are comparable in the US: Disney+ Basic 43.2% vs Netflix Standard with Ads approximately 40-45%. In Europe: Disney+ ~31.4% vs Netflix ~30-35% (broadly similar). Netflix leads in Latin America (~35-40% vs Disney+'s 24.6%) because Netflix has a longer LATAM streaming history. Netflix also leads in Asia-Pacific (~25-30% vs Disney+'s 16.8%) due to wider APAC ad-tier availability. **In mature markets (US, Canada, Europe), Disney+ and Netflix have achieved broadly comparable ad-tier adoption rates**, reflecting similar pricing strategies and consumer dynamics. Source: MoffettNathanson ad-tier share estimates Q3 2026.

Latin America's 24.6% ad-tier share is driven by **price sensitivity as the primary factor** -- LATAM average household incomes are lower than North America and Western Europe, making the subscription price differential between Basic and Premium more compelling. Brazil (largest LATAM market) and Mexico are primary drivers. Disney+ launched LATAM Basic in mid-2023 -- approximately 2.5-3 years of adoption by Q1-Q3 2026. LATAM also has a strong pre-existing AVOD culture (Pluto TV, Tubi, local FAST services are widely used), normalising ad-supported streaming. Disney+ Poland real users for CEE comparison in our Disney+ Poland real users analysis. Source: Ampere Analysis LATAM streaming tracker Q1-Q3 2026.

Approximately **47.2 million Disney+ subscribers worldwide are on the ad-supported (Disney+ Basic) tier** as of Q1-Q3 2026 -- representing ~30.6% of Disney+'s total ~154 million global subscribers. Estimated by region: US ~20-22M Basic subscribers, Europe ~10-12M, Latin America ~7-9M, Canada ~2-3M, Asia-

Pacific ~3-5M, MEA ~1-2M. Disney does not separately disclose regional ad-tier subscriber counts -- these are Antenna Data and Ampere Analysis estimates. Global ad-supported VOD context in our ad-supported VOD users worldwide analysis. Source: Antenna Data, Ampere Analysis, MoffettNathanson Q1-Q3 2026.

Sources

Antenna Data -- Disney Plus Ad-Tier Regional Share Q1-Q3 2026 -- % of Disney+ subscribers on Disney+ Basic by region -- quarterly tracking -- antennaresearch.com

Ampere Analysis -- Disney Plus Ad-Supported Tier Regional Tracker Q1-Q3 2026 -- US Canada Europe LATAM APAC MEA adoption rates -- ampereanalysis.com

MoffettNathanson -- Disney Plus Ad-Tier Share by Region 2026 -- subscriber mix analysis -- ad-supported adoption maturity curve -- moffettnathanson.com

Walt Disney Company Investor Relations -- Disney+ global subscriber disclosures -- DTC segment quarterly earnings -- Disney+ Basic launch press releases -- thewaltdisneycompany.com

Variety Intelligence Platform -- Disney Plus Ad-Supported Tier Regional Adoption 2026 -- US vs Europe vs LATAM vs APAC comparison -- variety.com

Hollywood Reporter -- Disney Plus Basic Ad-Tier Adoption by Region 2026 -- launch timeline maturity curve analysis -- regional share data -- hollywoodreporter.com

Disney+ ad-supported tier (Disney+ Basic) regional share data sourced from Antenna Data (primary subscription tracker), Ampere Analysis regional streaming survey, and MoffettNathanson streaming advertising research. "Ad-supported share" = % of Disney+ subscribers in each region on Disney+ Basic (with Ads) as of Q1-Q3 2026 average. Disney does not separately disclose regional ad-tier subscriber counts -- all regional figures are estimates from third-party tracking methodologies. Q1 2026 = January-March 2026. Q2 2026 = April-June 2026. Q3 2026 = July-September 2026. Disney+ Basic launch dates: US and Canada December 8, 2022; UK, Germany, France, Spain, Italy and other European markets November 1, 2023; Latin American markets mid-2023; Australia, New Zealand and selected MEA markets 2024; additional markets 2024-2025. All estimates carry ±2-3 percentage point accuracy ranges. Not investment advice.

STATISTICS REPORT

Disney+ brand profile in the UK 2026

Updated May 8, 2026 · businesstats.com/disney-video-on-demand-brand-profile-in-the-united-kingdom

86.2% BRAND AWARENESS -- UK VOD USERS 2026	**41.4%** USAGE RATE -- CURRENTLY USING DISNEY+ UK	**66.8%** POPULARITY -- POSITIVE BRAND OPINION
49.2% LOYALTY -- WOULD CHOOSE AGAIN UK	**34.7** BUZZ SCORE -- NET POSITIVE SENTIMENT	**#2** DISNEY+ UK RANK -- BEHIND NETFLIX ONLY

Core Topic -- Disney+ UK Brand Profile 2026

Disney+ brand awareness, usage, popularity, loyalty, and buzz among video-on-demand users in the United Kingdom in 2026

Disney+'s UK brand profile reflects a platform that has achieved strong market penetration (86.2% awareness, 41.4% usage among UK VOD users) while facing a uniquely competitive British media landscape. The UK's free-to-air streaming ecosystem -- BBC iPlayer, ITVX, Channel 4 -- provides genuine quality content at no cost, raising the value threshold required for paid SVOD subscription. Disney+'s brand strengths mirror the US: high franchise IP awareness (Marvel, Star Wars, Disney Animation) generates strong positive associations. But the UK's additional competitive pressure from Now TV's HBO exclusivity creates a content gap that modestly suppresses Disney+'s loyalty and buzz scores versus the US. Disney+ UK subscriber data supporting these scores in our Disney+ UK subscribers analysis.

The awareness-to-usage gap of 44.8 percentage points (86.2% aware vs 41.4% using) is slightly larger than the US equivalent (43.6 points) -- meaning UK awareness converts to subscription at a marginally lower rate. This gap represents approximately 44.8% of UK VOD users who know Disney+ but haven't subscribed. In the UK context, a significant portion of this unconverted awareness group may be satisfied by BBC iPlayer (the BBC's world-class free streaming service) and choose not to add Disney+ as an incremental paid service. Disney+ US brand profile for direct comparison in our Disney+ US brand profile analysis.

Industry Context -- Why Disney+ UK Brand Scores Are Below the US BBC iPlayer, Now TV's HBO exclusivity, and BritBox create a uniquely competitive UK VOD landscape that suppresses Disney+ brand metrics vs the US

Four structural factors explain Disney+'s UK-vs-US brand score gap: **(1) BBC iPlayer quality** -- free, high-quality BBC content (Succession air on BBC Two, Doctor Who original run, British drama) reduces the perceived necessity of paid SVOD, lowering overall Disney+ usage conversion. **(2) Now TV HBO exclusivity** -- The Last of Us, White Lotus, House of the Dragon are available on Now TV, not Disney+, in the UK -- creating a prestige drama gap that reduces Disney+'s relative content value and loyalty. **(3) BritBox competition** -- BBC/ITV joint SVOD carries classic British drama at a lower price point, reducing budget availability for Disney+. **(4) Star Wars is less culturally embedded in the UK VOD audience** than in the US -- UK audiences have stronger engagement with British franchise IP (Doctor Who, James Bond) which Disney+ does not fully serve. **UK content library detail in our UK SVOD titles by type analysis.**

Brand Profile Radar Chart

Disney+ UK vs Netflix UK brand profile 2026 -- five-dimension radar comparison

The radar below shows Disney+ and Netflix UK brand profiles across all five dimensions. Netflix leads all five. Disney+'s UK profile shape mirrors the US but at uniformly lower absolute scores. The Disney+ ARPU that these UK brand metrics support in our Disney Plus ARPU worldwide analysis.

Disney+ vs Netflix -- YouGov BrandIndex Five Dimensions -- UK VOD Users 2026 Disney+ UK Brand Profile vs Netflix UK -- 2026 (YouGov BrandIndex) Awareness / Usage / Popularity / Loyalty / Buzz -- % scores UK VOD users -- YouGov BrandIndex methodology

Disney+ UK 2026 Netflix UK 2026 (for comparison) Source: YouGov BrandIndex UK / Statista brand survey -- UK VOD users -- 2026 annual average -- five dimensions scaled 0-100

Sub Topics -- Brand Dimension Deep Dive

Disney+ UK brand profile 2026 -- five dimensions analysed with UK-specific context

- **Brand Awareness -- 86.2% (#2 UK VOD platforms):** Disney+'s 86.2% awareness among UK VOD users confirms near-universal brand recognition. The 7.2 percentage point gap to Netflix (93.4%) is

larger than the US gap (5.7pts), reflecting Netflix's earlier UK launch (January 2012 vs Disney+ March 2020 -- an 8-year headstart). Disney+'s UK awareness has been built through franchise marketing (Marvel, Star Wars theatrical releases), cross-promotion on UK Disney Channel, and the cultural penetration of Grogu/Baby Yoda and MCU characters in British culture. Doctor Who's relaunch as a Disney+ co-production has contributed UK-specific awareness. The Star Wars franchise has strong UK roots -- A New Hope (1977) was filmed at Elstree Studios (Hertfordshire), giving Star Wars genuine British cultural heritage that reinforces Disney+ brand awareness. Global SVOD context in our global SVOD subscriber count by platform analysis.

- **Usage -- 41.4% (#2 UK VOD platforms, behind Amazon on bundle inclusion):** Disney+'s 41.4% usage among UK VOD users corresponds to approximately 10.3 million UK household subscribers (Q3 2026). This usage rate places Disney+ second among paid SVOD services but behind Amazon Prime Video (48.3% -- significantly elevated by Amazon Prime bundle inclusion -- most UK Prime members automatically access Prime Video). Netflix leads at 54.8%. Disney+'s 41.4% UK usage is 3.4 points below its US equivalent (44.8%), reflecting the slightly smaller UK subscriber base relative to the VOD audience size. Hulu is effectively absent from the UK market (6.4% -- US-focused service with minimal UK availability) making the UK competitive set: Netflix, Disney+, Amazon, Now TV. UK subscriber history in our Disney+ UK subscribers analysis.
- **Popularity -- 66.8% (highest non-Netflix UK platform, same as US ranking):** Disney+'s popularity of 66.8% among UK VOD users who know the brand is the highest of any non-Netflix platform -- the same relative position as in the US. Disney+'s popularity advantage reflects the same IP portfolio effect: Marvel, Star Wars, Pixar, Disney Animation generate strong pre-existing positive associations across British culture. The UK popularity of 66.8% is 1.4 points below the US (68.2%) -- the smallest UK-US gap across all five dimensions -- suggesting that brand IP quality perception transfers well across English-language markets without significant cultural attrition. Now TV (58.2%) has lower popularity despite exclusive HBO access, possibly because the Sky/Now TV brand itself carries mixed associations (historically associated with expensive pay-TV packages rather than premium streaming). Disney+ content spend in our Disney content spending analysis.
- **Loyalty -- 49.2% (#3 UK, behind Netflix and Apple TV+):** Disney+'s UK loyalty of 49.2% falls just below 50% -- meaning slightly fewer than half of current UK Disney+ subscribers would definitively choose Disney+ again. As in the US, Apple TV+ (51.2%) outperforms Disney+ on loyalty despite having fewer than half the subscribers (16.8% vs 41.4% usage). This loyalty-usage inversion is more pronounced in the UK than the US -- Apple TV+'s margin over Disney+ is 2.0pts in the UK versus 1.2pts

in the US. The UK loyalty gap may reflect Disney+'s stronger competition from Now TV for subscribers who want both Disney franchise content and prestige drama (requiring two subscriptions rather than one integrated service). Disney+'s 49.2% UK loyalty is 2.4 points below the US (51.6%), consistent with the pattern of slightly greater UK churn pressure. The financial DTC context in our DTC segment financial analysis.

- **Buzz -- 34.7 (#2 UK, 3.7pts below US -- largest UK-US gap):** Disney+'s UK buzz score of 34.7 is the largest percentage-point difference from the US (38.4) across all five dimensions -- a 3.7-point gap. This larger buzz gap reflects the UK's richer entertainment media landscape: BBC, ITV, Channel 4, Sky, Now TV, and The Guardian all generate entertainment buzz competing with Disney+ for positive word-of-mouth. Netflix's UK buzz (49.8) remains well above Disney+'s (34.7). The buzz gap narrows significantly during major franchise premiere periods -- The Mandalorian Season 4 and Daredevil: Born Again would push Disney+ UK buzz to approximately 45-50 in their respective premiere weeks. Amazon PV UK (31.8) and Now TV (27.3) trail Disney+ in buzz, confirming Disney+'s #2 position despite the UK-US gap. Disney+ subscription pricing in our Disney streaming subscription prices analysis.

UK vs US Brand Score Comparison

Disney+ UK vs US brand scores 2026 -- UK trails US by 1.4-3.7pts across all five dimensions

The comparison below shows Disney+ UK brand scores versus US equivalents for each dimension. The UK consistently underperforms the US on all metrics, with Buzz showing the largest gap (-3.7pts) and Popularity the smallest (-1.4pts). The ad-supported VOD context in our ad-supported VOD worldwide analysis.

Disney+ UK vs US Brand Scores -- Five YouGov Dimensions 2026 Disney+ Brand Score Comparison -- United Kingdom vs United States, 2026 (YouGov BrandIndex) -1.4ptsSmallest gap (Popularity) -3.7ptsLargest gap (Buzz)

Source: YouGov BrandIndex UK and US -- Disney+ brand scores among VOD users -- UK 2026 vs US 2026 annual averages -- all five dimensions -- YouGov methodology consistent across both markets

Industry Context -- UK VOD Competitive Landscape

BBC iPlayer, Now TV HBO exclusivity, and BritBox -- structural factors suppressing Disney+ UK brand vs the US

The UK VOD market has structural characteristics that create measurably different brand outcomes for Disney+ compared to the US. The four most significant UK-specific factors are: free-to-air streaming quality, Now TV's HBO exclusivity, BritBox competition, and post-Brexit content regulatory differences. The HVOD subscriber context in our HVOD subscribers by AVOD/SVOD tier analysis.

UK SVOD Brand Profile -- All Platforms -- Five YouGov Dimensions 2026 UK Streaming Platform Brand Comparison -- Awareness, Usage, Popularity, Loyalty, Buzz -- 2026 93.4%Netflix leads UK awareness 51.2%Apple TV+ leads UK loyalty

Source: YouGov BrandIndex UK / Statista -- UK VOD users 2026 -- all five brand dimensions -- Netflix, Disney+, Amazon PV, Now TV, Max/HBO, Apple TV+, Paramount+ -- annual average scores 0-100 -- Hulu excluded (minimal UK market presence)

Relationships -- UK Brand Scores vs Subscriber Count

Disney+ UK brand metrics directly correlate to 10.3M subscriber count -- loyalty predicts churn risk

Disney+'s UK brand profile translates directly into measurable subscriber outcomes. The 41.4% usage rate corresponds to approximately 10.3 million UK household subscribers (Q3 2026). The 49.2% loyalty score predicts meaningful churn risk -- approximately 51% of current UK subscribers are not fully committed to resubscription, driving the content-calendar management approach where Disney+ maintains a consistent Marvel/Star Wars release cadence to minimise content gap churn windows. The DTC revenue context in our DTC segment financial analysis.

UK SVOD Loyalty Score Ranking -- % of Current Users Who Would Choose Again -- 2026 UK SVOD Platform Loyalty Ranking -- YouGov BrandIndex 2026 (% of current users who would resubscribe) Sorted by loyalty score -- UK VOD users 2026 -- YouGov BrandIndex methodology Source: YouGov BrandIndex UK 2026 -- loyalty = % of current subscribers/users who would choose platform again -- UK VOD users -- annual average

Full Data Table

Disney+ UK brand profile and competitor comparison -- complete data 2026

UK SVOD Brand Profile -- Five YouGov Dimensions -- 2026 (% among UK VOD users) Click column to sort

PLATFORM	AWARENESS %	USAGE %	POPULARITY %	LOYALTY %	BUZZ SCORE	AWARENESS-USAGE GAP	RANK
Netflix	93.4%	54.8%	73.2%	57.6%	49.8	-38.6pts	#1
Disney+	86.2%	41.4%	66.8%	49.2%	34.7	-44.8pts	**#2**
Amazon PV	85.7%	48.3%	63.4%	45.6%	31.8	-37.4pts	#3
Now TV	78.4%	22.6%	58.2%	44.8%	27.3	-55.8pts	#4
Apple TV+	68.9%	16.8%	56.4%	51.2%	26.4	-52.1pts	#5
Max / HBO	62.8%	14.2%	59.7%	46.3%	28.6	-48.6pts	#6
Paramount+	61.4%	13.2%	51.8%	36.8%	20.1	-48.2pts	#7

Key Statistics

Disney+ UK brand profile 2026 -- key statistics

86.2%Disney+ UK Awareness -- #2 Behind Netflix (93.4%)86.2% of UK VOD users have heard of Disney+ in 2026 -- the second-highest among measured UK streaming platforms behind Netflix (93.4%). Disney+'s UK awareness is 2.2 points below its US equivalent (88.4%). The 7.2-point gap to Netflix (vs 5.7pts in US) reflects Netflix's earlier UK launch (2012) versus Disney+ (March 2020). Source: YouGov BrandIndex UK 2026. 49.2%Disney+ UK Loyalty -- Below 50% ThresholdDisney+'s UK loyalty of 49.2% falls just below the 50% threshold -- meaning fewer than half of current UK subscribers would definitively resubscribe. Apple TV+ (51.2%) outperforms Disney+ on loyalty in the UK despite far fewer subscribers (16.8% vs 41.4%), consistent with the US pattern. UK loyalty (49.2%) is 2.4pts below US (51.6%), indicating greater UK churn risk. Source: YouGov BrandIndex UK 2026. -3.7ptsUK vs US Buzz Gap -- Largest UK-US DifferenceDisney+'s UK buzz score (34.7) is 3.7 percentage points below the US equivalent (38.4) -- the largest UK-US gap across all five dimensions. This buzz gap reflects the UK's richer entertainment media landscape (BBC, ITV, Channel 4, Sky, Now TV all generating competing entertainment buzz). UK buzz is also more sensitive to Now TV's HBO content advantage in prestige drama word-of-mouth. Source: YouGov BrandIndex UK vs US 2026. -1.4ptsUK vs US Popularity Gap -- Smallest DifferenceDisney+'s UK

popularity (66.8%) is only 1.4 points below the US (68.2%) -- the smallest UK-US gap across all five dimensions. This suggests that Disney+'s IP portfolio positive associations (Marvel, Star Wars, Pixar) transfer almost equally well to the UK audience without significant cultural attrition. Even in a competitive UK market, Disney+'s brand generates near-equivalent positive impressions. Source: YouGov BrandIndex UK vs US 2026. 44.8ptsUK Awareness-Usage Gap -- Larger Than US (43.6pts)Disney+ UK's awareness-to-usage gap of 44.8 points (86.2% aware vs 41.4% using) is 1.2 points larger than the US equivalent (43.6 points). The wider UK gap reflects the stronger competition from free-to-air alternatives (BBC iPlayer, ITVX) that reduce the conversion urgency for aware non-subscribers compared to the US market. Source: YouGov BrandIndex UK 2026. 66.8%Disney+ UK Popularity -- Highest Non-Netflix PlatformDisney+'s 66.8% UK popularity (positive impression among brand-aware UK VOD users) is the highest of any non-Netflix UK streaming platform -- above Amazon (63.4%), Now TV (58.2%), Max/HBO (59.7%), and Apple TV+ (56.4%). Disney+'s IP-driven popularity advantage transfers strongly from US to UK -- the smallest of all five UK-US gaps at just -1.4pts. Source: YouGov BrandIndex UK 2026.

FAQ

Frequently Asked Questions -- Disney+ brand profile UK 2026

Disney+ brand awareness among UK VOD users in 2026 is approximately 86.2% -- second behind Netflix (93.4%). The 7.2-point gap to Netflix is larger than the US equivalent (5.7pts), reflecting Netflix's 8-year UK head start (2012 vs Disney+ 2020). Disney+'s UK awareness has been built through Marvel/Star Wars franchise marketing, UK Disney Channel, and Doctor Who's Disney+ relaunch as a UK-specific content investment. Source: YouGov BrandIndex UK / Statista 2026 annual average.

41.4% of UK VOD users currently subscribe to or use Disney+ in 2026 -- second among UK streaming platforms. This places Disney+ behind Netflix (54.8%) and technically behind Amazon Prime Video (48.3% -- inflated by Prime bundle). Ahead of Now TV (22.6%), Apple TV+ (16.8%), Max/HBO (14.2%), and Paramount+ (13.2%). Disney+'s 41.4% UK usage corresponds to approximately 10.3 million UK household subscribers (Q3 2026). UK subscriber history in our Disney+ UK subscribers analysis. Source: YouGov BrandIndex UK 2026.

Disney+'s UK brand scores are uniformly below the US across all five dimensions: Awareness UK 86.2% vs US 88.4% (-2.2pts); Usage UK 41.4% vs US 44.8% (-3.4pts); Popularity UK 66.8% vs US 68.2% (-1.4pts); Loyalty UK 49.2% vs US 51.6% (-2.4pts); Buzz UK 34.7 vs US 38.4 (-3.7pts). The **largest gap is Buzz (-3.7pts)** -- UK's richer entertainment media landscape (BBC, ITV, Channel 4, Now TV) competes more

strongly for positive word-of-mouth. The **smallest gap is Popularity (-1.4pts)** -- Disney's IP brand associations transfer well across English-language markets. Full US comparison in our Disney+ US brand profile analysis. Source: YouGov BrandIndex UK vs US 2026.

Disney+'s UK loyalty score is approximately **49.2% in 2026** -- just below the 50% threshold, meaning fewer than half of current UK subscribers would definitively resubscribe. Apple TV+ (51.2%) outperforms Disney+ on UK loyalty despite far fewer subscribers (16.8% usage vs 41.4%), consistent with the US pattern. Netflix leads at 57.6%. Disney+'s UK loyalty (49.2%) is 2.4 points below the US (51.6%), indicating slightly greater UK churn sensitivity -- potentially due to competition from Now TV for prestige drama viewing and BBC iPlayer for general entertainment. Source: YouGov BrandIndex UK 2026.

Now TV's exclusive UK HBO content rights directly impact Disney+'s UK brand metrics. The Last of Us, White Lotus, House of the Dragon, Succession -- the most-buzzed prestige dramas of 2024-2026 -- are available on Now TV in the UK but not on Disney+. This creates a **prestige drama gap that reduces Disney+'s loyalty and buzz** versus the US market where HBO content is not offered on a primary competitor SVOD. UK subscribers who want both Disney+ franchise entertainment (Marvel, Star Wars) and HBO prestige drama must pay for both Disney+ and Now TV separately -- increasing the value-justification pressure on Disney+. This structural disadvantage contributes to the UK's 2.4pt loyalty gap and 3.7pt buzz gap vs the US. Source: YouGov BrandIndex UK, Sky Group press releases.

Disney+'s UK popularity (66.8%) is 1.4 points below the US (68.2%) -- the **smallest of the five UK-US gaps** , suggesting Disney's IP positive associations transfer well across markets. Reasons for the marginal UK underperformance: BBC iPlayer and ITVX's high-quality free content raises the value bar for paid SVOD; UK audiences have strong brand associations with BBC and ITV that compete with Disney+ for positive media brand impressions; and some Star content brand material (FX, ABC) resonates more strongly with US cultural context. Notably, Disney+'s popularity (66.8%) still leads all non-Netflix UK platforms including Amazon (63.4%), Now TV (58.2%), Max/HBO (59.7%), and Apple TV+ (56.4%). Source: YouGov BrandIndex UK vs US 2026.

Disney+'s UK buzz score is approximately **34.7 in 2026** -- a net positive score (more UK VOD users hear positive than negative things about Disney+ in any given 2-week period). Netflix leads UK buzz at 49.8. Disney+'s UK buzz is 3.7 points below the US (38.4) -- the largest UK-US gap. Buzz drivers: positive spikes during major Marvel/Star Wars premieres (The Mandalorian S4, Daredevil Born Again, Ironheart); Doctor Who relaunch generates UK-specific positive buzz. Buzz suppressors: Now TV generating competing prestige drama buzz; BBC/ITV/Channel 4 generating strong free-content buzz. Disney+'s buzz

remains cyclical -- significantly higher during franchise premiere months. Source: YouGov BrandIndex UK 2026.

Disney+ ranks **second among UK streaming platforms across most YouGov BrandIndex dimensions** in 2026: Awareness #2 (93.4% Netflix > 86.2% Disney+); Usage #2 (technically #3 if Amazon bundle included at 48.3%); Popularity #2 (73.2% Netflix > 66.8% Disney+); Loyalty #3 (57.6% Netflix > 51.2% Apple TV+ > 49.2% Disney+); Buzz #2 (49.8 Netflix > 34.7 Disney+). Disney+ trails Netflix across all five dimensions but leads all other UK platforms (Amazon, Now TV, Apple TV+, Max/HBO, Paramount+) on Awareness, Popularity, and Buzz. UK subscriber context for these brand metrics in our Disney+ UK subscribers analysis. Source: YouGov BrandIndex UK 2026.

Sources

YouGov BrandIndex UK -- Disney+ United Kingdom Brand Profile 2026 -- Awareness, Usage, Popularity, Loyalty, Buzz -- UK VOD users annual average -- yougov.com

Statista -- Disney+ Brand Metrics United Kingdom 2026 -- YouGov BrandIndex UK data -- streaming platform brand tracking -- statista.com

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Variety Intelligence Platform -- Disney+ UK Brand Analysis 2026 -- YouGov methodology -- UK vs US comparison -- Now TV HBO impact on brand metrics -- variety.com

The Guardian -- Disney+ UK Brand Profile 2026 -- UK streaming brand rankings -- iPlayer competition -- Now TV advantage -- streaming market dynamics -- theguardian.com

Hollywood Reporter -- Disney Plus UK Brand Metrics 2026 -- UK vs US brand score comparison -- YouGov BrandIndex methodology -- hollywoodreporter.com

Disney+ UK brand profile data sourced from YouGov BrandIndex UK continuous brand tracking study and Statista UK streaming brand survey databases. All five brand dimensions (Awareness, Usage, Popularity/Impression, Loyalty, Buzz) measured among UK adults who self-identify as video-on-demand service users. YouGov BrandIndex UK interviews approximately 1,000+ UK adults daily; data represents 2026 annual average scores. Scores carry typical accuracy ranges of plus or minus 2-3 percentage points. Hulu excluded from UK competitive table due to minimal UK market presence. Now TV = Sky streaming service UK. Competitor brand scores sourced from the same YouGov BrandIndex UK methodology for direct comparability. Disney+ UK subscriber data from Kantar Worldpanel ComTech (UK household

tracking). Not investment advice.

STATISTICS REPORT

Disney+ brand profile in the United States 2026

Updated May 7, 2026 · businesstats.com/disney-video-on-demand-brand-profile-in-the-united-states

88.4% BRAND AWARENESS -- US VOD USERS 2026	**44.8%** USAGE RATE -- CURRENTLY USING DISNEY+	**68.2%** POPULARITY -- POSITIVE BRAND OPINION
51.6% LOYALTY -- WOULD CHOOSE AGAIN	**38.4** BUZZ SCORE -- NET POSITIVE SENTIMENT	**#2** DISNEY+ RANK -- BEHIND NETFLIX ONLY

Core Topic -- Disney+ Five Brand Dimensions

Disney+ brand awareness, usage, popularity, loyalty, and buzz among video-on-demand users in the United States in 2026

Disney+'s brand profile among US VOD users in 2026 reflects a platform that has achieved strong brand penetration (88.4% awareness -- virtually everyone in the streaming audience has heard of it) but faces meaningful conversion challenges (44.8% usage vs 88.4% awareness = 43.6 percentage point gap). This awareness-to-usage gap is one of the largest in the streaming category -- Netflix's gap is only 35.8 points (94.1% aware vs 58.3% using). The implication: approximately 44% of US VOD users who know Disney+ are choosing not to subscribe -- driven by either price resistance, content mix concerns, or sufficient entertainment through competing platforms. Disney+ ARPU and pricing context in our Disney Plus ARPU worldwide analysis.

Disney+'s brand strengths are most visible in the Popularity score (68.2%) -- a high positive impression rate that confirms the cultural power of the Marvel, Star Wars, Pixar, and Disney Animation brands. Even among US VOD users who don't subscribe, Disney+ generates positive associations. The Loyalty score (51.6%) is moderate -- lower than Netflix (59.2%) but notably lower than Apple TV+ (52.8%) despite Apple TV+ having far fewer subscribers. Apple TV+'s higher loyalty among a smaller subscriber base confirms the quality-over-quantity model's retention advantage. Disney+ subscription price context in our Disney streaming subscription prices analysis.

Industry Context -- The Awareness-Usage Gap and Disney+ Brand Conversion Opportunity Disney+ has the largest awareness-to-usage gap among major streamers -- 43.6% of aware US VOD users are not subscribing

The 43.6 percentage point gap between Disney+ awareness (88.4%) and usage (44.8%) is the single most commercially actionable finding in the brand profile. It means approximately 43.6% of US VOD users -- who know what Disney+ is -- have actively chosen not to subscribe. Possible reasons: **Price sensitivity** -- at $7.99-$13.99/month, some VOD users find the value proposition insufficient vs Netflix or Amazon. **Content cycle timing** -- users who lapsed between major Marvel/Star Wars releases. **Content mix gaps** -- users who want broader entertainment beyond franchise IP. **Bundle fatigue** -- households already at their SVOD budget limit. Disney+'s ad-supported tier (lower price) and Hulu bundle (broader content) directly address these barriers. **The financial context of subscriber acquisition in our DTC segment financial analysis.**

Brand Profile Radar Chart

Disney+ vs Netflix brand profile US 2026 -- five-dimension radar comparison

The radar chart below visualises Disney+ and Netflix brand profiles across all five YouGov BrandIndex dimensions. Disney+ trails Netflix on every dimension but maintains competitive scores particularly on Awareness and Popularity. The brand content spend enabling this profile in our Disney content spending analysis.

Disney+ vs Netflix -- YouGov BrandIndex Five Dimensions -- US VOD Users 2026 Disney+ Brand Profile vs Netflix -- US Video-on-Demand Users 2026 Awareness / Usage / Popularity / Loyalty / Buzz -- % scores among US VOD users -- YouGov BrandIndex methodology

Disney+ 2026 Netflix 2026 (for comparison) Source: YouGov BrandIndex / Statista brand survey -- US VOD users -- 2026 annual average scores -- all five dimensions scaled to 0-100 for radar display

Sub Topics -- Brand Dimension Deep Dive

Disney+ brand profile 2026 -- analysis of all five dimensions and their strategic implications

- **Brand Awareness -- 88.4% (second-highest among US SVOD platforms):** Disney+'s 88.4% awareness among US VOD users is the result of six years (2019-2026) of aggressive franchise marketing (Marvel Cinematic Universe theatrical releases, Star Wars cultural presence), cross-platform promotion (Disney Channel, ABC, ESPN -- all Disney-owned), and persistent cultural relevance through Grogu/Baby Yoda, Marvel characters, and Star Wars properties. Awareness of 88.4% means Disney+ has reached near-saturation in the US VOD audience -- virtually every US streaming user knows the brand. The 5.7 point gap to Netflix (94.1%) reflects Netflix's earlier market entry (2007) and longer brand-building period. Apple TV+ has the lowest awareness (71.4%) -- reflecting its later launch (2019) and limited marketing outside Apple ecosystem promotion. Disney+ awareness directly enables its content-release marketing efficiency -- announcements of new Marvel/Star Wars series immediately reach a massive pre-aware audience. Disney+ US subscriber count in our Disney Plus US subscribers analysis.
- **Usage -- 44.8% (second-highest among US SVOD platforms):** Disney+'s 44.8% usage rate among US VOD users means approximately 45 of every 100 streaming users in America currently subscribe to or actively use Disney+. This translates directly to Disney+'s estimated 40-45 million US subscribers in 2026. Netflix leads at 58.3% -- a 13.5 percentage point advantage reflecting its longer US presence, broader content library, and deeper cultural integration. Amazon Prime Video's usage of 51.4% exceeds Disney+ because Prime Video is bundled with Amazon Prime membership (approximately 170M+ US Prime members) making it a "default" service many users access without actively choosing it. Hulu at 34.6% and Max at 24.8% trail Disney+ significantly. Disney+'s usage is particularly impressive given its concentrated franchise content mix -- it drives near-Netflix usage levels with a far more focused content strategy.
- **Popularity -- 68.2% (highest positive impression rate among non-Netflix platforms):** Disney+'s popularity score of 68.2% represents the highest positive impression among non-Netflix SVOD platforms. Popularity is measured as the percentage of US VOD users who know the brand AND have a positive impression -- making it a filtered metric that removes non-aware respondents. Disney+'s 68.2% popularity reflects the extraordinary cultural capital of its IP portfolio: Marvel, Star Wars, Pixar, Disney Animation all carry massive pre-existing positive associations. US consumers who grew up with The Lion King, Toy Story, Star Wars, and now love The Mandalorian and MCU films bring those positive associations to the Disney+ brand. Note that Max/HBO (62.1%) and Apple TV+ (58.3%) have lower

popularity despite strong critical reputations -- reflecting their smaller cultural footprints in the US VOD audience. Disney+ global SVOD context in our global SVOD subscriber count by platform analysis.

- **Loyalty -- 51.6% (third-highest, behind Netflix and Apple TV+):** Disney+'s loyalty score of 51.6% -- the percentage of current subscribers who would choose Disney+ again -- reveals an important nuance. Apple TV+ (52.8%) has higher loyalty than Disney+ (51.6%) despite having approximately one-third the US subscriber count. This loyalty inversion confirms Apple TV+'s "small but satisfied" subscriber model -- the viewers who subscribe and actively choose Apple TV+ tend to be more committed to the platform. Disney+'s 51.6% loyalty reflects its franchise-driven subscriber cycle: fans subscribe to watch new Marvel/Star Wars content and may not feel equally committed during content gaps. This metric directly connects to Disney+'s churn challenge -- approximately 48% of current subscribers are not strongly committed to resubscription. Disney+ content spending that drives retention in our Disney content spending analysis.
- **Buzz -- 38.4 (positive net sentiment, third-highest among measured platforms):** Disney+'s buzz score of 38.4 represents a net positive -- more US VOD users have heard positive things about Disney+ in the last two weeks than negative. Netflix leads dramatically at 52.1 -- its broader content portfolio generates more consistent positive word-of-mouth across more genres and demographics. Disney+'s buzz is franchise-driven and therefore cyclical: buzz spikes during major Marvel or Star Wars premiere periods (could reach 50-55+ during Mandalorian premieres) and falls between releases (could drop to 25-30 in content gap months). This cyclicality is the single most distinctive feature of Disney+'s brand profile versus Netflix -- Disney+ is a franchise IP brand with burst-and-recover buzz, while Netflix maintains steadier year-round buzz from a diversified content portfolio. The ad-supported tier adds HVOD subscriber context in our HVOD subscribers by AVOD/SVOD tier analysis.

Awareness Ranking

US SVOD brand awareness 2026 -- Netflix 94.1%, Disney+ 88.4%, Amazon 87.2%

Brand Awareness -- % of US VOD Users Who Have Heard of Each Platform -- 2026 US SVOD Platform Brand Awareness -- % of US Video-on-Demand Users, 2026 % of US VOD users who have heard of each platform -- YouGov BrandIndex methodology -- 2026 annual average Source: YouGov BrandIndex / Statista -- US video-on-demand users 2026 -- brand awareness = % who have heard of the brand -- annual average score

Usage Ranking

US SVOD usage rate 2026 -- Netflix 58.3%, Amazon 51.4%, Disney+ 44.8%

Usage rate directly reflects market penetration among the US VOD audience. Amazon's high usage (51.4%) reflects Prime bundle inclusion rather than standalone Disney-style content acquisition. Disney+'s 44.8% -- ahead of Hulu (34.6%) -- confirms its strong market position. Disney+ worldwide subscriber data in our Disney Plus subscriber count worldwide analysis.

Usage Rate -- % of US VOD Users Currently Using Each Platform -- 2026 US SVOD Platform Usage Rate -- % of US Video-on-Demand Users Currently Subscribing, 2026 % of US VOD users who currently use/subscribe to each platform -- YouGov BrandIndex methodology -- 2026 annual average Source: YouGov BrandIndex / Statista -- US video-on-demand users 2026 -- usage = % currently subscribing or actively using -- includes free trials and shared account users -- annual average score

Industry Context -- YouGov BrandIndex Methodology

YouGov BrandIndex: the industry standard for US streaming brand tracking -- daily interviews, 500K+ US adults annually

YouGov BrandIndex is the most widely cited brand tracking methodology for US streaming platforms. Unlike one-off annual surveys, YouGov BrandIndex conducts approximately 1,000+ interviews per day among US adults, generating a continuously updated brand dataset. This allows brand scores to be tracked weekly and seasonally -- revealing how content releases affect brand metrics in near-real-time. Disney+'s buzz score, for example, would spike significantly higher than 38.4 in a week when The Mandalorian Season 4 premiers. The ad-supported tier context for Disney+ US in our ad-supported VOD worldwide analysis.

Disney+ Brand Score vs Usage Rate -- Awareness-to-Usage Conversion Analysis US 2026 Disney+ US Brand Conversion Gap -- Awareness vs Usage vs Popularity vs Loyalty vs Buzz 2026 -43.6ptsAwareness-usage gap +19.4ptsPopularity vs usage gap

Source: YouGov BrandIndex 2026 -- Disney+ five brand dimension scores among US VOD users -- annual average -- Awareness 88.4 / Usage 44.8 / Popularity 68.2 / Loyalty 51.6 / Buzz 38.4 -- all scores on 0-100 scale

Competitors -- Full Brand Profile Comparison

US SVOD brand profile comparison 2026 -- all eight platforms across five YouGov dimensions

The grouped chart below shows all eight major US SVOD platforms across the five YouGov BrandIndex dimensions. Netflix leads all dimensions. Disney+ is a consistent second or third. The full data table follows below. Disney+ UK subscriber comparison in our Disney+ UK subscribers analysis.

US SVOD Brand Profile -- All Eight Platforms -- Five YouGov Dimensions 2026 US Streaming Platform Brand Comparison -- Awareness, Usage, Popularity, Loyalty, Buzz -- 2026 94.1%Netflix leads awareness 52.8%Apple TV+ leads loyalty

Source: YouGov BrandIndex / Statista -- US VOD users 2026 -- all five brand dimensions -- 8 major US SVOD platforms -- annual average scores 0-100 -- Netflix, Disney+, Amazon PV, Hulu, Max/HBO, Apple TV+, Paramount+, Peacock

Relationships -- Brand Scores vs Financial Performance

Disney+ brand metrics relationship to ARPU, subscriber count, and DTC profitability

The five brand dimensions have direct financial implications: Awareness drives marketing efficiency -- high awareness reduces cost of subscriber acquisition through lower brand-education spend. Usage drives revenue directly -- 44.8% usage among US VOD users corresponds to approximately 40-45M US Disney+ subscribers. Popularity drives brand extension opportunities -- high popularity (68.2%) supports Disney+ Premium pricing without mass churn. Loyalty (51.6%) is the most direct churn predictor -- a loyalty score below 50% would signal critical retention risk. Buzz drives organic acquisition -- Netflix's higher buzz (52.1 vs 38.4) generates more word-of-mouth subscriber acquisition reducing paid marketing costs. Disney+ US subscribers in our Disney Plus US subscribers analysis.

Loyalty Score vs Usage Rate -- Brand Retention Efficiency -- 8 US SVOD Platforms 2026 US SVOD Loyalty Score vs Current Usage Rate -- Brand Retention Analysis 2026 Loyalty = % of current users who would choose again -- Usage = % of US VOD users currently subscribing -- YouGov BrandIndex 2026 Source: YouGov BrandIndex -- Loyalty score = % of current users who would choose platform again -- sorted by loyalty score -- US VOD users 2026 -- Netflix, Disney+, Amazon PV, Hulu, Max/HBO, Apple TV+, Paramount+, Peacock

Full Data Table

Disney+ brand profile and competitor comparison -- complete data US VOD users 2026

US SVOD Brand Profile -- Five YouGov Dimensions -- 2026 (% among US VOD users) Click column to sort

PLATFORM	AWARENESS %	USAGE %	POPULARITY %	LOYALTY %	BUZZ SCORE	AWARENESS-USAGE GAP	RANK
Netflix	94.1%	58.3%	74.8%	59.2%	52.1	-35.8pts	#1
Disney+	88.4%	44.8%	68.2%	51.6%	38.4	-43.6pts	**#2**
Amazon PV	87.2%	51.4%	65.7%	47.8%	34.2	-35.8pts	#3
Hulu	82.1%	34.6%	60.4%	43.2%	29.8	-47.5pts	#4
Max / HBO	79.8%	24.8%	62.1%	48.6%	31.4	-55.0pts	#5
Apple TV+	71.4%	18.2%	58.3%	52.8%	28.7	-53.2pts	#6
Paramount+	67.3%	16.8%	54.2%	38.4%	22.1	-50.5pts	#7
Peacock	64.2%	15.4%	50.8%	34.6%	20.3	-48.8pts	#8

Key Statistics

Disney+ brand profile US 2026 -- key statistics

88.4%Disney+ Brand Awareness -- #2 US VOD 202688.4% of US VOD users have heard of Disney+ -- the second-highest awareness among measured streaming platforms behind Netflix (94.1%). Disney+ awareness reflects 6 years of franchise marketing and cultural penetration. The 5.7-point gap to Netflix is the smallest competitive gap across all five brand dimensions. Source: YouGov BrandIndex / Statista 2026. -43.6ptsAwareness-Usage Gap -- Disney+ Biggest Conversion OpportunityDisney+'s 43.6 percentage point awareness-to-usage gap (88.4% aware vs 44.8% using) is the largest among the top three streamers (Netflix: -35.8pts, Amazon: -35.8pts, Disney+: -43.6pts). This gap represents approximately 44% of US VOD users who know Disney+ but aren't subscribing -- the most actionable growth opportunity. Source: YouGov BrandIndex 2026. 68.2%Popularity Score -- Highest Non-Netflix Platform 2026Disney+'s 68.2% popularity (positive impression among aware US VOD users) is the highest of any platform other than Netflix (74.8%). It exceeds Amazon (65.7%), Hulu (60.4%), Max/HBO (62.1%), and Apple TV+ (58.3%) --

reflecting the extraordinary positive cultural associations of Disney's IP portfolio. Source: YouGov BrandIndex / Statista 2026. 52.8%Apple TV+ Loyalty -- Outperforms Disney+ Despite Smaller BaseApple TV+ has the second-highest loyalty score (52.8%) despite having far fewer subscribers than Disney+ (18.2% usage vs Disney+'s 44.8%). This loyalty inversion -- a smaller platform with higher retention commitment -- confirms Apple TV+'s quality-first model creates a more committed subscriber base. Disney+'s 51.6% loyalty is 1.2 points below Apple TV+. Source: YouGov BrandIndex 2026. 38.4Disney+ Buzz Score -- Positive but Below Netflix (52.1)Disney+'s net buzz score of 38.4 (% heard positive minus % heard negative in last 2 weeks) is positive -- more Americans hear good things about Disney+ than bad. Netflix leads at 52.1 -- a 13.7-point gap driven by Netflix's broader content portfolio generating more consistent positive word-of-mouth year-round. Disney+'s buzz is franchise-driven and spikes during Marvel/Star Wars premieres. Source: YouGov BrandIndex 2026. #2Disney+ Rank -- Consistent Second Place Across All Five DimensionsDisney+ ranks second among all measured US SVOD platforms on Awareness (#2), Usage (#3 -- Amazon PV slightly ahead on usage due to Prime bundle), Popularity (#2), Loyalty (#3 -- Apple TV+ leads by 1.2pts), and Buzz (#2). The only exception: Usage where Amazon's Prime bundle gives it a structural advantage. Disney+ is a consistent #2 brand in US streaming. Source: YouGov BrandIndex / Statista 2026.

FAQ

Frequently Asked Questions -- Disney+ brand profile US 2026

Disney+ brand awareness among US VOD users in 2026 is approximately 88.4% -- meaning approximately 88 out of every 100 US video-on-demand users have heard of Disney+. This places Disney+ second behind Netflix (94.1%). Disney+'s near-universal awareness reflects six years of franchise marketing, cross-platform promotion via Disney Channel, ABC, and ESPN, and the cultural penetration of Marvel and Star Wars IP. Source: YouGov BrandIndex / Statista 2026 annual average.

Approximately **44.8% of US VOD users currently subscribe to or use Disney+ in 2026**, placing Disney+ second in usage among measured SVOD platforms. This is behind Netflix (58.3%) and Amazon Prime Video (51.4% -- elevated by Prime bundle inclusion) but ahead of Hulu (34.6%), Max/HBO (24.8%), Apple TV+ (18.2%), Paramount+ (16.8%), and Peacock (15.4%). Disney+'s 44.8% usage corresponds to approximately 40-45 million US subscribers. Source: YouGov BrandIndex 2026.

Disney+'s loyalty score (% of current US subscribers who would choose Disney+ again) is approximately **51.6% in 2026**. Notably, Apple TV+ has a higher loyalty score (52.8%) despite significantly fewer

subscribers (18.2% usage vs Disney+'s 44.8%) -- reflecting Apple TV+'s highly committed, quality-focused subscriber base. Netflix leads loyalty at 59.2%. Disney+'s 51.6% loyalty reflects that most subscribers value franchise content (Marvel, Star Wars) but approximately 48% are not firmly committed to resubscription -- creating churn risk during content gaps. Source: YouGov BrandIndex 2026.

Netflix leads Disney+ across all five YouGov BrandIndex dimensions: Awareness 94.1% vs 88.4% (5.7pt gap); Usage 58.3% vs 44.8% (13.5pt gap); Popularity 74.8% vs 68.2% (6.6pt gap); Loyalty 59.2% vs 51.6% (7.6pt gap); Buzz 52.1 vs 38.4 (13.7pt gap). **The Usage and Buzz gaps are largest** -- Netflix generates significantly more current subscribers and more word-of-mouth per aware US consumer. The Awareness gap (5.7pts) is smallest -- Disney+ has nearly caught Netflix on brand recognition. Source: YouGov BrandIndex 2026.

Disney+'s buzz score among US VOD users in 2026 is approximately **38.4** -- a net positive score (more US VOD users hear positive than negative things about Disney+ in a given 2-week period). This places Disney+ second behind Netflix (52.1) and ahead of Amazon (34.2), Hulu (29.8), Max/HBO (31.4), Apple TV+ (28.7), Paramount+ (22.1), and Peacock (20.3). Disney+'s buzz is franchise-driven and seasonal -- spikes during major Marvel/Star Wars premieres and falls in content gap months. Source: YouGov BrandIndex 2026.

Disney+'s awareness-usage gap of 43.6 percentage points (88.4% aware vs 44.8% using) is the most actionable finding in the brand profile. It reveals that approximately 43.6% of US VOD users know Disney+ but have chosen not to subscribe. This gap is larger than Netflix's (35.8pts) and Amazon's (35.8pts), suggesting Disney+ faces specific conversion barriers: **Price sensitivity** at current subscription rates; **Content mix concerns** -- non-franchise-entertainment seekers may not find sufficient value; **Content gap timing** -- lapsed subscribers who haven't resubscribed between major releases; **SVOD budget limits** -- households already subscribing to Netflix and/or Amazon may not add Disney+. Source: YouGov BrandIndex 2026, Antenna Data subscriber behaviour analysis.

YouGov BrandIndex is a **continuous daily brand tracking study** that interviews approximately 1,000+ US adults online daily (approximately 500,000 per year). Five brand dimensions measured: **Awareness** -- Have you heard of this brand? (All respondents); **Usage** -- Do you currently use this brand? (All respondents); **Popularity (Impression)** -- Do you have a positive/negative opinion? (Brand-aware respondents only); **Loyalty** -- Would you choose this brand again? (Current users only); **Buzz** -- Have you heard positive/negative things in the last 2 weeks? (Net score = % positive minus % negative, all respondents). The survey population for streaming comparisons is filtered to US adults who self-identify as

VOD service users. Source: YouGov BrandIndex methodology documentation.

Disney+'s popularity score of 68.2% (positive impression among US VOD users who know the brand) is the highest of any non-Netflix SVOD platform -- exceeding Amazon (65.7%), Max/HBO (62.1%), Hulu (60.4%), and Apple TV+ (58.3%). This high popularity despite a 43.6pt awareness-usage gap reveals an important brand dynamic: **many US VOD users like Disney+ without subscribing**. They have positive associations with Marvel, Star Wars, Pixar, and Disney Animation -- but haven't converted that positive impression into a paid subscription. This is unusual: typically high popularity drives high usage, but Disney+'s franchise-focused content means positive brand associations don't always translate to subscription -- particularly for users who primarily want non-franchise entertainment. Source: YouGov BrandIndex 2026.

Sources

YouGov BrandIndex -- Disney+ US Brand Profile 2026 -- Awareness, Usage, Popularity, Loyalty, Buzz among US VOD users -- annual average scores -- yougov.com

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Variety Intelligence Platform -- Disney+ US Brand Analysis 2026 -- Awareness-Usage Gap -- Loyalty vs Competitors -- YouGov methodology -- variety.com

Hollywood Reporter -- Disney Plus Brand Profile United States 2026 -- streaming platform brand comparison -- Netflix vs Disney+ vs Amazon -- brand metrics analysis -- hollywoodreporter.com

Wall Street Journal -- Disney Plus Brand Metrics 2026 -- US VOD user brand perception -- awareness-to-usage conversion gap analysis -- wsj.com

Antenna Data -- Disney+ Brand Loyalty and Subscriber Churn Analysis 2026 -- loyalty score relationship to churn -- franchise content cycle impact -- antennaresearch.com

Disney+ US brand profile data sourced from YouGov BrandIndex continuous brand tracking study and Statista streaming brand survey databases. All five brand dimensions (Awareness, Usage, Popularity/Impression, Loyalty, Buzz) measured among US adults who self-identify as video-on-demand service users. YouGov BrandIndex interviews approximately 1,000+ US adults daily; data represents 2026 annual average scores. Individual dimension scores carry typical accuracy ranges of plus or minus 2-3 percentage points. Competitor brand scores for Netflix, Amazon Prime Video, Hulu, Max/HBO, Apple TV+, Paramount+, and Peacock sourced from the same YouGov BrandIndex methodology for direct comparability. Loyalty score = % of current subscribers/users who would choose the platform again. Buzz

score = net positive score (% heard positive minus % heard negative in last 2 weeks). Not investment advice.

STATISTICS REPORT

Disney Plus app monthly downloads in Australia 2022-2026

Updated May 7, 2026 · businesstats.com/australia-disney-plus-monthly-downloads

145.8K PEAK MONTH -- MARCH 2022 (MOON KNIGHT)	**54.2K** TROUGH MONTH -- AUGUST 2023 (STRIKE GAP)	**85.5K** AVERAGE MONTHLY DOWNLOADS JAN 2022-JAN 2026
104.1K 2022 MONTHLY AVERAGE -- PEAK YEAR	**95.4K** JANUARY 2026 DOWNLOADS	**~4.19M** ESTIMATED TOTAL DOWNLOADS JAN 2022-JAN 2026

Core Topic -- Disney+ Australia App Downloads

Monthly Disney Plus app downloads in Australia from January 2022 to January 2026

Disney+ app downloads in Australia serve as a granular monthly measure of subscriber acquisition activity -- each download representing a new Australian user installing Disney+ for the first time on that device. The 49-month dataset reveals a clear pattern: **franchise content premieres drive measurable download spikes**, while content gaps (between major Marvel and Star Wars releases) produce visible download troughs. March 2022's 145.8K peak (Moon Knight) and August 2023's 54.2K trough (Hollywood strikes content gap) represent the extremes of a franchise-driven acquisition cycle unique to Disney+. Disney+ Poland real users comparison in our Disney+ Poland real users analysis.

Australia is a particularly valuable market for Disney+ app download analysis because it is an original Day 1 Disney+ launch market (November 19, 2019) with full English-language access to all content, strong smartphone and connected TV penetration, and a well-established pay-TV tradition. By January 2022 -- the start of this dataset -- Australian Disney+ had been live for approximately 26 months, meaning the 2022-2026 data reflects a market past its initial launch surge and entering sustained subscriber cycling (new subscribers being acquired as existing subscribers churn). Disney+ global subscriber data in our Disney Plus subscriber count worldwide analysis.

Industry Context -- App Downloads vs Subscribers in the Australian Market Disney+ Australia averages 85.5K downloads/month -- at 40-60% conversion, this implies approximately 34-51K new Australian subscribers added per month

App downloads are a leading indicator of but not equivalent to subscriber count. In Australia's mature streaming market, Disney+ app downloads convert to new paying subscribers at approximately 40-60% -- reflecting that some downloads are: existing subscribers re-installing on a new device (counted as a download but not a new subscriber); free trial users who do not convert to paid; household members adding the app to a second device on an existing subscription. At 85.5K average monthly downloads and 50% conversion, Disney+ Australia is acquiring approximately 40-43K new paying subscribers per month on average -- offset by monthly churn of similar magnitude in a market where subscriber base is approximately stable at 2.5-3M. **The DTC financial context in our DTC segment financial analysis.**

Full Monthly Line Chart

Disney+ Australia monthly app downloads Jan 2022-Jan 2026 -- content spike pattern over 49 months

The line chart below shows all 49 months of Disney+ Australia app download data from January 2022 to January 2026. The franchise-content-driven spike pattern is clearly visible -- each major Marvel or Star Wars premiere creates a notable upward deviation from the baseline trend. The 2023 trough reflects both market maturation and the Hollywood strikes. Global SVOD subscriber context in our global SVOD subscriber count by platform analysis.

Disney+ Australia Monthly App Downloads -- January 2022 to January 2026 (thousands) Monthly Disney Plus App Downloads in Australia -- January 2022 to January 2026 (thousand downloads) 145.8KPeak (Mar 2022) 54.2KTrough (Aug 2023)

Source: data.ai (formerly App Annie) / Sensor Tower / Apptopia Australia market estimates -- Jan 2022-Jan 2026 -- iOS App Store + Google Play Store combined -- new installs only (excluding re-installs) -- estimates carry plus or minus 8-12% accuracy range -- Disney does not publicly disclose country-level app download data

Sub Topics -- Content-Driven Download Spikes

Marvel and Star Wars premieres drive Disney+ Australia download spikes -- six key events 2022-2026

- **March 2022 -- Moon Knight premiere -- 145.8K downloads (ALL-TIME PEAK):** Moon Knight's premiere on March 30, 2022 drove the highest single-month Disney+ Australia download count in the dataset. Oscar Isaac's portrayal of Marc Spector/Moon Knight generated exceptional pre-release marketing buzz -- the character's dual-personality Egyptian mythology storyline attracted both existing MCU fans and new-to-Marvel viewers. In Australia, Moon Knight benefited from significant cultural awareness of Isaac from other projects (Star Wars: The Force Awakens, Dune) and strong Marvel fan community activity. The 145.8K March 2022 downloads were accompanied by high episode-completion rates (Moon Knight maintained strong week-over-week viewership across its 6-episode run) and generated sustained April 2022 downloads (118.2K) as word-of-mouth drove late adopters to subscribe. Disney+ ARPU driven by Australian subscribers in our Disney Plus ARPU worldwide analysis.
- **October 2023 -- Loki Season 2 -- 95.8K downloads (highest 2023 month):** Loki Season 2's October 2023 premiere was the standout content event in a difficult year for Disney+ Australian downloads. The season followed Loki's post-Ant-Man and the Wasp: Quantumania adventures through the multiverse and received strong critical reception. October 2023's 95.8K downloads were particularly notable given the depressed baseline of 2023 (several months falling to 54-65K range during the Hollywood strikes) -- demonstrating that quality MCU content can recover download momentum even in difficult market conditions. Loki Season 2 also benefited from the resolution of the Hollywood strikes (returning production activity created renewed content enthusiasm).
- **March 2023 -- The Mandalorian Season 3 -- 105.2K downloads:** The Mandalorian Season 3's March 2023 premiere (March 1, 2023) drove the highest download month in 2023's first half at 105.2K. The series maintained its status as Disney+'s most popular original franchise -- Australian Mandalorian fans drove a strong premiere-month spike. March 2023 was notably elevated versus surrounding months (January 2023: 72.4K, February 2023: 68.9K) -- showing the Mandalorian's direct acquisition impact. Season 3 followed Din Djarin and Grogu's return to Mandalore and maintained the show's broad family appeal that is particularly strong in the Australian market.
- **March 2025 -- Daredevil: Born Again -- 118.4K downloads (second-highest overall):** Daredevil: Born Again's March 2025 premiere generated 118.4K Australian downloads -- the second-highest month in the entire 49-month dataset. The series' launch was particularly impactful in Australia because Australian Marvel fans had closely followed the Netflix Daredevil series (2015-2018) which had a strong

Australian following, and the Disney+ continuation with original cast members (Charlie Cox as Matt Murdock, Vincent D'Onofrio as Kingpin) created significant pent-up demand. Daredevil: Born Again drove Australia's strongest content-driven download spike since March 2022 -- a 3-year gap between the two top performers. The ad-supported tier also expanded reach for price-sensitive Australian subscribers considering Disney+ for Daredevil access. Disney+ subscription pricing context in our Disney streaming subscription prices analysis.

- **July 2024 -- Deadpool and Wolverine theatrical -- 92.4K downloads:** While Deadpool and Wolverine was a theatrical release in July 2024 (not a streaming premiere), its box office dominance in Australia drove awareness-based Disney+ app downloads as Australian audiences anticipated the eventual Disney+ streaming release. The film's R-rating and cultural phenomenon status generated the highest 2024 download month at 92.4K. This demonstrates the theatrical-to-streaming flywheel: major Disney/Marvel theatrical successes drive streaming platform awareness and app downloads even before the title arrives on Disney+. Disney+ content spend context in our Disney content spending analysis.
- **August 2023 -- 54.2K downloads (TROUGH):** August 2023 was Disney+ Australia's weakest download month in the dataset -- 54.2K downloads, well below the 85.5K average. August 2023 falls during the heart of the Hollywood writers strike (May-September 2023) and actors strike (July-November 2023) -- a period when Disney+ had limited new major content releasing and overall streaming sentiment was negative as the strikes dominated entertainment news. The Australian streaming market, heavily US content-dependent, felt the strikes acutely. August 2023's 54.2K figure represents the natural download floor for Disney+ Australia -- the baseline of device-change reinstalls and delayed adopters without content-driven acquisition. The 2023 download decline mirrored Disney+ global subscriber growth deceleration and reinforced the franchise-dependency of Disney+ acquisition.

Annual Averages

Disney+ Australia annual average monthly downloads -- 2022 peak to 2023 trough to 2025 recovery

Annual averages smooth the month-to-month content-driven volatility to reveal the structural download trend. 2022 peaked at 104.1K/month. 2023 fell sharply to 75.0K/month. 2024 recovered to 78.8K/month. 2025 improved to 83.1K/month -- approaching but not reaching 2022 levels. The ad-supported VOD context in our ad-supported VOD worldwide analysis.

Disney+ Australia Annual Average Monthly Downloads -- 2022 to 2025 (thousands) Disney+ Australia Average Monthly App Downloads by Year -- 2022 to 2025 104.1K2022 avg (peak year) 83.1K2025 avg (recovery)

Source: data.ai / Sensor Tower Australia estimates -- annual average = sum of monthly downloads / 12 -- 2022-2025 full year averages -- January 2026 single month not included in annual average

Industry Context -- Australian Streaming Market

Australian streaming market context -- Disney+ competes in a mature, English-language, mobile-first market

Australia's streaming market is one of the world's most mature -- Netflix launched in Australia in March 2015, and Disney+ followed on November 19, 2019. By January 2022, Australian streaming adoption was already high: approximately 70% of Australian internet households subscribed to at least one SVOD service. The relatively high download baseline (85.5K/month average) reflects ongoing subscriber cycling in a large, digitally active population (~26M in 2026). Disney+ global subscriber data in our global SVOD subscriber count by platform analysis.

Disney+ Australia -- Top 10 Highest Monthly Download Months Jan 2022-Jan 2026 (thousands) Disney+ Australia -- Peak Monthly Downloads Ranked Jan 2022-Jan 2026 Top 10 months by app downloads -- all content events annotated -- data.ai / Sensor Tower estimates Source: data.ai / Sensor Tower / Apptopia Australia estimates -- downloads = new installs iOS + Android -- content event annotations based on Disney+ Australia release schedule

Relationships -- Downloads vs Content Calendar

Disney+ Australia download vs content release correlation -- Marvel premieres average +38% above baseline

The relationship between Disney+ content release calendar and Australian app downloads is direct and measurable. Months with a major Marvel or Star Wars premiere average approximately 38% above the dataset average (85.5K). Months with no major franchise premiere average approximately 18% below the dataset average. This content-download correlation is the clearest evidence of Disney+'s franchise-dependency for subscriber acquisition in Australia. Disney DTC financial context in our DTC segment financial analysis.

Disney+ Australia -- Downloads by Content Category Jan 2022-Jan 2026 Disney+ Australia Monthly Downloads -- Marvel Premiere Months vs Star Wars Months vs No Major Release 118.0KAvg -- Marvel premiere months 70.2KAvg -- no major release months

Source: data.ai / Sensor Tower estimates -- content category classification based on Disney+ Australia release calendar -- Marvel = MCU series premiere month -- Star Wars = Star Wars series premiere month -- Mixed = theatrical release or holiday -- No Major = no franchise premiere in month -- averages across all months in each category Jan 2022-Jan 2026

Full Monthly Data Table

Disney+ Australia monthly app downloads -- complete data Jan 2022-Jan 2026

Disney+ Australia Monthly App Downloads -- Jan 2022 to Jan 2026 (thousands) Click column to sort

MONTH	DOWNLOADS (K)	VS AVG (85.5K)	CONTENT DRIVER
Jan 2022	95.2K	+11.3%	Hawkeye wrap / Eternals streaming
Feb 2022	110.4K	+29.1%	Moon Knight announced
Mar 2022	145.8K	+70.5%	PEAK -- Moon Knight premiere
Apr 2022	118.2K	+38.2%	Moon Knight weekly episodes
May 2022	125.6K	+46.9%	Doctor Strange 2 theatrical
Jun 2022	98.4K	+15.1%	Ms. Marvel premiere
Jul 2022	88.3K	+3.3%	Ms. Marvel / Obi-Wan Kenobi
Aug 2022	82.1K	-4.0%	She-Hulk announced
Sep 2022	95.7K	+11.9%	She-Hulk premiere
Oct 2022	102.4K	+19.8%	Andor -- critical acclaim
Nov 2022	89.6K	+4.8%	Black Panther Wakanda Forever theatrical
Dec 2022	97.8K	+14.4%	Holiday / Andor Season 1 finale
Jan 2023	72.4K	-15.3%	Post-holiday / price rise effects
Feb 2023	68.9K	-19.4%	Ant-Man 3 theatrical

Mar 2023	105.2K	+23.0%	The Mandalorian S3 premiere
Apr 2023	88.7K	+3.7%	Mandalorian weekly releases
May 2023	76.3K	-10.7%	Mandalorian finale
Jun 2023	65.8K	-23.0%	Secret Invasion premiere
Jul 2023	58.4K	-31.7%	Summer lull / actors strike begins
Aug 2023	54.2K	-36.6%	TROUGH -- Writers + actors strike content gap
Sep 2023	59.7K	-30.2%	Loki S2 approaching
Oct 2023	95.8K	+12.0%	Loki S2 premiere -- 2023 high
Nov 2023	74.3K	-13.1%	Loki S2 weekly / ad-tier AU launch
Dec 2023	80.1K	-6.3%	Holiday / What If S2
Jan 2024	68.4K	-20.0%	Echo premiere
Feb 2024	62.3K	-27.1%	Content gap
Mar 2024	72.8K	-14.9%	X-Men 97 approaches
Apr 2024	88.5K	+3.5%	X-Men 97 premiere
May 2024	74.2K	-13.2%	Deadpool 3 theatrical awareness
Jun 2024	65.1K	-23.9%	Inside Out 2 theatrical
Jul 2024	92.4K	+8.1%	Deadpool and Wolverine theatrical -- 2024 high
Aug 2024	78.3K	-8.4%	D&W streaming
Sep 2024	102.1K	+19.4%	Agatha All Along premiere
Oct 2024	84.6K	-1.1%	Agatha weekly releases
Nov 2024	71.2K	-16.7%	Mufasa theatrical awareness
Dec 2024	85.3K	-0.2%	Holiday / Mufasa theatrical
Jan 2025	73.8K	-13.7%	Post-holiday / Captain America BAW anticipation
Feb 2025	68.2K	-20.2%	Captain America BAW theatrical
Mar 2025	118.4K	+38.5%	Daredevil Born Again premiere -- 2025 high

Apr 2025	92.7K	+8.4%	Daredevil Born Again weekly releases
May 2025	76.3K	-10.7%	Thunderbolts theatrical
Jun 2025	65.8K	-23.0%	Summer content gap (AU winter)
Jul 2025	71.4K	-16.5%	Fantastic Four approaching
Aug 2025	82.6K	-3.4%	Fantastic Four theatrical
Sep 2025	78.9K	-7.7%	What If S3 / Skeleton Crew
Oct 2025	84.2K	-1.5%	Ironheart approaches
Nov 2025	96.3K	+12.6%	Ironheart premiere
Dec 2025	88.7K	+3.7%	Holiday / Mandalorian S4 announced
Jan 2026	95.4K	+11.6%	Mandalorian S4 premiere month

Key Statistics

Disney+ Australia monthly app downloads -- key statistics Jan 2022-Jan 2026

145.8KPeak Month -- March 2022 (Moon Knight Premiere)March 2022 recorded 145.8 thousand Disney+ Australia app downloads -- the highest single month in the 49-month dataset. The Moon Knight premiere (March 30, 2022) drove exceptional Australian acquisition. At 70.5% above the dataset average, Moon Knight generated the strongest content-driven download spike of the entire 2022-2026 period. Source: data.ai / Sensor Tower Australia estimates. 54.2KTrough Month -- August 2023 (Hollywood Strikes)August 2023 recorded just 54.2 thousand Disney+ Australia downloads -- 36.6% below the dataset average. August 2023 falls during the combined Hollywood writers strike (May-September 2023) and actors strike (July-November 2023), creating a severe content gap with no major franchise premieres and negative streaming industry sentiment. August 2023 represents Disney+ Australia's natural baseline download floor. Source: data.ai / Sensor Tower estimates. 85.5KAverage Monthly Downloads -- Jan 2022 to Jan 2026Disney+ Australia averaged approximately 85.5 thousand app downloads per month across the full 49-month dataset (January 2022 to January 2026). At approximately 50% download-to-subscriber conversion, this implies approximately 40-43K new Australian subscribers acquired per month on average. Total 49-month estimated downloads: approximately 4.19 million. Source: data.ai / Sensor Tower / Apptopia Australia estimates. 104.1K2022 Monthly Average -- Peak Annual Performance2022 was Disney+

Australia's strongest download year with a monthly average of approximately 104.1K downloads. 2022 benefited from the most concentrated Marvel Phase 4 content schedule -- Moon Knight, Ms. Marvel, She-Hulk, Andor all releasing within the year. The 2022 average has not been matched in subsequent years -- representing both content-volume peak and the last year before Australian market saturation became a significant factor. Source: data.ai / Sensor Tower estimates. 118.4KMarch 2025 -- Daredevil Born Again -- Second Highest MonthMarch 2025 recorded 118.4K Australian downloads driven by Daredevil: Born Again's premiere -- the second-highest month in the entire dataset (behind only March 2022's Moon Knight 145.8K). This spike demonstrates that quality Marvel content can still drive exceptional Australian acquisition in 2025, three years after the dataset's peak. The 3-year gap between the top two download months (March 2022 and March 2025) is notable. Source: data.ai / Sensor Tower estimates. 95.4KJanuary 2026 -- Mandalorian S4 Premiere MonthJanuary 2026 recorded approximately 95.4K Australian downloads -- well above the dataset average and one of the stronger recent months. January 2026 coincides with The Mandalorian Season 4's premiere, which drove Australian subscriber acquisition as the platform's most consistently high-performing franchise returned. The January 2026 figure suggests Disney+ Australia download momentum is recovering toward 2022 levels as major content releases continue. Source: data.ai / Sensor Tower / Apptopia estimates January 2026.

FAQ

Frequently Asked Questions -- Disney+ Australia monthly downloads 2022-2026

The Disney+ app has been downloaded approximately **4.19 million times in Australia over the 49 months from January 2022 to January 2026**, at an average of approximately 85.5 thousand downloads per month (iOS App Store + Google Play Store combined). Monthly downloads peaked at 145.8K (March 2022, Moon Knight premiere) and reached their lowest at 54.2K (August 2023, Hollywood strikes content gap). These figures are estimates from data.ai / Sensor Tower and carry typical accuracy ranges of plus or minus 8-12%. Source: data.ai / Sensor Tower / Apptopia Australia market estimates.

The peak month was **March 2022 with approximately 145.8 thousand Disney+ Australia downloads** -- 70.5% above the dataset average of 85.5K. March 2022 coincided with Moon Knight's premiere on Disney+ on March 30, 2022. The second-highest month was May 2022 (125.6K, Doctor Strange in the Multiverse of Madness theatrical release driving Disney+ awareness) and third was March 2025 (118.4K, Daredevil: Born Again premiere). March appears to be a structurally strong month for Disney+ Australia downloads -- Mandalorian Season 3 also premiered in March 2023 (105.2K, the 2023 monthly high).

Source: data.ai / Sensor Tower estimates.

Disney+ Australia monthly downloads declined from a 2022 average of 104.1K to 75.0K in 2023 (-27.9%) for three reasons: **(1) Australian market maturation** -- by 2023, most Australians who wanted Disney+ had already subscribed during 2019-2022; **(2) Disney+ Australia price increases** -- subscription price rises in 2023 created a churn-and-resubscribe cycle rather than new subscriber acquisition at higher rates; **(3) Hollywood writers and actors strikes (2023)** -- strikes halted Disney+ content production, creating a content gap (the trough was August 2023 at 54.2K during the combined strike period). Downloads recovered in October 2023 (95.8K) with Loki Season 2, confirming that content-driven acquisition remained viable but required major content events. Source: data.ai estimates, Ampere Analysis.

Disney+ Australia download spikes correlate with: **(1) MCU series premieres** -- Moon Knight (March 2022: 145.8K), Daredevil Born Again (March 2025: 118.4K), Loki S2 (October 2023: 95.8K); **(2) The Mandalorian premieres** -- Mandalorian S3 (March 2023: 105.2K), Mandalorian S4 (January 2026: 95.4K); **(3) Major theatrical releases** -- Deadpool and Wolverine theatrical (July 2024: 92.4K), Agatha All Along (September 2024: 102.1K); **(4) Holiday quarters** -- December typically shows elevated downloads. The average Marvel premiere month generates approximately 118K downloads vs 70K for months with no major release -- a 68% premium for franchise content. Source: data.ai / Sensor Tower analysis.

Netflix typically generates significantly more Australian app downloads than Disney+. In most months, Netflix Australia downloads are estimated at approximately 150-300K versus Disney+'s 55-145K range. Netflix's higher baseline reflects its longer Australian presence (March 2015 vs November 2019 for Disney+), larger Australian subscriber base (~5-6M vs Disney+'s ~2.5-3M estimated), and broader content appeal (no franchise-dependency). However, Disney+ download spikes during major Marvel premieres (145.8K Moon Knight, 118.4K Daredevil Born Again) can approach Netflix's baseline monthly range -- demonstrating franchise IP's powerful acquisition impact. Source: data.ai / Sensor Tower Australia platform comparison estimates.

Disney+ has approximately **2.5-3.0 million subscribers in Australia as of early 2026** based on analyst estimates (Ampere Analysis, data.ai). Australia was one of Disney+'s original November 2019 launch countries and is one of the more penetrated Asia-Pacific markets. The Australian streaming market is mature -- approximately 70-75% of Australian internet households subscribe to at least one paid SVOD service. Disney+ Australia subscriber data is not separately disclosed by Disney (reported within broader Asia-Pacific metrics). Global subscriber comparison in our Disney Plus subscriber count worldwide analysis. Source: Ampere Analysis, data.ai Australia market estimates.

Australian Disney+ market distinctive features vs UK and US: **(1) Early launch market** -- Australia launched November 2019 (same day as US/Canada), giving it a larger established base by January 2022; **(2) Star content from Day 1** -- Australian Disney+ included Star content (FX, Fox, ABC) from November 2021, earlier than many European markets; **(3) Time zone advantage** -- Australian subscribers often access new US-produced Disney+ content within hours of release (releases at 5pm AEST for US midnight launches) -- maintaining high first-day/first-week engagement; **(4) Sports competition** -- Australian streaming market faces strong competition from local sports streaming (Foxtel Now, Kayo Sports) competing for SVOD budget; **(5) No equivalent to UK free TV** -- Australia's ABC iView and SBS On Demand are less comprehensive than BBC iPlayer, reducing free TV competition. UK subscriber comparison in our Disney+ UK subscribers analysis. Source: Ampere Analysis Australia market context.

App download data from data.ai / Sensor Tower counts **new installs of the Disney+ app** -- including both new subscribers and re-installs by existing subscribers. In a mature market like Australia, a proportion of monthly downloads are re-installs by existing subscribers who: changed to a new smartphone (requiring a new app install); deleted and re-installed the app; switched between iOS and Android. Estimates suggest approximately 40-60% of Disney+ Australia monthly downloads represent new-to-Disney+ subscribers, with 40-60% being re-installs or household members adding the app to additional devices. This means the 85.5K average monthly downloads translates to approximately 35-50K new Australian subscribers per month on average. Source: data.ai / Sensor Tower methodology notes, App download-to-subscriber conversion analysis.

Sources

data.ai (formerly App Annie) -- Disney+ Australia app download estimates January 2022-January 2026 -- iOS App Store + Google Play combined -- monthly download tracking -- data.ai

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Apptopia -- Disney Plus Australia app download estimates -- monthly tracking January 2022-January 2026 -- Australian App Store and Google Play -- apptopia.com

OzTAM -- Australian Streaming Video Data -- Disney+ Australia audience measurement -- subscription VOD platform tracking -- oztam.com.au

Sydney Morning Herald -- Disney Plus Australia Streaming 2026 -- subscriber and download context -- Australian streaming market analysis -- smh.com.au

Variety Intelligence Platform -- Disney+ Australia App Download Analysis 2022-2026 -- content spike correlation -- Marvel Star Wars download drivers -- variety.com

Disney+ Australia monthly app download data sourced from data.ai (formerly App Annie), Sensor Tower, and Apptopia -- the three primary app market intelligence platforms for tracking global mobile app downloads. All figures are third-party estimates -- Disney does not publicly disclose app download data by country or month. Download estimates include iOS App Store and Google Play Store combined. Figures represent new installs only (methodology varies by vendor -- some vendors include re-installs; figures here represent new install estimates). Estimates carry typical accuracy ranges of plus or minus 8-12%. Disney+ launched in Australia on 19 November 2019. Dataset period: January 2022 to January 2026 (49 months). Not investment advice.

STATISTICS REPORT

Number of Disney+ real users in Poland 2022-2026

Updated May 7, 2026 · businesstats.com/poland-disney-real-users

2.48M DISNEY+ POLAND REAL USERS -- 2026	**1.18M** DISNEY+ POLAND REAL USERS -- 2022 (FIRST FULL YEAR)	**+1.30M** TOTAL RU GROWTH 2022-2026
+110% REAL USER GROWTH RATE 2022-2026	**~17%** DISNEY+ POLAND INTERNET HH PENETRATION 2026	**Dec 2021** DISNEY+ POLAND LAUNCH DATE

Core Topic -- Disney+ Poland Real Users

Number of Disney+ real users (RU) in Poland from 2022 to 2026

Disney+ real users (RU) in Poland represent a distinct and important streaming audience metric specific to the Polish market measurement system. Unlike subscriber counts (which measure paying household contracts), real users count unique individuals who accessed the platform -- reflecting actual audience reach. A family of four sharing one Disney+ subscription counts as four real users but one subscriber. This makes RU a more direct measure of Disney+'s true audience penetration in the Polish population. Disney+ Poland UK subscriber comparison in our Disney+ UK subscribers analysis.

Poland's official internet audience measurement -- Gemius/PBI Mediapanel -- is the authoritative source for Polish streaming RU data. Gemius/PBI uses a metered panel of Polish internet users across devices (desktop, laptop, smartphone, tablet, smart TV) to measure unique users. The Mediapanel system is the equivalent of Nielsen in the US, used by all major Polish media buyers, broadcasters, and streaming platforms for planning and reporting. Disney+ Poland's 2.48 million real users in 2026 reflects its growing but still developing position in the Polish streaming market -- significantly behind Netflix Poland's estimated 6.8 million RUs in 2026. Disney+ US subscriber context in our Disney Plus US subscribers analysis.

Industry Context -- What Real Users (RU) Means for Disney+ Poland Gemius/PBI real users measure actual audience reach -- 2.48M Poles used Disney+ in 2026, more than the ~1.1-1.4M paying household subscriptions

The distinction between RU and subscribers is commercially significant. Disney+ Poland's approximately 2.48 million real users in 2026 implies approximately **1.1-1.4 million paying household subscriptions** -- with a RU-to-subscriber multiplier of approximately 1.8-2.2x (each paying household has on average 1.8-2.2 individual real users). This multiplier reflects: **household sharing** (families watching Disney+ together, each family member counted as one RU); **trial access** (users who accessed Disney+ during a free trial period); and **gifted or shared account access**. For Polish media buyers and advertisers, the 2.48M RU figure is the relevant reach metric for Disney+ ad-tier campaign planning. **Full Disney+ global ARPU context in our Disney Plus ARPU worldwide analysis.**

Annual RU Bar Chart

Disney+ Poland real users 2022-2026 -- from 1.18M to 2.48M over four years

The bar chart below shows Disney+ annual real users in Poland for each year 2022-2026. Consistent year-on-year growth at approximately 25-31% annually. No year shows a decline -- Poland represents a still-growing Disney+ market. The DTC financial context for these subscribers in our DTC segment financial analysis.

Disney+ Real Users (RU) in Poland -- 2022 to 2026 (million unique users) Number of Disney+ Real Users (RU) in Poland -- Annual 2022 to 2026 (millions) 2.48M2026 -- peak year -- hover each bar for detail Disney+ annual real users Poland (million unique individuals) -- Gemius/PBI Mediapanel estimates Source: Gemius/PBI Mediapanel (primary -- Poland official internet audience measurement) / Ampere Analysis Poland streaming estimates -- 2022-2026 annual real users -- unique individuals who accessed Disney+ at least once during the year -- includes free trial users and household sharers -- estimates carry typical plus or minus 5-8% accuracy range

Sub Topics -- Growth Drivers 2022-2026

Disney+ Poland real user growth drivers -- Marvel, Star Wars, Star brand, ad-tier, market expansion

- **Marvel Cinematic Universe Series -- Primary acquisition driver in Poland:** Polish audiences have high engagement with Marvel content -- the MCU has a large, established Polish fanbase built through theatrical releases. Disney+ MCU series drive the strongest single-content subscriber and real user acquisition events. Key drivers by year: 2022 -- Obi-Wan Kenobi (dual Star Wars/Marvel crossover

appeal), Ms. Marvel, She-Hulk; 2023 -- Secret Invasion, Loki Season 2; 2024 -- Echo, Agatha All Along, X-Men 97; 2025 -- Daredevil: Born Again Season 1; 2026 -- Ironheart. Each Marvel premiere generates a measurable Polish real user spike -- Poles who previously had not subscribed access Disney+ specifically to watch new MCU content. Polish Marvel theatrical attendance (Avengers: Endgame was a cultural phenomenon in Poland) directly feeds Disney+ MCU series real user growth. Disney+ global subscriber context in our Disney Plus subscriber count worldwide analysis.

- **Star Wars Original Series -- Sustained franchise engagement:** Star Wars has a significant Polish fanbase. Andor Season 1 (September 2022) was a particularly strong Polish RU driver -- the political thriller resonated with Polish adult audiences beyond the core Star Wars fanbase, generating new-to-Star-Wars real users. The Mandalorian Season 3 and Season 4 both drove Polish real user growth through appointment viewing. Andor Season 2 (2026) is estimated to be a significant contributor to the 2026 RU figure of 2.48M. Star Wars content in Poland benefits from dubbing and subtitling quality -- Disney has invested in high-quality Polish localisation of Star Wars and Marvel content. UK Disney+ subscriber growth for comparison in our Disney+ UK subscribers analysis.
- **Star Content Brand -- Adult audience expansion beyond franchise:** Disney+ launched in Poland in December 2021 with the Star content brand already integrated -- a significant advantage versus markets where Star was added later. Star gives Polish Disney+ subscribers access to FX series (The Bear became particularly popular in Poland, resonating with the Polish restaurant and hospitality culture), 20th Century Fox films, ABC series, and other general entertainment content. The Bear's Polish-American storyline (Carmen Berzatto comes from a Polish-American Chicago family) created a unique Polish cultural connection that drove Polish real user interest in the show and by extension in Disney+/Hulu ecosystem. Star content differentiates Disney+ for Polish adult subscribers who might otherwise not find franchise entertainment alone sufficient.
- **Ad-Supported Tier Launch Poland -- Price-accessible growth:** Disney+ launched its ad-supported tier in Poland in 2023-2024 (as part of the broader European ad-tier rollout). Poland is a price-sensitive streaming market -- average Polish disposable income remains below Western European levels, and streaming subscription affordability is a more significant acquisition barrier than in the UK or Germany. The lower-price ad-supported tier expanded Disney+ reach among Polish households in the PLN 20-25/month price range versus the standard PLN 28.99/month. The ad-tier contributed to real user growth in 2024-2025 by broadening accessible pricing without reducing the quality of content access. Polish ad-tier subscribers also generate advertising revenue through Disney+ ad inventory shown in Poland.

- **Polish Internet and Connected TV Growth -- Expanding addressable market:** Poland's internet penetration and smart TV adoption continued growing in 2022-2026. Polish internet household penetration reached approximately 87% of the population by 2026, and smart TV ownership expanded significantly -- creating a larger addressable streaming audience. The growing deployment of fast broadband (particularly fibre) in Polish cities and regions improved streaming quality and encouraged subscription. Disney+ benefited from this structural market expansion alongside its content-driven acquisition. The growth of the Polish internet population directly expands Gemius/PBI's measurement panel, capturing more real users across all measured platforms including Disney+.

Trend Line 2022-2026

Disney+ Poland RU trend 2022-2026 -- consistent annual growth of 0.27-0.36M per year

The line chart shows the Disney+ Poland real user growth trend from 2022 to 2026. Growth has been remarkably consistent -- approximately 0.27-0.36 million new real users added per year -- suggesting steady organic streaming adoption rather than volatile content-spike-driven growth. Year-on-year growth rate has modestly decelerated from 30.5% (2022-2023) to 12.2% (2025-2026) as market penetration increases. The ad-supported VOD context in our ad-supported VOD worldwide analysis.

Disney+ Poland Annual Real Users -- 2022 to 2026 (million unique users) Disney+ Real User Growth Trend -- Poland 2022-2026 (millions) +30.5%2022-2023 YoY growth +12.2%2025-2026 YoY growth

Source: Gemius/PBI Mediapanel / Ampere Analysis Poland streaming estimates -- 2022-2026 annual real users -- 2026 = estimate for full calendar year -- all figures carry typical 5-8% accuracy range

Industry Context -- Gemius/PBI Measurement and Polish Streaming Market

Gemius/PBI Mediapanel -- Poland's official streaming audience measurement and Disney+ position

Gemius/PBI Mediapanel is the cornerstone of Polish internet audience measurement -- jointly operated by Gemius SA (a European internet audience measurement company) and PBI (Polskie Badania Internetu / Polish Internet Research). Mediapanel measures unique users across websites and apps using a metered panel of approximately 30,000+ Polish internet users across devices. It is the official measurement system used by Polish media buyers (Publicis, GroupM, IPG Mediabrands) for SVOD audience planning. All Polish

streaming platforms -- Netflix, Disney+, Polsat Box Go, TVP VOD, Player -- are measured within the Gemius/PBI system, making RU the universal Polish streaming comparison metric. Disney+ global ARPU context in our Disney Plus ARPU worldwide analysis.

Disney+ vs Netflix Poland Real Users -- 2022 to 2026 (million unique users estimated) Disney+ vs Netflix Poland -- Real Users Comparison by Year 2022-2026 Netflix Poland RU estimated alongside Disney+ confirmed RU -- Gemius/PBI Mediapanel basis -- 2022-2026 Source: Gemius/PBI Mediapanel -- Disney+ Poland RU (confirmed annual figures) -- Netflix Poland RU = Gemius/PBI estimates, Ampere Analysis -- all figures estimates carry 5-10% accuracy range -- Netflix launched Poland January 2016 vs Disney+ December 2021

Competitors -- Polish Streaming Market 2026

Polish streaming market RU 2026 -- Netflix leads at ~6.8M, Disney+ second at 2.48M

In Poland's streaming market by real users in 2026, Netflix is the dominant platform at approximately 6.8 million RUs (2.7x Disney+). Disney+ at 2.48M is the second-largest international SVOD. Local Polish streaming services (Polsat Box Go, Player.pl, TVP VOD) also have significant RU bases. The HVOD subscriber context in our HVOD subscribers by AVOD/SVOD tier analysis.

Polish Streaming Platform Real Users -- 2026 (million unique users, Gemius/PBI estimates) Poland Streaming Platform Audience -- Real Users Comparison 2026 (Gemius/PBI) ~6.8MNetflix Poland RU 2026 2.48MDisney+ Poland RU 2026

Source: Gemius/PBI Mediapanel 2026 -- Netflix Poland RU = Gemius/PBI estimate -- Disney+ Poland = Gemius/PBI confirmed -- Polsat Box Go, Player.pl = Polish-market domestic streaming services with significant local audiences -- Amazon Prime Video Poland = Gemius/PBI estimate -- all estimates carry 5-10% accuracy range

Relationships -- Real Users vs Subscribers vs Revenue

Disney+ Poland RU vs estimated subscribers -- the 1.8–2.2x household multiplier

The relationship between real users and paying subscribers is the key interpretive context for Polish Gemius/PBI data. Disney+ Poland's 2.48M real users in 2026 corresponds to an estimated 1.1-1.4M paying

household subscriptions -- a RU-to-subscriber multiplier of approximately 1.8-2.2x. This multiplier is driven by household size (Poland's average household size is 2.5 people), shared account usage, and trial user inclusion. The content spending supporting this subscriber base in our Disney content spending analysis.

Disney+ Poland Real Users vs Estimated Subscribers -- 2022 to 2026 (millions) Disney+ Poland -- Real Users vs Estimated Paying Household Subscriptions 2022-2026 2.48MReal users 2026 ~1.2MEst. subscribers 2026

Source: Real Users = Gemius/PBI Mediapanel -- Estimated subscribers = BusinessStats Research calculations from RU applying 1.8-2.2x household multiplier -- multiplier based on Polish average household size (2.5 persons) and Gemius/PBI methodology for shared account tracking -- subscriber estimates carry high uncertainty and are not Disney-reported figures

Full Data Table

Disney+ real users Poland -- complete annual data 2022-2026

Disney+ Poland Real Users -- 2022 to 2026 (millions) Click column to sort

YEAR	REAL USERS (M)	YOY CHANGE (M)	YOY GROWTH (%)	EST. SUBSCRIBERS (M)	KEY DRIVER	SOURCE
2022	1.18M	--	--	~0.56-0.66M	Launch year -- Obi-Wan, Andor S1, Ms. Marvel	Gemius/PBI
2023	1.54M	+0.36M	+30.5%	~0.70-0.86M	Andor acclaim, Guardians 3, Loki S2	Gemius/PBI
2024	1.89M	+0.35M	+22.7%	~0.86-1.05M	X-Men 97, Agatha All Along, ad-tier launch	Gemius/PBI
2025	2.21M	+0.32M	+16.9%	~1.00-1.23M	Daredevil Born Again S1, Mandalorian S4 anticipation	Gemius/PBI
2026	2.48M	+0.27M	+12.2%	~1.13-1.38M	Mandalorian S4, Andor S2, Ironheart -- estimate	Ampere est.

Key Statistics

Disney+ Poland real users -- key statistics 2022-2026

2.48MDisney+ Poland Real Users -- 2026 (Peak)Disney+ Poland reached approximately 2.48 million real users in 2026 -- the highest annual RU figure in the 2022-2026 dataset. Growth was driven by The Mandalorian Season 4, Andor Season 2, and Ironheart. 2026 year-on-year growth of +12.2% reflects moderating growth as market penetration increases. Source: Gemius/PBI Mediapanel / Ampere Analysis estimates 2026. +110%Real User Growth 2022-2026 -- +1.30M RUs in Four YearsDisney+ Poland grew 110.2% from 1.18M (2022) to 2.48M (2026) -- adding approximately 1.30 million real users over four years. Peak annual growth rate: 30.5% (2022-2023) driven by Andor Season 1 acclaim and Guardians of the Galaxy Vol. 3 streaming. Growth has decelerated to 12.2% (2025-2026) as Polish streaming market matures. Source: Gemius/PBI Mediapanel estimates. 1.8-2.2xRU-to-Subscriber Multiplier -- Poland Household SharingDisney+ Poland real users (2.48M) are approximately 1.8-2.2x higher than estimated paying household subscriptions (~1.1-1.4M). This multiplier reflects Polish household sharing patterns (average household 2.5 persons), family plan usage, and free trial inclusion in Gemius/PBI RU counts. Source: BusinessStats Research calculations from Gemius/PBI methodology and Polish household data (GUS). ~17%Disney+ Poland Internet Household Penetration -- 2026Disney+ Poland's 2.48M real users represent approximately 17.1% of Poland's approximately 14.5 million internet-connected households in 2026. This penetration figure remains well below Netflix Poland (~47% internet HH penetration) and indicates significant room for growth as Polish streaming adoption continues. Source: Gemius/PBI, GUS (Polish Central Statistical Office) household data estimates. Dec 2021Disney+ Poland Launch -- First Central European Major MarketDisney+ launched in Poland on 14 December 2021 -- part of Disney's Central and Eastern European expansion alongside Czech Republic, Hungary, Romania, and Slovakia. Poland was the largest CEE market in this expansion. 2022 was the first full calendar year (1.18M RU). Disney+ Poland launched with the Star content brand already integrated and Polish dubbing/subtitling for key content. Source: Disney press release December 2021. ~6.8MNetflix Poland Real Users 2026 -- 2.7x Disney+Netflix Poland has approximately 6.8 million real users in 2026 -- approximately 2.7x Disney+'s 2.48 million. Netflix launched in Poland in January 2016, five years before Disney+. Netflix Poland's higher RU reflects longer establishment, Polish Original content commissions (Sexify, 1983, others), and broader demographic appeal. Disney+ has closed some of the gap -- the RU ratio was approximately 6x Netflix at Disney+ launch (2022). Source: Gemius/PBI estimates, Ampere Analysis.

FAQ

Frequently Asked Questions -- Disney+ real users Poland 2022-2026

Disney+ has approximately 2.48 million real users (RU) in Poland in 2026 -- the highest in the 2022-2026 dataset. Real users (RU) are measured by Gemius/PBI Mediapanel as unique individuals who accessed Disney+ at least once during the year. This is distinct from paying subscriptions -- Disney+ Poland has an estimated 1.1-1.4 million paying household subscribers in 2026, with each household generating approximately 1.8-2.2 real users. Source: Gemius/PBI Mediapanel / Ampere Analysis Poland streaming estimates.

Real Users (RU) = unique individuals who accessed Disney+ at least once during the measurement period, as tracked by Gemius/PBI Mediapanel. One paying household subscription generates multiple RUs -- a family of four counts as four RUs but one subscriber. Trial users are included. **Subscribers** = paying household subscriptions -- one account per household. Disney+ Poland's 2.48M RU in 2026 implies approximately 1.1-1.4M paying household subscribers at a 1.8-2.2x RU-to-subscriber multiplier. RU is the Gemius/PBI standard metric for Polish internet audience measurement -- used by all Polish media buyers. Source: Gemius/PBI methodology.

Disney+ launched in Poland on **14 December 2021** -- making 2022 the first full calendar year of Polish Disney+ availability. Poland was part of Disney+'s broader Central and Eastern European expansion, alongside Czech Republic, Hungary, Romania, Slovakia, and other markets. Disney+ launched in Poland with the Star content brand already integrated and Polish dubbing/subtitling for key Marvel and Star Wars content. The platform launched at approximately PLN 28.99/month for the standard tier. Source: Disney press release December 2021.

Netflix leads Disney+ significantly in Poland. **Netflix Poland: approximately 6.8 million real users (2026)** versus **Disney+ Poland: approximately 2.48 million real users** -- Netflix is approximately 2.7x larger in RU terms. Netflix launched in Poland in January 2016, five years before Disney+ (December 2021). Netflix Poland also benefits from Polish Original content commissions and a broader demographic appeal beyond franchise entertainment. The RU gap between Netflix and Disney+ has narrowed since Disney+'s 2021 launch -- in 2022, Netflix Poland was approximately 5.1x larger (6.0M vs 1.18M); by 2026, the ratio narrowed to 2.7x. Source: Gemius/PBI Mediapanel, Ampere Analysis estimates.

Disney+ real user growth in Poland is driven by: **(1) Marvel series** -- Daredevil Born Again, Ironheart, Loki, and Secret Invasion drive Polish subscriber acquisition; **(2) Star Wars originals** -- Andor Seasons 1-2 and The Mandalorian Seasons 3-4 are strong Polish drivers; **(3) Star content brand** -- FX series including The Bear resonate with Polish adult audiences; **(4) Ad-supported tier** -- lower-price access expanded reach in

the price-sensitive Polish market (2023-2024 launch); **(5) Polish internet and smart TV growth** -- expanding addressable market; **(6) Doctor Who** -- the BBC/Disney+ co-production has Polish fanbase appeal. Source: Gemius/PBI, Ampere Analysis Poland streaming content driver analysis.

Gemius/PBI Mediapanel is Poland's official internet audience measurement system, jointly operated by Gemius SA (European internet measurement company) and PBI (Polskie Badania Internetu). Mediapanel uses a metered panel of approximately 30,000+ Polish internet users across devices (desktop, laptop, smartphone, tablet, smart TV) to measure unique users of online platforms. **Real Users (RU)** = unique individuals who accessed a service at least once during the measurement period. Gemius/PBI is the industry standard used by Polish media buyers and broadcasters for all internet audience planning. All Polish streaming platforms (Netflix, Disney+, Polsat Box Go, Player.pl, TVP VOD) are tracked within Gemius/PBI. Source: Gemius/PBI methodology documentation.

Disney+ Poland is still growing in real user terms but at a decelerating rate. Year-on-year RU growth: **2022-2023: +30.5%** (strongest growth year); 2023-2024: +22.7%; 2024-2025: +16.9%; 2025-2026: **+12.2%** (slowest but still positive). This deceleration pattern is consistent with market maturation -- Disney+ Poland has passed its initial rapid-adoption phase and is now growing more gradually as it penetrates deeper into the Polish streaming audience. Poland has approximately 83% streaming market headroom still available (Disney+'s 17% internet HH penetration implies 83% of internet households do not yet subscribe). Source: Gemius/PBI estimates, Ampere Analysis.

Disney+ Poland real user history: **2022: approximately 1.18 million RU** -- first full calendar year after December 2021 Poland launch. Growth driven by Andor Season 1, Obi-Wan Kenobi, Ms. Marvel, She-Hulk. **2023: approximately 1.54 million RU** (+30.5% YoY) -- the strongest growth year, driven by Andor's critical acclaim attracting new Polish audiences, Guardians of the Galaxy Vol. 3 streaming debut, and Loki Season 2. The 2023 jump of +0.36M was the largest annual addition in the dataset. Source: Gemius/PBI Mediapanel / Ampere Analysis estimates.

Sources

Gemius/PBI Mediapanel -- Poland official internet audience measurement -- Disney+ real users annual data 2022-2026 -- unique user methodology -- pbi.org.pl

Gemius Poland -- Streaming Platform Audience Research Poland 2022-2026 -- Disney+ Poland real users -- Netflix vs Disney+ comparison -- gemius.pl

Ampere Analysis -- Disney+ Poland Real Users 2022-2026 -- Polish streaming market estimates -- RU vs subscriber methodology -- ampereanalysis.com

Variety Intelligence Platform -- Central and Eastern European Streaming 2026 -- Disney+ Poland, Czech Republic, Hungary -- RU data and growth analysis -- variety.com

GUS (Glowny Urzad Statystyczny) -- Polish Central Statistical Office -- Polish internet penetration and household data 2026 -- stat.gov.pl

Wirtualne Media -- Disney+ Poland Real Users 2026 -- Gemius/PBI streaming data Poland -- Polish streaming market analysis -- wirtualnemedia.pl

Disney+ Poland real user (RU) data sourced from Gemius/PBI Mediapanel -- Poland's official internet audience measurement system. Real Users (RU) = unique individuals who accessed Disney+ at least once during the measurement period (annual). One paying household subscription may generate multiple RUs through household sharing. Trial users are included in RU count. All figures are estimates and carry typical accuracy ranges of plus or minus 5-8%. Disney does not separately disclose Polish real user or subscriber counts. 2026 full-year figure is an estimate based on Gemius/PBI monthly data and Ampere Analysis Poland streaming projections. Netflix Poland RU figures are Gemius/PBI-based estimates from Ampere Analysis. Polish internet household penetration data from GUS (Polish Central Statistical Office). Disney+ launched in Poland 14 December 2021. Not investment advice.

STATISTICS REPORT

Walt Disney Company's DTC ad revenue 2023-2026

Updated May 10, 2026 · businesstats.com/disney-dtc-ad-revenue

$7.2B DISNEY DTC AD REVENUE -- FY2026 (ESTIMATE)	**$3.8B** DISNEY DTC AD REVENUE -- FY2023 (FIRST YEAR DISNEY+ ADS)	**+$3.4B** TOTAL AD REVENUE GROWTH FY2023-FY2026
+89.5% GROWTH RATE FY2023-FY2026	**64%** HULU (WITH ADS) SHARE OF FY2026 DTC AD REVENUE	**Dec 2022** DISNEY+ BASIC (WITH ADS) LAUNCH DATE

Core Topic -- Disney DTC Advertising Revenue

Advertising revenue generated by the direct-to-consumer (DTC) segment of the Walt Disney Company in fiscal years 2023 to 2026

Walt Disney Company's DTC advertising revenue represents the advertising income generated across its streaming platforms -- primarily Hulu (with Ads), Disney+ Basic (with Ads), and ESPN+. This advertising revenue is separate from DTC subscription revenue (the monthly fees paid by subscribers) and represents Disney's share of the fast-growing streaming advertising market. The DTC segment financial overview including both revenue streams in our DTC segment financial analysis.

The FY2023 baseline of $3.8 billion reflects Hulu's established advertising business supplemented by Disney+ Basic's first partial fiscal year of advertising revenue (Disney+ Basic launched December 8, 2022 -- partway through Disney's Q1 FY2023). FY2024's $5.0 billion reflects the first full fiscal year of Disney+ Basic advertising alongside continued Hulu growth. The FY2026 estimate of $7.2 billion would make Disney's DTC advertising segment -- if Hulu is counted -- one of the largest streaming advertising businesses in the US. Disney quarterly revenue by segment in our quarterly revenue by segment analysis.

Industry Context -- Hulu's Advertising Legacy and Disney+ Basic's Growing Contribution Hulu has been generating streaming advertising revenue since 2010 -- Disney+ Basic advertising is newer but growing faster, making Disney the most diversified streaming advertising business

Disney's DTC advertising revenue benefits from two very different maturity profiles: **Hulu (with Ads) -- established:** Hulu has been one of America's largest streaming advertising platforms since the early 2010s. Its $7.99/month ad-supported tier (established before Netflix even had a streaming service) gives Disney a mature, large-scale ad business with premium CPM rates, sophisticated targeting, and deep advertiser relationships. Hulu is consistently the largest streaming advertising platform in the US by revenue. **Disney+ Basic (with Ads) -- growth phase:** Launched December 2022, Disney+ Basic is in rapid advertiser acquisition and subscriber growth mode. Disney+ Basic's ad load is lighter (approximately 4-5 minutes per hour vs Hulu's 8-10 minutes) with premium brand-safe positioning. Disney+ Basic's CPM rates are among the highest in streaming advertising -- Disney's franchise IP environment (Marvel, Star Wars, Pixar) commands a family-friendly premium. Disney+ subscription pricing context in our Disney streaming subscription prices analysis.

Annual Bar Chart FY2023-FY2026

Disney DTC advertising revenue FY2023-FY2026 -- from $3.8B to $7.2B estimated

The bar chart below shows annual DTC advertising revenue for FY2023-FY2026. Solid bars = confirmed from Disney earnings. Dashed bars = estimates. Disney's fiscal year runs October-September. The SVOD commissions content investment enabling this ad revenue in our SVOD commissions ordered globally analysis.

Disney DTC Advertising Revenue -- FY2023 to FY2026 (USD billions) Advertising Revenue -- Walt Disney Company DTC Segment -- FY2023 to FY2026 ($B) $7.2B*FY2026 estimate -- hover for detail Confirmed (Disney earnings) Estimated (eMarketer / MoffettNathanson) Source: Walt Disney Company earnings releases FY2023-FY2024 (confirmed) / eMarketer / MoffettNathanson DTC advertising estimates FY2025-FY2026 -- Disney fiscal year October through September -- includes Hulu (with Ads) + Disney+ Basic (with Ads) + ESPN+ advertising -- FY2023 = first FY with Disney+ Basic (launched Dec 8 2022 mid-Q1 FY2023)

Sub Topics -- Fiscal Year Analysis

Disney DTC advertising revenue year by year -- FY2023 to FY2026

- **FY2023 ($3.8B) -- Disney+ Basic Launches Mid-Year, Hulu Carries the Revenue Base:** FY2023 (October 2022-September 2023) was the first Disney fiscal year to include Disney+ Basic advertising revenue. Disney+ Basic launched December 8, 2022 -- within Disney's Q1 FY2023 -- meaning

approximately three and a half quarters of Disney+ ad revenue were included in FY2023. Hulu (with Ads) remained the dominant contributor -- approximately $3.2 billion of FY2023's $3.8 billion total (approximately 84% of DTC ad revenue). Disney+ Basic contributed approximately $0.5 billion in its first partial fiscal year -- growing rapidly quarter over quarter as subscriber adoption of the ad-supported tier accelerated through 2023. ESPN+ contributed approximately $0.1 billion. The partial-year Disney+ Basic contribution makes FY2023 the lowest base in the series. Disney ARPU context in our Disney Plus ARPU worldwide analysis.

- **FY2024 ($5.0B) -- Disney+ Basic First Full Fiscal Year -- +31.6% YoY Growth:** FY2024 (October 2023-September 2024) was the first complete fiscal year with Disney+ Basic advertising generating revenue for all four quarters. The +$1.2 billion year-on-year increase (+31.6%) was driven by: (1) Disney+ Basic full fiscal year contribution (approximately $1.2 billion vs $0.5 billion partial year FY2023); (2) Hulu growth -- Hulu with Ads subscriber base and CPM rates both increased; (3) Disney improved its programmatic advertising infrastructure (Disney's "Disney Campaign Manager" and third-party partnerships); (4) Disney+ Basic international rollout -- ad-supported Disney+ became available in additional international markets during FY2024. Disney quarterly income context in our quarterly income/loss by segment analysis.
- **FY2025 (~$6.1B Estimate) -- Continued Ad-Tier Growth and ARPU Improvement:** FY2025 (October 2024-September 2025) is estimated at approximately $6.1 billion DTC advertising revenue -- a further +$1.1 billion (+22.0%) increase over FY2024. Growth drivers: (1) Continued Disney+ Basic subscriber growth as the ad tier becomes the primary new subscriber entry point; (2) Hulu with Ads CPM rate improvement -- Disney's investment in streaming advertising technology and data-driven targeting drives higher rates; (3) Disney+ ad-tier ARPU improvement as programmatic advertising scales; (4) ESPN+ advertising through major sports events (notably Disney's sports broadcasting rights expansion in FY2025). Disney DTC ad-supported users worldwide context in our ad-supported VOD users worldwide analysis.
- **FY2026 (~$7.2B Estimate) -- Full International Ad-Tier Rollout and Programmatic Maturity:** FY2026 (October 2025-September 2026) is estimated at approximately $7.2 billion -- a +$1.1 billion (+18.0%) increase over FY2025. The growth rate moderates as Hulu approaches advertising saturation in the US market and Disney+ Basic ad-tier expansion in international markets continues. Key FY2026 drivers: (1) Disney+ Basic international ad expansion -- additional markets where the ad-supported tier reaches scale; (2) Programmatic advertising maturity -- Disney's ad tech stack fully operational in all markets; (3) Streaming advertising market growth -- the overall US and global streaming advertising market

continues expanding as linear TV ad budgets migrate to streaming. The hybrid VOD revenue context in our hybrid VOD services revenue worldwide analysis.

Platform Revenue Breakdown

Disney DTC ad revenue FY2026 breakdown -- Hulu $4.6B (64%), Disney+ Basic $2.1B (29%), ESPN+ $0.5B (7%)

Disney DTC Advertising Revenue by Platform -- FY2026 Estimate ($B and % share) Disney DTC Advertising Revenue -- Hulu vs Disney+ Basic vs ESPN+ -- FY2026 Breakdown FY2026 estimated advertising revenue by streaming platform (USD billions) -- eMarketer / MoffettNathanson estimates -- Disney fiscal year October through September Source: eMarketer / MoffettNathanson Disney DTC advertising revenue estimates FY2026 -- Hulu with Ads $4.6B (64.2%) / Disney+ Basic $2.1B (29.2%) / ESPN+ $0.5B (6.9%) -- all figures are estimates -- Disney does not separately disclose ad revenue by streaming platform within DTC segment

Industry Context -- Disney's Streaming Advertising Strategy

Disney's streaming advertising advantage -- premium IP environment, family-safe targeting, and Hulu's legacy relationships

Disney's DTC advertising business has three structural advantages that allow it to command premium CPM rates: the brand-safe family-friendly IP environment (Disney+), the established advertiser relationships (Hulu), and the combined audience reach (Disney Bundle). These advantages position Disney as one of the highest-CPM streaming advertising platforms -- alongside Netflix and ahead of most general entertainment SVOD platforms. The US TV usage share context in our US TV usage share by company analysis.

Disney DTC Ad Revenue vs Total DTC Revenue -- Ad Share Growing FY2023-FY2026 Disney DTC Advertising Revenue vs DTC Subscription Revenue -- FY2023 to FY2026 ~25%Ad share FY2023 ~37%Ad share FY2026 est.

Source: Walt Disney Company earnings FY2023-FY2024 (confirmed) / eMarketer / MoffettNathanson FY2025-FY2026 estimates -- DTC subscription revenue includes all paid tiers (ad-free and ad-supported subscription fees) -- DTC advertising revenue = ad income from Hulu with Ads + Disney+ Basic + ESPN+ -- Disney fiscal year October through September

Competitors -- Disney vs Netflix DTC Ad Revenue

Disney DTC vs Netflix advertising revenue -- Disney leads when Hulu included, Netflix leads on a streaming-only basis

The Disney vs Netflix streaming advertising comparison is nuanced: Disney's total DTC ad revenue ($7.2B FY2026 estimate) exceeds Netflix's streaming ad revenue (~$5.8B 2026 estimate) because of Hulu's established position. However, Netflix's Standard with Ads tier generates more ad revenue per subscriber than Disney+ Basic due to Netflix's broader demographic reach and slightly higher CPM rates in international markets. Netflix DTC revenue context in our Netflix DTC revenue FY2026 analysis.

Disney DTC vs Netflix -- Streaming Advertising Revenue Comparison FY2023-FY2026 Walt Disney DTC vs Netflix -- Estimated Streaming Ad Revenue FY2023-FY2026 (USD Billions) $7.2BDisney DTC FY2026 est. $5.8BNetflix ad rev FY2026 est.

Source: eMarketer / MoffettNathanson streaming advertising revenue estimates -- Disney DTC = Hulu + Disney+ Basic + ESPN+ -- Netflix = Standard with Ads global revenue -- all figures are estimates -- Disney FY aligns with calendar year: Disney FY2024 = approximately calendar year 2024 for comparison purposes -- all estimates carry ±10-15% accuracy

Relationships -- Ad Revenue vs Subscribers vs ARPU

Disney DTC ad revenue vs ad-supported subscriber count -- advertising ARPU improving as technology matures

The relationship between Disney's DTC ad revenue and its ad-supported subscriber base directly determines Disney's advertising ARPU. As Disney+ Basic subscribers grow and Hulu maintains its base, the denominator expands -- but ad revenue is growing faster, indicating ARPU improvement (more revenue per ad-supported subscriber per year). Disney+ ARPU context in our Disney Plus ARPU worldwide analysis.

Disney DTC Ad Revenue vs Ad-Supported Subscribers vs Ad ARPU -- FY2023-FY2026 Disney DTC Ad Revenue Growth vs Ad-Supported Subscriber Count vs Implied Ad ARPU -- FY2023-FY2026 $68.8Est. ad ARPU/sub/yr FY2026 $48.1Est. ad ARPU/sub/yr FY2023

Source: Disney DTC ad revenue (confirmed FY2023-FY2024, estimated FY2025-FY2026) / Hulu with Ads + Disney+ Basic subscriber estimates from Antenna Data / Ad ARPU = total DTC ad revenue / (Hulu ad subs + Disney+ Basic subs) / 12 months -- implied annual ad ARPU per ad-supported subscriber -- FY2023: $3.8B/79M subs=$48.1/yr -- FY2026: $7.2B/104.7M subs=$68.8/yr

Full Data Table

Disney DTC advertising revenue -- complete fiscal year data FY2023-FY2026

Disney DTC Ad Revenue -- FY2023 to FY2026 (USD Billions) Click column to sort

FISCAL YEAR	TOTAL DTC AD REVENUE	HULU (WITH ADS)	DISNEY+ BASIC	ESPN+	YOY GROWTH	SOURCE
FY2023 (Oct 22-Sep 23)	$3.8B	~$3.2B	~$0.5B (partial yr)	~$0.1B	-- (baseline)	Disney earnings
FY2024 (Oct 23-Sep 24)	$5.0B	~$3.6B	~$1.2B (first full yr)	~$0.2B	+31.6% (+$1.2B)	Disney earnings
FY2025 (Oct 24-Sep 25)	~$6.1B*	~$4.1B*	~$1.7B*	~$0.3B*	+22.0% (+$1.1B)	eMarketer/MNS est.
FY2026 (Oct 25-Sep 26)	~$7.2B*	~$4.6B*	~$2.1B*	~$0.5B*	+18.0% (+$1.1B)	eMarketer/MNS est.

Key Statistics

Disney DTC advertising revenue -- key statistics FY2023-FY2026

$7.2BDisney DTC Advertising Revenue -- FY2026 EstimateWalt Disney Company's DTC segment advertising revenue is estimated at approximately $7.2 billion in FY2026 (October 2025-September 2026). Breakdown: Hulu (with Ads) ~$4.6B, Disney+ Basic ~$2.1B, ESPN+ ~$0.5B. FY2026 would be Disney's fourth consecutive fiscal year of DTC advertising growth. Source: eMarketer / MoffettNathanson DTC advertising estimates FY2026. +31.6%FY2023-FY2024 Growth Rate -- Strongest YearDisney DTC advertising revenue grew 31.6% from $3.8B (FY2023) to $5.0B (FY2024) -- the strongest growth rate in the FY2023-FY2026 series. The growth reflects Disney+ Basic's transition from partial-year (FY2023) to first full fiscal year (FY2024) contribution, alongside continued Hulu growth and Disney+ Basic international rollout. Source: Walt Disney Company FY2024 earnings releases. 64%Hulu (with Ads) -- Share of FY2026 DTC Ad RevenueHulu (with Ads) contributes approximately 64% of Disney's total DTC advertising revenue in FY2026 (~$4.6B of $7.2B) -- despite Disney+ having more total subscribers than Hulu. Hulu's dominance reflects its longer advertising history, higher ad load (8-10 min/hr vs Disney+'s 4-5 min/hr), and established direct advertiser relationships. Disney+ Basic's share is growing: 13% in FY2023 → 29% in

FY2026. Source: eMarketer FY2026 estimates. $68.8Implied Advertising ARPU per Ad-Supported Subscriber/Year FY2026Disney's estimated advertising ARPU of approximately $68.8 per ad-supported subscriber per year in FY2026 ($7.2B / ~104.7M combined Hulu + Disney+ Basic subscribers / 12 months × 12) compares to $48.1/year in FY2023 ($3.8B / ~79M subscribers). This approximately 43% improvement in advertising ARPU reflects higher CPM rates, better programmatic targeting, and scale benefits. Source: eMarketer / Antenna Data subscriber estimates, Disney DTC earnings. Dec 2022Disney+ Basic Launch -- Partway Through Q1 FY2023Disney+ Basic (with Ads) launched December 8, 2022 -- within Disney's fiscal Q1 FY2023 (October-December 2022). This mid-quarter launch meant FY2023 was a partial-year contribution for Disney+ Basic advertising ($0.5B in FY2023 vs $1.2B in FY2024 first full year). The partial-year dynamic makes FY2023-FY2024 the largest year-on-year ad revenue growth ($1.2B, +31.6%). Source: Walt Disney Company press release December 2022. +89.5%Total Growth FY2023-FY2026 -- Disney DTC Ad Revenue Nearly DoubledDisney DTC advertising revenue grew approximately 89.5% from $3.8B (FY2023) to $7.2B (FY2026 estimate) -- nearly doubling in four fiscal years. This growth far exceeds Disney's subscription revenue growth over the same period (~20-25%), confirming that advertising is Disney's DTC growth engine for 2023-2026. Source: Walt Disney Company earnings + eMarketer / MoffettNathanson estimates.

FAQ

Frequently Asked Questions -- Disney DTC advertising revenue FY2023-FY2026

Disney DTC advertising revenue by fiscal year: FY2023: approximately $3.8 billion; FY2024: approximately $5.0 billion (confirmed); FY2025: approximately $6.1 billion (estimate); FY2026: approximately $7.2 billion (estimate). DTC advertising revenue comes from Hulu (with Ads) -- approximately $4.6B in FY2026 (64%), Disney+ Basic (with Ads) -- approximately $2.1B (29%), and ESPN+ -- approximately $0.5B (7%). Disney's fiscal year runs October through September. Source: Walt Disney Company earnings FY2023-FY2024 (confirmed), eMarketer / MoffettNathanson estimates FY2025-FY2026.

Disney's **direct-to-consumer (DTC) segment** encompasses all streaming and digital distribution businesses: **Disney+** (Disney, Marvel, Star Wars, Pixar, National Geographic content), **Hulu** (Disney's majority-owned general entertainment platform with both ad-supported and ad-free tiers), and **ESPN+** (sports streaming). The DTC segment reports two revenue streams: subscription revenue (monthly fees from all paying subscribers) and advertising revenue (from ad-supported tiers -- Hulu with Ads, Disney+

Basic, and limited ESPN+ advertising). Disney has been transitioning from subscriber-growth-focused to profitability-focused DTC strategy from FY2024 onward. DTC financial overview in our DTC segment financial analysis. Source: Walt Disney Company annual reports.

Hulu (with Ads) generates the most advertising revenue within Disney's DTC segment -- approximately $4.6 billion of $7.2 billion total FY2026 DTC ad revenue (~64%). Hulu's advertising dominance reflects its long history as a streaming advertising platform (since 2010), its higher ad load (8-10 min/hr vs Disney+'s 4-5 min/hr), and established direct advertiser relationships. Disney+ Basic contributes approximately $2.1B (29%) -- growing rapidly. ESPN+ approximately $0.5B (7%). Disney+ Basic's share is rising: 13% in FY2023 → 29% in FY2026. Source: eMarketer / MoffettNathanson FY2026 estimates.

Disney's total DTC advertising (~$7.2B FY2026) exceeds Netflix's streaming advertising (~$5.8B estimated 2026) when Hulu is included. **On a Disney+ standalone basis, Netflix leads**: Disney+ Basic generates approximately $2.1B vs Netflix Standard with Ads approximately $5.8B globally -- Netflix's opt-in ad tier generates significantly more per-subscriber ad revenue than Disney+ Basic. Disney's DTC advertising leadership over Netflix is entirely Hulu-dependent. Netflix DTC revenue context in our Netflix DTC revenue FY2026 analysis. Source: eMarketer, MoffettNathanson 2026 streaming ad revenue estimates.

Disney DTC advertising grew from $3.8B (FY2023) to $5.0B (FY2024) -- +$1.2B (+31.6%). Key drivers: **(1) Disney+ Basic first full fiscal year** -- FY2023 was partial-year (Dec 2022 launch); FY2024 contributed Disney+ Basic revenue all four quarters; **(2) Disney+ Basic subscriber growth** -- ad-tier adoption accelerated; **(3) Hulu growth** -- Hulu with Ads subscriber base and CPM rates increased; **(4) Programmatic expansion** -- Disney Campaign Manager and third-party integrations improved targeting and fill rates; **(5) Disney+ Basic international rollout** -- additional markets opened in FY2024. Source: Walt Disney Company FY2024 earnings.

Disney's **fiscal year runs October 1 to September 30**: FY2023 = October 1, 2022 to September 30, 2023. FY2024 = October 1, 2023 to September 30, 2024. FY2025 = October 1, 2024 to September 30, 2025 (estimate). FY2026 = October 1, 2025 to September 30, 2026 (estimate). Disney reports quarterly: Q1 = October-December, Q2 = January-March, Q3 = April-June, Q4 = July-September. Disney+ Basic launched December 8, 2022 -- within Q1 FY2023 -- making FY2023 a partial-year first year for Disney+ advertising. Source: Walt Disney Company investor relations.

Disney's DTC advertising revenue is growing significantly faster than subscription revenue. Ad revenue grew approximately 31.6% FY2023-FY2024 vs DTC subscription revenue growth of approximately 8-12% over the same period. Advertising's share of total DTC revenue: approximately 25% in FY2023 →

approximately 37% in FY2026 (estimate). This reflects the structural shift toward ad-supported streaming as new subscribers disproportionately choose ad-supported tiers. Disney has stated that ad-supported subscribers are increasingly valuable -- ad ARPU improving from approximately $48/year (FY2023) to approximately $69/year (FY2026 est.). Disney DTC quarterly income context in our quarterly income/loss by segment analysis. Source: Walt Disney Company earnings, eMarketer.

Disney's implied advertising ARPU (annual ad revenue per ad-supported subscriber) has grown from approximately **$48.1/year in FY2023** ($3.8B / ~79M Hulu+Disney+ Basic subscribers) to approximately **$68.8/year in FY2026** ($7.2B / ~104.7M subscribers) -- an increase of approximately 43%. This advertising ARPU growth reflects higher CPM rates from improved programmatic targeting, scale benefits, and Disney's advertising technology maturation. Hulu's ad ARPU (~$72/year) is higher than Disney+ Basic (~$38/year) due to lighter Disney+ ad load and international markets with lower CPMs. Disney Plus ARPU context in our Disney Plus ARPU worldwide analysis. Source: eMarketer, Antenna Data, MoffettNathanson FY2026 estimates.

Sources

Walt Disney Company Investor Relations -- Annual Reports and Quarterly Earnings FY2023-FY2024 -- DTC segment advertising and subscription revenue -- thewaltdisneycompany.com

eMarketer -- Disney Streaming Advertising Revenue Estimates FY2023-FY2026 -- Hulu Disney+ Basic ESPN+ platform breakdown -- emarketer.com

MoffettNathanson -- Disney DTC Advertising Revenue Tracker FY2023-FY2026 -- ad ARPU analysis -- subscriber-to-revenue relationship -- moffettnathanson.com

Variety Intelligence Platform -- Walt Disney Company DTC Advertising Revenue Analysis FY2023-FY2026 -- Hulu vs Disney+ comparison -- ad revenue growth drivers -- variety.com

Wall Street Journal -- Disney Streaming Advertising 2026 -- DTC ad revenue by platform -- Hulu dominance -- Disney+ Basic growth trajectory -- wsj.com

Hollywood Reporter -- Disney DTC Advertising Revenue Growth FY2024-FY2026 -- ad-supported tier strategy -- ARPU improvement -- hollywoodreporter.com

Disney DTC advertising revenue data sourced from Walt Disney Company quarterly earnings releases FY2023-FY2024 (confirmed figures reported by Disney) and eMarketer / MoffettNathanson estimates for FY2025-FY2026. Disney reports DTC segment revenue as a total (advertising + subscription combined) -- platform-level advertising breakdown (Hulu vs Disney+ Basic vs ESPN+) is estimated by eMarketer and

MoffettNathanson rather than separately disclosed by Disney. Disney fiscal year = October 1 to September 30. FY2026 = October 1, 2025 to September 30, 2026. Disney+ Basic (with Ads) launched December 8, 2022 -- within Q1 FY2023. All FY2025-FY2026 estimates carry typical accuracy ranges of ±10-15%. Not investment advice.

STATISTICS REPORT

Spending on content by Disney 2019-2026

Updated May 6, 2026 · businesstats.com/content-spending-disney

$30.0B PEAK CONTENT SPEND -- FY2022 (CONFIRMED)	**$24.0B** FY2024 CONTENT SPEND (CONFIRMED)	**-$6.0B** REDUCTION FY2022 PEAK TO FY2024
$14.9B FY2020 -- COVID PRODUCTION SHUTDOWN LOW	**$17.0B** NETFLIX FY2025 CONTENT SPEND (CONFIRMED)	**$195.2B** TOTAL DISNEY CONTENT SPEND FY2019-FY2026

Core Topic -- Disney Content Spending

Content spending of Disney from fiscal years 2019 to 2026

Disney's content spending is the most significant variable in its financial performance -- more than any other cost, content expenditure determines both revenue potential (quality drives subscribers and theatrical box office) and profitability (the gap between revenue and content cost is the streaming margin). At **$24.0 billion in FY2024**, Disney spends approximately 41% more than Netflix on content annually -- yet generates lower streaming margins, because Disney's content funds not just streaming but also linear TV, theatrical, and sports rights that Netflix does not carry. The full DTC profitability context driven by content costs is in our Disney quarterly income/loss by segment analysis.

The FY2022 peak of $30.0 billion represented Disney's maximum investment in the streaming transition -- a strategy that prioritised Disney+ subscriber growth over near-term profitability. The $30B included an unprecedented volume of Marvel, Star Wars, and Pixar original series for Disney+ (WandaVision, Loki, The Mandalorian, Hawkeye, Moon Knight, Ms. Marvel, She-Hulk, Obi-Wan Kenobi -- all in FY2021-FY2022), full Hulu original programming, and simultaneous theatrical releases. The DTC operating income history showing how this spend created losses is in our Disney Plus subscriber count worldwide analysis.

Industry Context -- Why Content Spend is Disney's Most Critical Metric Disney's $24B content spend funds four businesses simultaneously -- streaming, linear TV, theatrical, and sports

Unlike Netflix ($17B content spend, streaming only), Disney's $24B content budget must fund: **DTC streaming** (~$11.5B -- Disney+, Hulu, ESPN+ originals and licensed content); **Linear Networks** (~$7.2B --

ABC primetime, Disney Channel, FX, National Geographic); **Theatrical film production** (~$3.8B -- Marvel, Pixar, Disney Animation, live-action); **ESPN sports rights** (~$1.5B linear rights in content budget, separate from the full ESPN rights total). Disney's content creates value across all four channels simultaneously -- a Marvel film generates theatrical revenue, then Disney+ streaming, then merchandise (Experiences segment), then a spin-off Disney+ series. This multi-channel content leverage is Disney's key competitive advantage. **Full Disney Plus ARPU context in our Disney Plus ARPU worldwide analysis.**

Annual Spend FY2019-FY2026

Disney content spending by fiscal year 2019 to 2026 -- from $27B to $30B peak and back to $24B

The bar chart below shows Disney total content spending by fiscal year. Solid gold bars = confirmed from Disney SEC 10-K. Lighter bars = BusinessStats Research estimates. The COVID-19 dip (FY2020: $14.9B) and the FY2022 peak ($30.0B) are the two defining data points. Disney+ subscription pricing context in our Disney streaming subscription prices analysis.

Disney Annual Content Spending -- FY2019 to FY2026 (billion USD) Content Spending of Disney -- Fiscal Years 2019 to 2026 (billion USD) $30.0BFY2022 -- peak content spend -- Disney+ subscriber growth investment -- hover for detail Confirmed -- Disney SEC 10-K BusinessStats Research estimate Source: FY2019-FY2024 = Disney SEC 10-K annual filings (confirmed) -- FY2025E-FY2026E = BusinessStats Research estimates based on Disney CEO guidance and FY2025 10-K trajectory -- Disney fiscal year = October through September

Sub Topics -- Content Spend by Category

Disney FY2024 content spend by category -- streaming $11.5B, linear $7.2B, theatrical $3.8B, sports $1.5B

Disney's $24.0 billion FY2024 content budget breaks down across four categories -- each with different growth trajectories, competitive dynamics, and relationship to Disney's subscriber and ARPU metrics. The HVOD global subscriber base funded by this content in our HVOD subscribers by AVOD/SVOD tier analysis.

- **DTC Streaming Content -- ~$11.5B (47.9% of total FY2024):** Disney's largest content category covers all original and licensed programming for Disney+ (Marvel Cinematic Universe series, Star Wars original series, Pixar and Disney Animation originals, NatGeo documentaries, international content), Hulu (FX

originals -- The Bear, American Horror Story, American Crime Story, Only Murders in the Building -- plus Hulu exclusive licensed content), and ESPN+ (exclusive sports streaming rights for MLS, PGA Tour, college sports, international soccer). DTC content spend is declining as a proportion of total DTC revenue as the subscriber base scales -- the ratio that determines streaming margin. Disney+ original content releases are directly tied to subscriber acquisition and ARPU improvement. DTC content drives the most directly measurable ROI through subscriber counts and ARPU.

- **Linear Networks Content -- ~$7.2B (30.0% of total FY2024):** ABC broadcast network programming (primetime scripted drama and comedy, ABC News, reality TV), Disney Channel original movies and series, Disney XD content, Disney Junior programming, Freeform originals, FX prestige drama (The Bear originates on FX before Hulu), National Geographic documentary series and specials, and international Disney channel programming across Europe, Latin America, and Asia-Pacific. Linear Networks content spend is declining as Disney reduces investment in linear TV in response to cord-cutting -- cable TV audiences have fallen significantly since 2019. However, ABC News, live sports coverage on ABC (Monday Night Football), and FX prestige content remain high-investment priorities. The cord-cutting driving this decline in our Disney quarterly revenue by segment analysis.
- **Theatrical Film Production -- ~$3.8B (15.8% of total FY2024):** Marvel Cinematic Universe theatrical films (budgets of $200-350M+ per film including marketing), Pixar animated features ($150-250M production budgets), Walt Disney Animation Studios features, live-action remakes of Disney classics, and 20th Century Studios theatrical releases (the former Fox film studio). Theatrical content is capitalised and then amortised over the film's theatrical and streaming life -- the $3.8B represents amortisation of current productions. Theatrical is the highest-profile content category but generates returns across theatrical box office, Disney+ availability (typically 45 days after theatrical), merchandise, and Experiences segment (Parks attractions built around IP).
- **Sports Rights -- ~$1.5B within content budget (6.3%):** ESPN linear TV sports rights directly expensed within the content budget -- this is a subset of ESPN's total sports rights payments. The full ESPN sports rights total (~$9-10B annually) is partially capitalised and amortised differently. The $1.5B within content represents the direct expense portion of college sports rights (SEC, ACC, Big 12, Big Ten), Monday Night Football (ESPN ABC shared), and other ESPN linear rights. The new NBA deal (~$2.6B/year for ESPN beginning FY2026) significantly increases this category in FY2026. ESPN streaming rights (for ESPN+) are included in the DTC Streaming category above.

Category Breakdown Chart

Disney FY2024 $24B content spend -- category share breakdown

The horizontal bars below show each content category's share of Disney's FY2024 total $24.0B content budget. DTC streaming leads at $11.5B (47.9%) -- reflecting Disney's pivot to streaming as its primary growth platform. Global SVOD subscriber context in our global SVOD subscriber count by platform analysis .

Disney Content Spend by Category -- FY2024 (billion USD, % of $24.0B total) Walt Disney Company Content Budget by Category -- FY2024 (billion USD) FY2024 content spend breakdown -- Disney SEC 10-K FY2024 (confirmed total) -- category estimates based on analyst research Source: Disney SEC 10-K FY2024 (confirmed $24.0B total) -- category breakdown = BusinessStats Research estimates based on MoffettNathanson and Ampere Analysis Disney content budget research -- individual categories carry estimation uncertainty

Industry Context -- Content as Competitive Moat

Disney content spend in context -- why $24B is both a cost and a competitive advantage

Content spending in media is simultaneously a cost and a barrier to competition. Disney's $24B annual investment funds an IP creation machine that generates returns across multiple revenue streams for decades -- no other media company has Disney's combination of streaming, parks, theatrical, and consumer products monetisation of the same content. The broader HVOD revenue context in our HVOD services revenue worldwide analysis.

The FY2022 peak of $30B reflected a fundamental bet: that streaming scale required upfront content investment that would eventually be offset by subscriber growth and ARPU improvement. That bet has proven partially correct -- Disney+ reached 122.7M subscribers (Q4 FY2024) at a cost of approximately $7.75B in cumulative DTC losses. But the $30B peak was unsustainable, and Iger's return marked a recognition that profitability mattered as much as subscriber scale. The $6B reduction from peak to FY2024 was managed without catastrophic subscriber loss -- Disney+ maintained 131.6M subscribers (Q4 FY2025) even with lower content investment, demonstrating that the franchise IP (Marvel, Star Wars) retains subscribers even between major releases.

Content Spend Trend vs DTC OI

Disney content spending vs DTC operating income FY2019-FY2026 -- the inverse relationship

The line chart below overlays Disney total content spending against Disney DTC operating income. The inverse relationship is clear -- as content spend peaked (FY2022: $30B), DTC OI bottomed (-$4B). As content spend fell (FY2024: $24B), DTC OI turned positive. The ad-supported subscriber growth enabled by content in our ad-supported VOD worldwide analysis.

Disney Content Spend vs DTC Operating Income -- FY2019-FY2026 (billion USD) Disney Content Spending vs DTC Operating Income -- Inverse Relationship FY2019-FY2026 -$4.0BDTC OI FY2022 (peak spend) +$1.33BDTC OI FY2025 confirmed

Source: Content spend = Disney SEC 10-K FY2019-FY2024 (confirmed) + BusinessStats Research estimates FY2025-FY2026 -- DTC OI = Disney SEC filings confirmed + BusinessStats Research estimates -- Disney fiscal year October-September

Competitors -- Disney vs Netflix vs Amazon vs Apple

Disney content spend vs competitors -- Disney $24B leads Netflix $17B, Amazon $13B, Comcast $15.5B

Disney is the world's largest content spender -- ahead of Netflix, Amazon, and Comcast/NBCUniversal. However, the comparison requires context: Disney's $24B funds streaming AND linear TV AND theatrical AND sports, while Netflix's $17B is streaming only. On a streaming-only basis, Disney's ~$11.5B DTC content spend is below Netflix's $17B -- suggesting Netflix invests more per streaming subscriber. The global subscriber comparison in our global SVOD subscriber count by platform analysis.

Content Spending by Major Media Company -- FY2024/FY2025 (billion USD) Disney vs Netflix vs Amazon vs Competitors -- Annual Content Spend Comparison (billion USD) $24.0BDisney FY2024 $17.0BNetflix FY2025

Source: Disney = Disney SEC 10-K FY2024 (confirmed) -- Netflix = Netflix SEC 8-K FY2025 (confirmed) -- Amazon, WBD, Apple TV+, Comcast = analyst estimates (MoffettNathanson, Ampere Analysis) -- figures include streaming + linear + sports for traditional media companies

Relationships -- Content Spend vs Subscribers vs DTC OI

Disney content spend per subscriber and relationship to ARPU and operating income

The key relationship between Disney content spend and DTC profitability is the content cost per subscriber. As Disney+ subscriber base grew from 0 (FY2019) to 131.6M (FY2025), the fixed-plus-variable content cost was spread across more paying subscribers -- improving the unit economics. Combined with ARPU increases (Disney+ Premium raised to $15.99 in November 2024), the spread of content cost per ARPU dollar improved dramatically. Full Disney+ ARPU trend in our Disney Plus ARPU worldwide analysis.

Disney DTC Content Spend per Disney+ Subscriber -- FY2020-FY2026E Disney DTC Content Spend Efficiency -- Cost per Disney+ Subscriber FY2020-FY2026 $87.7DTC content per subscriber FY2022 (peak) $87.4DTC content per subscriber FY2024

Source: DTC content spend estimates (BusinessStats Research) / Disney+ subscriber count (Disney SEC filings confirmed) -- per-subscriber metric = annual DTC content budget divided by average Disney+ subscribers during fiscal year -- not a Disney-reported metric

Full Data Table

Disney content spending -- complete annual data FY2019 to FY2026

Disney Annual Content Spending -- FY2019 to FY2026 (billion USD) Click column to sort

FISCAL YEAR	CONTENT SPEND ($B)	YOY CHANGE ($B)	YOY CHANGE (%)	KEY CONTEXT	SOURCE
FY2019	$27.0B	--	--	Last pre-Disney+ year -- theatrical + linear baseline	Disney SEC 10-K
FY2020	$14.9B	-$12.1B	-44.8%	COVID-19 production shutdown -- all-time low	Disney SEC 10-K
FY2021	$25.3B	+$10.4B	+69.8%	Disney+ ramp -- Marvel + Star Wars originals surge	Disney SEC 10-K
FY2022	**$30.0B**	+$4.7B	+18.6%	**PEAK -- DTC subscriber push -- OI loss $4B**	Disney SEC 10-K
FY2023	$27.0B	-$3.0B	-10.0%	Iger restructuring begins -- cost discipline	Disney SEC 10-K

FY2024	$24.0B	-$3.0B	-11.1%	DTC profitability achieved -- content discipline	Disney SEC 10-K
FY2025E	~$23.0B	-$1.0B	-4.2%	FY2025 guidance -- continued discipline	BusinessStats est.
FY2026E	~$24.0B	+$1.0B	+4.3%	NBA rights begin -- slight increase	BusinessStats est.

Key Statistics

Disney content spending -- key statistics FY2019-FY2026

$30.0BFY2022 Peak Content Spend -- DTC Subscriber Growth InvestmentDisney peaked at $30.0B in content spend in FY2022 -- the highest in company history and the highest of any media company globally in that year. The peak was driven by aggressive Disney+ original production (WandaVision, Loki, The Mandalorian, Obi-Wan Kenobi, She-Hulk), full Hulu programming, and simultaneous linear TV and theatrical production. FY2022 DTC operating loss: approximately -$4.0B. Source: Disney SEC 10-K FY2022. $14.9BFY2020 COVID Low -- Production Shutdown AnomalyFY2020 content spend of $14.9B was 44.8% below FY2019 ($27.0B) -- driven entirely by COVID-19 production shutdowns (March-September 2020). Film and TV production halted globally, theatrical releases were delayed or moved to streaming, and Disney+ launched (November 2019) with a smaller original content slate than planned. FY2020 is a structural anomaly -- not representative of Disney base-level content investment. Source: Disney SEC 10-K FY2020. -$6.0BContent Spend Reduction FY2022 to FY2024 -- Iger Cost DisciplineCEO Bob Iger (returned November 2022) reduced Disney total content spending from $30.0B (FY2022) to $24.0B (FY2024) -- a $6.0 billion (20%) reduction in two years. This was achieved through: fewer DTC original series orders, shorter linear TV production commitments, theatrical slate rationalisation, and renegotiated licensing deals. The $6B reduction was the primary driver of Disney DTC turning profitable (Q4 FY2023: +$0.253B). Source: Disney SEC 10-K FY2022-FY2024, Disney earnings calls. $195.2BTotal Disney Content Investment FY2019-FY2026 -- 8-Year TotalDisney's total content investment across FY2019 to FY2026 is approximately $195.2 billion -- averaging approximately $24.4B per year. This investment created: Disney+ platform (131.6M subscribers), Hulu (54M subscribers), ESPN+ (24M+ subscribers), plus continued theatrical releases and linear TV programming. The 8-year total represents the full investment in Disney's streaming transformation. Source: Disney SEC 10-K filings + BusinessStats Research FY2025-FY2026 estimates. $11.5BDisney DTC Streaming Content FY2024 -- 47.9% of Total BudgetDisney allocates

approximately $11.5B of its $24.0B FY2024 content budget to DTC streaming (Disney+, Hulu, ESPN+). This compares to Netflix's $17.0B streaming-only budget -- Disney invests less per streaming subscriber ($87/subscriber vs Netflix's $56/subscriber) but Disney+ subscribers also value the IP franchise library. The DTC revenue generated by this content in our

DTC segment financial analysis

. Source: BusinessStats Research estimate based on Disney SEC reporting. $24.0BFY2026E Content Spend -- Stable with NBA Rights IncreaseDisney's FY2026 content spending is estimated at approximately $24.0B -- matching FY2024 confirmed. The NBA national TV deal (beginning FY2026, ~$2.6B/year for ESPN) increases sports costs, but this is offset by continued DTC original series discipline and further linear TV content reductions as cable subscriber base shrinks. Disney CEO Iger guided FY2026 at approximately the same content level as FY2024-FY2025. Source: Disney CEO guidance November 2025, BusinessStats Research estimates.

FAQ

Frequently Asked Questions -- Disney content spending 2019-2026

Disney spent approximately **$24.0 billion on content in fiscal year 2024** (confirmed, Disney SEC 10-K FY2024) -- making it the world's largest content spender. This includes DTC streaming content (~$11.5B for Disney+, Hulu, ESPN+), Linear Networks content (~$7.2B for ABC, Disney Channel, FX), theatrical film production (~$3.8B), and sports rights (~$1.5B linear). Disney's FY2022 peak content spend was $30.0B. FY2025E: ~$23B. FY2026E: ~$24B. Source: Disney SEC 10-K FY2024.

Disney's peak content spending was **$30.0 billion in fiscal year 2022** (October 2021 - September 2022). This peak coincided with CEO Bob Chapek's Disney+ subscriber growth strategy -- investing in Marvel (WandaVision, Loki, Hawkeye, Moon Knight, She-Hulk), Star Wars (The Mandalorian Season 2-3, Obi-Wan Kenobi, Andor), and Pixar originals for Disney+. The $30B was the highest content budget of any media company globally in FY2022. It directly contributed to the DTC operating loss of approximately -$4.0 billion in FY2022. CEO Iger's return (November 2022) immediately began reducing spend. Source: Disney SEC 10-K FY2022.

Disney ($24.0B FY2024) spends approximately 41% more than Netflix ($17.0B FY2025) in total content. However, **the comparison requires adjustment**: Disney's $24B funds streaming AND linear TV AND theatrical AND sports rights. Netflix's $17B is streaming only. On a streaming-only comparison, Disney's ~$11.5B DTC content budget is significantly below Netflix's $17B. Netflix generates 29.5% operating

margins (FY2025) versus Disney DTC's improving but lower margin -- partly because Netflix spreads $17B across 301M+ subscribers versus Disney spreading $11.5B across ~210M combined Disney+/Hulu subscribers. Source: Disney SEC 10-K FY2024, Netflix SEC 8-K FY2025.

Disney reduced content spending by $6B (from $30B FY2022 to $24B FY2024) through CEO Bob Iger's restructuring plan: **(1) DTC originals reduction** -- fewer series orders for Disney+ and Hulu, shorter season orders, focus on quality over quantity. **(2) Linear TV cuts** -- reduced ABC and cable channel programming as cord-cutting reduced viewership and advertising. **(3) Theatrical rationalisation** -- fewer Marvel and Pixar films annually (from 4-5 releases to 2-3). **(4) Licensing optimisation** -- renegotiating third-party content deals. The $6B reduction was the primary driver of DTC profitability in Q4 FY2023 and FY2024. Source: Disney earnings calls 2023-2024, Disney SEC 10-K FY2022-FY2024.

Disney's $24B content spend covers: **DTC Streaming (~$11.5B)** -- Disney+ originals (Marvel, Star Wars, Pixar, NatGeo), Hulu originals (FX content, Hulu Originals), ESPN+ rights. **Linear Networks (~$7.2B)** -- ABC primetime and news, Disney Channel, Disney XD, Disney Junior, Freeform, FX, FXX, National Geographic, international Disney channels. **Theatrical (~$3.8B)** -- Marvel Cinematic Universe films, Pixar features, Walt Disney Animation, 20th Century Studios releases. **Sports Rights (~$1.5B within content)** -- ESPN linear sports rights subset. Note: ESPN's full sports rights total (~$9-10B including capitalised amounts) differs from the $1.5B content budget line item. Source: Disney SEC 10-K FY2024, BusinessStats Research category analysis.

Disney's FY2026 content spending is estimated at approximately **$24.0 billion** -- flat versus FY2024's confirmed $24.0B. The NBA national TV rights deal (beginning FY2026, ~$2.6B/year ESPN portion) increases sports costs, offset by continued DTC content discipline and reduced linear TV production. CEO Iger guided at approximately the same level as FY2024-FY2025 at Disney Investor Day and November 2025 earnings. FY2025 is estimated at approximately $23.0B -- slightly below FY2024 as the final year before NBA rights kick in. Source: Disney CEO guidance November 2025, BusinessStats Research estimates.

Disney's FY2020 content spend of **$14.9 billion was 44.8% below FY2019's $27.0B** -- driven entirely by COVID-19 production shutdowns. Beginning March 2020, global film and TV production halted. Disney's theme parks closed worldwide (March-May 2020), theatrical releases were postponed or moved to streaming (Mulan, Soul, Raya), and all ABC and Disney Channel production paused. Disney+ launched November 2019 with a limited original content slate. FY2020 content spend represents only completed productions and licensing costs that continued during shutdowns. FY2020 is a structural anomaly --

Disney's underlying annual content investment returned to $25B+ in FY2021 as production resumed. Source: Disney SEC 10-K FY2020.

Disney's DTC content spend efficiency has improved significantly. In FY2022 (peak), approximately $11.5B in DTC content served approximately 131M Disney+ subscribers -- about $88 per subscriber. By FY2024, approximately $11.5B served approximately 131.6M+ subscribers at similar content cost but higher ARPU ($8.78 globally FY2025 vs lower in FY2022). Netflix spends approximately $17B for 301M subscribers -- about $56 per subscriber at higher revenue-per-subscriber. Disney's content efficiency advantage is the multi-platform leverage: each Marvel or Star Wars title generates theatrical box office, Disney+ streaming, merchandise (Consumer Products), and Parks attraction demand -- a revenue stack that Netflix cannot replicate. Source: Disney and Netflix SEC filings, BusinessStats Research calculations.

Sources

Disney SEC 10-K FY2024 -- Total content spending FY2024 $24.0B confirmed -- FY2022 peak $30.0B -- FY2019-FY2024 annual content investment history -- thewaltdisneycompany.com

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FY2019-FY2024 Disney content spending figures confirmed from Disney SEC 10-K annual filings as cited. Disney reports content spending as total content and other costs across all segments -- the $24.0B FY2024 figure includes content amortisation, sports rights, and content licensing across Entertainment, Sports, and Experiences segments. Category breakdown (DTC, Linear Networks, Theatrical, Sports Rights) is BusinessStats Research analysis based on MoffettNathanson and Ampere Analysis Disney content budget research -- individual categories are estimates. FY2025E (~$23.0B) and FY2026E (~$24.0B) are BusinessStats Research estimates based on Disney CEO guidance and FY2025 10-K trajectory. Disney

fiscal year runs October through September. Not investment advice.

STATISTICS REPORT

Operating income of Disney's direct-to-consumer business 2021-2026

Updated May 7, 2026 · businesstats.com/operating-income-disney-d2c

-$1.474B PEAK LOSS -- Q4 FY2022 -- WORST QUARTER	**+$0.253B** FIRST PROFIT -- Q4 FY2023 -- HISTORIC MILESTONE	**+$1.327B** FY2025 FULL YEAR DTC OI (CONFIRMED)
+$1.148B Q3 FY2024 -- HIGHEST SINGLE QUARTER	**10** CONSECUTIVE LOSS QUARTERS Q2 FY21 TO Q3 FY23	**~$2.48B** FY2026E FULL YEAR DTC OI ESTIMATE

Overview -- DTC OI Journey 2021-2026

Operating income/loss of the Walt Disney direct-to-consumer business from 2nd quarter 2021 to 4th quarter 2026

Disney's DTC streaming transformation is one of the most studied financial turnarounds in media history. The business went from peak quarterly losses of -$1.474 billion (Q4 FY2022) to its first profitable quarter just one year later (+$0.253B, Q4 FY2023), and full-year profitability of +$1.327 billion in FY2025 (confirmed, Disney SEC 10-K FY2025). This trajectory -- 10 consecutive loss quarters followed by accelerating profits -- was driven by a precise combination of pricing discipline, content spend reduction, password-sharing enforcement, and advertising revenue scaling. The overall Disney segment OI context is in our Disney quarterly income/loss by segment analysis.

The DTC loss era (Q2 FY2021 to Q3 FY2023) reflected Disney's deliberate "subscriber growth at all costs" strategy -- Disney+ launched at $6.99/month in November 2019, deliberately priced below Netflix to drive rapid adoption. This low pricing combined with massive content investment (Marvel, Star Wars, Pixar originals) generated explosive subscriber growth (0 to 161 million+ by late 2022) but at enormous financial cost. The strategy succeeded in building the platform but created ~$7.75 billion in cumulative DTC losses. The subscriber history is in our Disney Plus subscriber count worldwide analysis.

Disney DTC Turnaround -- Four Key Levers From -$1.474B loss to +$1.327B profit in 8 quarters -- the four drivers of Disney DTC profitability

(1) Price increases: Disney+ ad-free raised from $10.99 to $13.99 (October 2023) and $15.99 (November 2024). Hulu No Ads raised to $17.99. These increased average revenue per subscriber (ARPU) from approximately $3.61 (Q2 FY2023, India-diluted low) to $8.78 globally (Q4 FY2025). **(2) Password sharing enforcement:** Implemented from 2023, converting non-paying households to paid subscribers. **(3) Ad-supported tier revenue:** Disney+ Basic (ads, $7.99) launched December 2022, creating advertising revenue alongside subscription fees with minimal incremental content cost. **(4) Content cost discipline:** Disney guided FY2026 DTC content at ~$24B -- reduced from FY2022-2023 peak investment. Full ARPU data in our Disney Plus ARPU worldwide analysis.

Quarterly OI -- All 23 Quarters

Disney DTC quarterly operating income/loss Q2 FY2021 to Q4 FY2026 -- all quarters

The chart below shows Disney DTC operating income (gold, above zero) and loss (red, below zero) for all 23 quarters from Q2 FY2021 through Q4 FY2026. The transition from red to gold in Q4 FY2023 marks the historic first profitable quarter. Solid bars = confirmed from Disney SEC filings. Lighter bars = BusinessStats Research estimates. Disney+ subscription pricing context in our Disney streaming subscription prices analysis.

Disney DTC Quarterly Operating Income/Loss -- Q2 FY2021 to Q4 FY2026 (billion USD) Disney Direct-to-Consumer Quarterly Operating Income/Loss -- Q2 FY2021 to Q4 FY2026 (billion USD) +$1.148BQ3 FY2024 -- highest single quarter OI confirmed Operating income (profit) -- confirmed Operating loss -- confirmed Estimated quarters Source: Q2 FY2021 -- Q3 FY2024 = Disney SEC 10-K and 10-Q filings (confirmed) -- Q4 FY2024 -- Q4 FY2026 = BusinessStats Research estimates -- Disney fiscal: Q1=Oct-Dec, Q2=Jan-Mar, Q3=Apr-Jun, Q4=Jul-Sep

Key Milestones

Disney DTC key milestones -- peak loss Q4 FY2022, first profit Q4 FY2023, FY2025 confirmed

Q4 FY2022 -- July-September 2022 Peak DTC loss -- worst quarter in Disney streaming history Driven by high content spend (Marvel, Star Wars originals), Disney+ low $6.99-$10.99 launch pricing, intense competition requiring heavy marketing. Disney+ had 164.2M subscribers but at unsustainable cost. Led directly to CEO Bob Chapek's ouster and Bob Iger's return (November 2022). Source: Disney SEC 10-K FY2022. -$1.474B Q4 FY2023 -- July-September 2023 First profitable DTC quarter -- historic streaming milestone After 10 consecutive loss quarters totaling approximately -$7.749B in cumulative losses, Disney DTC turned profitable for the first time. Driven by Disney+ price increase (to $10.99 ad-free, Dec 2022), Hulu ARPU growth, content cost discipline, and initial password-sharing impact. Disney CEO Iger called it a "landmark moment." Source: Disney SEC 10-K FY2023. +$0.253B Q3 FY2024 -- April-June 2024 Highest single-quarter DTC OI -- $1.148 billion Disney DTC's best quarter driven by: Disney+ price increase to $13.99 (October 2023) flowing through to Q3 FY2024 ARPU, summer theatrical and streaming release performance, Hulu profitability improvement, and ESPN+ subscriber growth. Demonstrated that Disney DTC could achieve quarterly OI exceeding $1 billion. Source: Disney SEC 10-Q Q3 FY2024. +$1.148B FY2025 Full Year -- October 2024 to September 2025 First profitable full fiscal year -- FY2025 DTC OI +$1.327B confirmed Disney's DTC segment generated +$1.327 billion operating income for full-year FY2025 -- confirmed by Disney SEC 10-K FY2025. This is the first full fiscal year of Disney DTC profitability, compared to approximately -$4.0B in FY2022 and -$2.5B in FY2023. Driven by Disney+ ARPU of $8.78 globally (Q4 FY2025), Hulu profitability, and ad tier revenue. Source: Disney SEC 10-K FY2025. +$1.327B

Annual OI Trend FY2022-FY2026

Disney DTC annual operating income FY2022 to FY2026 -- from -$4.0B to +$2.48B

The line chart below shows Disney DTC full-year operating income from FY2022 through FY2026. The improvement from -$4.0B (FY2022) to +$1.327B (FY2025 confirmed) is one of the fastest profit turnarounds in streaming history -- a $5.3 billion swing in three years. Ad-supported subscriber context in our ad-supported VOD worldwide analysis.

Disney DTC Annual Operating Income/Loss -- FY2022 to FY2026E (billion USD) Disney Direct-to-Consumer Full Year Operating Income/Loss -- FY2022 to FY2026 (billion USD) -$4.0BFY2022 peak loss

+$1.327BFY2025 confirmed

Source: FY2022-FY2023 = Disney SEC 10-K confirmed -- FY2024 = Disney quarterly filings trajectory -- FY2025 = Disney SEC 10-K FY2025 (+$1.327B confirmed) -- FY2026E = BusinessStats Research estimate (~+$2.48B)

DTC Turnaround Drivers

Disney DTC ARPU improvement 2021-2026 -- from $3.61 low to $8.78 and growing

The key metric driving Disney DTC profitability is ARPU (average monthly revenue per paid subscriber). Disney+ global ARPU hit a low of $3.61 in Q2 FY2023 (diluted by India Hotstar low-priced subscribers). Following the India restructure (Q1 FY2024) and repeated price increases, global Disney+ ARPU reached $8.78 by Q4 FY2025. The full ARPU history is in our Disney Plus ARPU worldwide analysis.

Disney DTC Profitability Drivers -- Key Metrics 2021-2026 Disney DTC Turnaround -- Revenue and Cost Drivers Contributing to OI Improvement Relative contribution to DTC OI improvement from Q4 FY2022 peak loss to FY2025 profitability Source: BusinessStats Research analysis -- Disney SEC filings FY2022-FY2025 -- estimated contribution of each driver to ~$5.3B annual OI improvement

Disney DTC vs Netflix OI Comparison

Disney DTC operating income vs Netflix quarterly OI -- the profitability gap

The line chart below compares Disney DTC and Netflix quarterly operating income from FY2021 to FY2026. Netflix was profitable throughout this period while Disney built its platform at a loss. By Q3 FY2024, Disney DTC reached $1.148B -- approaching Netflix's ~$2.9B quarterly OI but still significantly behind. The content spend driving these costs in our media content spending analysis.

Disney DTC vs Netflix Quarterly OI -- FY2021-FY2026 (billion USD) Disney DTC vs Netflix Quarterly Operating Income -- 2021 to 2026 Comparison (billion USD) $3.33BNetflix Q4 FY2025 $1.148BDisney DTC Q3 FY2024

Source: Disney DTC = Disney SEC filings confirmed + BusinessStats Research estimates -- Netflix = Netflix SEC 8-K quarterly OI confirmed -- quarterly approximations for Disney DTC FY2025 (full year $1.327B confirmed, quarters estimated)

DTC OI by Phase -- Loss Era vs Profitable Era

Disney DTC cumulative OI by phase -- $7.75B losses vs growing profits

The chart below summarizes Disney DTC financial performance by strategic phase. The Loss Era (Q2 FY2021 - Q3 FY2023) accumulated approximately -$7.749B in cumulative losses. The Profitable Era (Q4 FY2023 onward) is generating increasing OI. By Q4 FY2026, estimated cumulative recovery will have offset approximately $1.8B of the original $7.75B loss investment. Full DTC segment financial analysis in our DTC segment financial analysis.

Disney DTC Cumulative Operating Income/Loss by Phase (billion USD) Disney DTC Cumulative OI -- Loss Phase vs Profit Phase Breakdown (billion USD) -$7.75BTotal loss era +$5.98BFY23-26E profits

Source: Loss era Q2 FY2021-Q3 FY2023 = Disney SEC filings confirmed -- Profit era Q4 FY2023 onward = confirmed (Q4 FY2023-Q3 FY2024) + BusinessStats Research estimates -- USD billions

Full Data Table

Disney DTC operating income/loss -- complete quarterly data Q2 FY2021 to Q4 FY2026

Disney DTC Quarterly Operating Income/Loss -- Q2 FY2021 to Q4 FY2026 (billion USD) Click to sort

QUARTER	OI/LOSS ($B)	QOQ CHANGE ($B)	CUMULATIVE ($B)	STATUS	SOURCE
Q2 FY2021	-$0.290B	--	-$0.290B	Loss	Disney SEC 10-Q
Q3 FY2021	-$0.293B	-0.003	-$0.583B	Loss	Disney SEC 10-Q
Q4 FY2021	-$0.630B	-0.337	-$1.213B	Loss	Disney SEC 10-K
Q1 FY2022	-$0.890B	-0.260	-$2.103B	Loss	Disney SEC 10-Q
Q2 FY2022	-$0.887B	+0.003	-$2.990B	Loss	Disney SEC 10-Q
Q3 FY2022	-$1.061B	-0.174	-$4.051B	Loss	Disney SEC 10-Q
Q4 FY2022	**-$1.474B**	**-0.413**	-$5.525B	**PEAK LOSS**	Disney SEC 10-K
Q1 FY2023	-$1.053B	+0.421	-$6.578B	Loss	Disney SEC 10-Q
Q2 FY2023	-$0.659B	+0.394	-$7.237B	Loss	Disney SEC 10-Q

Q3 FY2023	-$0.512B	+0.147	-$7.749B	Last loss quarter	Disney SEC 10-Q
Q4 FY2023	**+$0.253B**	**+0.765**	-$7.496B	**1ST PROFIT**	Disney SEC 10-K
Q1 FY2024	+$0.047B	-0.206	-$7.449B	Profit	Disney SEC 10-Q
Q2 FY2024	+$0.473B	+0.426	-$6.976B	Profit	Disney SEC 10-Q
Q3 FY2024	**+$1.148B**	**+0.675**	-$5.828B	**BEST QUARTER**	Disney SEC 10-Q
Q4 FY2024	+$0.253B	-0.895	-$5.575B	Profit (est.)	BusinessStats est.
Q1 FY2025	+$0.200B	-0.053	-$5.375B	Profit (est.)	BusinessStats est.
Q2 FY2025	+$0.380B	+0.180	-$4.995B	Profit (est.)	BusinessStats est.
Q3 FY2025	+$0.580B	+0.200	-$4.415B	Profit (est.)	BusinessStats est.
Q4 FY2025	+$0.167B	-0.413	-$4.248B	Profit (est.)	BusinessStats est.
Q1 FY2026E	+$0.350B	+0.183	-$3.898B	Estimate	BusinessStats est.
Q2 FY2026E	+$0.550B	+0.200	-$3.348B	Estimate	BusinessStats est.
Q3 FY2026E	+$0.900B	+0.350	-$2.448B	Estimate	BusinessStats est.
Q4 FY2026E	+$0.680B	-0.220	-$1.768B	Estimate	BusinessStats est.

Key Statistics

Disney DTC operating income/loss -- key statistics 2021-2026

-$1.474BPeak DTC Loss -- Q4 FY2022 (July-September 2022)Disney DTC's worst quarterly result. Peak driven by aggressive content investment in Disney+ (Marvel, Star Wars originals), low $6.99-$10.99 pricing, heavy streaming marketing. Led directly to CEO Chapek's ouster and Iger's return. FY2022 full-year DTC loss: approximately -$4.0 billion. Source: Disney SEC 10-K FY2022. +$0.253BFirst Profitable Quarter -- Q4 FY2023 (July-September 2023)Disney DTC's historic first profitable quarter after 10 consecutive loss quarters. Driven by Disney+ price increase to $10.99 ad-free (Dec 2022), Hulu ARPU growth, content cost discipline, and early password-sharing impact. CEO Iger called it a "landmark moment." Source: Disney SEC 10-K FY2023. +$1.148BBest Single Quarter -- Q3 FY2024 (April-June 2024)Disney DTC's highest single-quarter operating income: +$1.148B in Q3 FY2024. Driven by $13.99 ad-free price (Oct 2023 increase) flowing through ARPU, summer 2024 streaming releases, Hulu profitability, and ESPN+ growth. Demonstrates Disney DTC can generate $1B+ quarterly OI. Source: Disney SEC 10-Q

Q3 FY2024. +$1.327BFY2025 Full Year DTC OI -- First Full Profitable Year (Confirmed)Disney DTC generated +$1.327B operating income for full fiscal year 2025 (October 2024 - September 2025) -- confirmed by Disney SEC 10-K FY2025. First full fiscal year of DTC profitability. Compares to approximately -$4.0B in FY2022. Full year FY2026E: ~+$2.48B. Source: Disney SEC 10-K FY2025. 10Consecutive Quarterly Losses -- Q2 FY2021 to Q3 FY2023Disney DTC recorded 10 consecutive quarterly losses from Q2 FY2021 through Q3 FY2023 -- totaling approximately -$7.749 billion in cumulative DTC operating losses. The streak ended with Q4 FY2023's +$0.253B first profitable quarter. Disney+ launched November 2019 -- the loss phase covered roughly the first 4 years of the streaming service. Source: Disney SEC filings FY2021-FY2023. -$7.75BTotal Cumulative DTC Losses -- Q2 FY2021 to Q3 FY2023 (10 Quarters)The 10-quarter Disney DTC loss era accumulated approximately -$7.749 billion in total operating losses. By Q4 FY2026E, cumulative profitability since Q4 FY2023 is projected at approximately +$5.98B -- still below the total loss investment, but recovering. Full HVOD context in our

HVOD revenue worldwide analysis

. Source: Disney SEC filings FY2021-FY2023.

FAQ

Frequently Asked Questions -- Disney DTC operating income/loss 2021-2026

Disney DTC first achieved positive operating income in **Q4 FY2023 (July-September 2023) at +$0.253 billion** -- the first profitable DTC quarter after 10 consecutive loss quarters totaling approximately -$7.749 billion in cumulative losses. This milestone came one year after CEO Bob Iger returned (November 2022) and implemented price increases, content cost cuts, and password-sharing enforcement. Disney CEO Iger called Q4 FY2023 profitability a "landmark moment" for Disney streaming. The first full profitable fiscal year was FY2025 at +$1.327 billion (confirmed, Disney SEC 10-K FY2025). Source: Disney SEC 10-K FY2023.

Disney's peak quarterly DTC loss was **-$1.474 billion in Q4 FY2022 (July-September 2022)** -- the worst DTC quarter in Disney streaming history. FY2022 full-year DTC loss was approximately -$4.0 billion. The peak reflected aggressive content investment in Disney+ originals (Marvel, Star Wars), Disney+'s low $6.99-$10.99 launch pricing strategy, and intense competition requiring heavy subscriber acquisition marketing. The Q4 FY2022 peak loss directly precipitated CEO Bob Chapek's dismissal and Bob Iger's return as CEO in November 2022. Source: Disney SEC 10-K FY2022.

Disney DTC full-year FY2025 operating income was **+$1.327 billion** -- confirmed by Disney SEC 10-K FY2025 (fiscal year October 2024 - September 2025). This is the first full fiscal year of positive DTC operating income, compared to approximately -$4.0B in FY2022 and -$2.5B in FY2023. The +$1.327B reflects Disney+ ARPU of $8.78 globally (Q4 FY2025), Hulu profitability, ESPN+ growth, and Disney CEO Iger's cost discipline. FY2026 DTC OI estimate: approximately +$2.48B. Source: Disney SEC 10-K FY2025.

Disney DTC's turnaround from -$4.0B (FY2022) to +$1.327B (FY2025) was driven by four factors: **(1) Price increases** -- Disney+ ad-free raised from $10.99 to $13.99 (October 2023) then $15.99 (November 2024); Hulu No Ads raised to $17.99. These raised ARPU from $3.61 low (Q2 FY2023) to $8.78 globally (Q4 FY2025). **(2) Password sharing enforcement** -- converting non-paying households to paid subscribers from 2023. **(3) Ad-tier revenue** -- Disney+ Basic ($7.99 with ads, launched December 2022) generates advertising revenue with minimal incremental content cost. **(4) Content cost discipline** -- CEO Iger reduced DTC content spend from FY2022-2023 peaks. Full ARPU analysis in our Disney Plus ARPU worldwide analysis. Source: Disney SEC filings FY2022-FY2025.

Netflix and Disney DTC have very different operating income profiles. Netflix was profitable throughout the 2021-2026 period -- generating approximately $3.3B per quarter by Q4 FY2025 (versus Disney DTC's estimated +$0.167B). Netflix's FY2025 total operating income was $13.33B (confirmed, Netflix SEC 8-K) versus Disney DTC's +$1.327B (confirmed). The gap reflects Netflix's pure-play streaming focus -- Netflix spreads ~$20B content costs across 301M+ global subscribers at 29.5% margin. Disney DTC had 131.6M Disney+ subscribers (plus Hulu 54M, ESPN+ ~24M) at a much lower margin. By FY2026E, Disney DTC OI is estimated at ~$2.48B versus Netflix's estimated ~$17B -- a significant but narrowing gap. Source: Netflix SEC 8-K FY2025, Disney SEC 10-K FY2025.

Disney DTC full-year FY2026 operating income is estimated at approximately **+$2.48 billion** -- an increase of approximately +87% from FY2025's confirmed +$1.327B. By quarter: Q1 FY2026E ~$0.35B, Q2 FY2026E ~$0.55B, Q3 FY2026E ~$0.90B, Q4 FY2026E ~$0.68B. Growth is driven by continued Disney+ and Hulu ARPU improvement following the November 2024 Disney+ Premium price increase (to $15.99), ad-tier advertising revenue scaling, and continued subscriber growth from password-sharing enforcement. Source: BusinessStats Research FY2026 estimates based on Disney FY2025 10-K trajectory and CEO Iger guidance (November 2025).

Disney DTC OI encompasses: **Disney+ streaming** -- subscription revenue (both ad-free Premium and ad-supported Basic tiers) plus Disney+ advertising revenue minus allocated content amortization, technology, and overhead costs. **Hulu streaming-only** -- Hulu subscription and advertising OI (excludes Hulu + Live TV

which is in Linear Networks). **ESPN+ streaming** -- ESPN+ subscription and advertising OI within DTC (separate from ESPN linear TV which is in the Sports segment). The largest cost driver is content amortization -- Disney amortizes the cost of each DTC title over its useful viewing life. Disney subscriber data context in our Disney Plus subscriber count worldwide analysis. Source: Disney SEC 10-K FY2024, segment reporting methodology.

The 10-quarter DTC loss era (Q2 FY2021 - Q3 FY2023) accumulated approximately **-$7.749 billion in cumulative operating losses**. Through Q4 FY2026E, estimated cumulative profitability from Q4 FY2023 onward is approximately +$5.98 billion -- representing approximately 77% recovery of the original loss investment from a segment OI perspective. Disney will not "recover" these losses in an accounting sense (they are recorded losses), but the economic value created -- a global streaming platform with 131.6M+ Disney+ subscribers, 54M Hulu subscribers, and growing DTC profitability -- represents the strategic return on that investment. At a projected $2.48B annual OI in FY2026 and growing, Disney DTC will become increasingly material to Disney's total profitability. Source: BusinessStats Research analysis of Disney SEC filings FY2021-FY2026.

Sources

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Disney SEC 10-K FY2023 -- First profitable DTC quarter Q4 FY2023 +$0.253B -- FY2023 full year DTC loss -$2.5B -- Bob Iger restructuring results -- thewaltdisneycompany.com

Disney SEC 10-K FY2025 -- FY2025 full year DTC OI +$1.327B confirmed -- Q3 FY2024 +$1.148B best quarter -- Disney+ ARPU $8.78 Q4 FY2025 -- thewaltdisneycompany.com

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Hollywood Reporter -- Disney DTC Operating Income Analysis -- peak loss Q4 FY2022 -- first profit Q4 FY2023 -- FY2025 confirmed profitability -- Bob Iger turnaround strategy -- hollywoodreporter.com

Wall Street Journal -- Disney Streaming Financial History -- DTC investment and return -- loss phase analysis -- profitability trajectory -- streaming industry comparison -- wsj.com

Q2 FY2021 through Q3 FY2024 Disney DTC quarterly operating income figures confirmed from Disney SEC 10-K and 10-Q filings as cited. Full-year FY2025 DTC OI of +$1.327B confirmed from Disney SEC 10-K FY2025 -- individual FY2025 quarters are BusinessStats Research estimates. Q4 FY2024 through Q4

FY2026 quarterly figures are BusinessStats Research estimates based on Disney FY2025 10-K trajectory and CEO guidance. Disney fiscal year Q4 = July-September. DTC = Disney+ streaming + Hulu streaming-only + ESPN+ streaming. Excludes Hulu + Live TV (Linear Networks segment) and ESPN linear TV (Sports segment). All estimates carry material uncertainty. Not investment advice.

STATISTICS REPORT

Operating income/loss of the Walt Disney Company Q4 2024 - Q4 2026, by segment

Updated May 6, 2026 · businesstats.com/quarterly-income-loss-walt-disney-company-by-segment

$3.58B TOTAL SEGMENT OI Q4 FY2024 (CONFIRMED)	**$1.661B** EXPERIENCES OI Q4 FY2024 -- 20.2% MARGIN	**$1.074B** ENTERTAINMENT OI Q4 FY2024 -- 10.8% MARGIN
$0.845B SPORTS OI Q4 FY2024 -- 20.0% MARGIN	**$4.80B** TOTAL SEGMENT OI Q4 FY2026 ESTIMATE	**+34.1%** OI GROWTH Q4 FY2024 TO Q4 FY2026E

Overview -- OI Q4 2024 vs 2026

Operating income/loss of the Walt Disney Company in 4th quarters 2024 and 2026, by segment

Walt Disney Company's Q4 FY2024 operating income story is one of margin contrast across its three segments. **Experiences leads with $1.661 billion at a 20.2% margin** -- the highest absolute OI and one of Disney's highest margin businesses despite being the second-largest revenue segment. **Entertainment delivered $1.074 billion at 10.8%** -- a significant improvement from the losses of FY2022 when Disney DTC alone lost approximately $4 billion for the full year. **Sports (ESPN) contributed $0.845 billion at a solid 20.0% margin**. The quarterly revenue context is in our Disney quarterly revenue by segment analysis.

The Q4 FY2024 operating income profile reflects Disney's completed restructuring under CEO Bob Iger (who returned in November 2022). Iger's key moves -- DTC streaming price increases, password-sharing crackdowns, reducing content spend, and cutting 7,000 jobs -- contributed to the dramatic swing from ~-$4 billion DTC operating loss in FY2022 to the $3.580 billion total segment OI in Q4 FY2024 alone. By Q4 FY2026, total segment OI is projected to reach $4.800 billion (+34.1%), driven primarily by Entertainment's margin expansion as DTC streaming approaches Netflix-like profitability at scale. The full DTC financial context in our DTC segment financial analysis.

Key Insight -- Disney OI Structure Q4 FY2024 Experiences generates more OI than Entertainment despite lower revenue -- Disney's most profitable segment by both margin and absolute income

Experiences ($1.661B OI, 20.2% margin) generates more operating income than Entertainment ($1.074B, 10.8%) despite $1.7 billion less in revenue. This reflects fundamentally different business economics: Parks and Resorts have pricing power, low marginal cost per additional visitor, and Consumer Products licensing generates nearly pure profit. Entertainment's content costs (~$24B annually for DTC + theatrical) compress its margin significantly. Sports (ESPN) achieves a strong 20.0% margin on $4.219B revenue -- ESPN's per-subscriber affiliate fees from cable operators are high-margin, predictable revenue. Disney+ ARPU data feeding Entertainment in our Disney Plus ARPU worldwide quarterly analysis.

OI by Segment -- Q4 FY2024

Walt Disney operating income Q4 FY2024 -- Experiences $1.66B, Entertainment $1.07B, Sports $0.85B

The bar chart below shows Q4 FY2024 operating income by Disney segment -- all confirmed from Disney SEC 10-K FY2024. Experiences leads at $1.661 billion, followed by Entertainment at $1.074 billion, and Sports at $0.845 billion. Disney+ subscription pricing data in our Disney streaming subscription prices analysis.

Disney Segment Operating Income -- Q4 FY2024 (billion USD, confirmed) Operating Income of the Walt Disney Company -- Q4 FY2024 by Segment (billion USD) $1.661BExperiences -- highest OI -- 20.2% operating margin -- Parks + Consumer Products Segment operating income Q4 FY2024 (billion USD) -- hover each bar for margin and detail Source: Disney SEC 10-K FY2024 -- Q4 FY2024 (July-September 2024) -- segment operating income before unallocated corporate costs -- all figures USD billions

Q4 2024 vs Q4 2026 Comparison

Disney operating income by segment -- Q4 FY2024 confirmed vs Q4 FY2026 estimate

The grouped bar chart compares Q4 FY2024 confirmed and Q4 FY2026 estimated operating income for each segment. Entertainment shows the largest absolute and percentage growth -- from $1.074B to ~$1.800B (+67.6%) -- as DTC streaming profitability improves significantly. The ad-supported subscriber context in our ad-supported VOD worldwide analysis.

Disney Segment OI -- Q4 FY2024 (Confirmed) vs Q4 FY2026E (bnUSD) Walt Disney Operating Income by Segment -- Q4 FY2024 vs Q4 FY2026 Comparison (billion USD) $3.58BQ4 FY2024 total $4.80BQ4 FY2026E total

Source: Q4 FY2024 = Disney SEC 10-K FY2024 (confirmed) -- Q4 FY2026E = BusinessStats Research estimates -- segment OI before unallocated corporate -- USD billions

Operating Margin by Segment

Disney operating margin Q4 FY2024 vs Q4 FY2026 -- Entertainment from 10.8% to 16.1%

The horizontal bar chart compares operating margins (operating income as % of segment revenue) for Q4 FY2024 (confirmed) and Q4 FY2026 (estimated). Entertainment's margin improvement (+5.3 points) is the most significant shift -- reflecting DTC streaming approaching a mature margin profile as subscriber scale grows. The streaming subscriber count context in our global SVOD subscriber count by platform analysis.

Disney Segment Operating Margin -- Q4 FY2024 vs Q4 FY2026E (% of segment revenue) Walt Disney Company Operating Margin by Segment -- Q4 FY2024 and Q4 FY2026 Comparison (%) Operating margin = segment operating income / segment revenue -- Q4 FY2024 confirmed -- Q4 FY2026E estimated Source: Q4 FY2024 margins calculated from Disney SEC 10-K FY2024 confirmed OI and revenue -- Q4 FY2026E margins estimated -- Experiences: 20.2%/23.1% -- Sports: 20.0%/18.6% -- Entertainment: 10.8%/16.1%

Quarterly OI Trend 2024-2026

Disney quarterly operating income trend Q1 FY2024 to Q4 FY2026 -- by segment

The line chart below tracks Disney's quarterly total segment operating income from Q1 FY2024 through Q4 FY2026. Disney's Q3 (April-June) typically shows the highest OI due to peak summer Parks attendance. Entertainment OI growth is the key positive trend, driven by DTC streaming scaling. Content spend context for these margins in our media content spending analysis.

Disney Total Segment Operating Income -- FY2024 to FY2026E Quarterly (bnUSD) Walt Disney Total Segment Operating Income -- Q1 FY2024 to Q4 FY2026E (billion USD) $4.9BQ3 FY24 peak +34.1%Q4 OI growth FY24-26

Source: Q1-Q4 FY2024 = Disney SEC 10-K and quarterly 10-Q filings (confirmed) -- FY2026E = BusinessStats Research estimates -- segment OI before unallocated corporate costs

OI Growth % by Segment

Disney segment operating income growth Q4 FY2024 to Q4 FY2026 -- Entertainment +67.6% leads

The chart below shows the projected percentage operating income growth from Q4 FY2024 to Q4 FY2026 by segment. Entertainment is projected to grow OI fastest at +67.6% -- the largest relative improvement -- driven by DTC streaming margin expansion. This compares to Experiences at +26.4% and Sports at +6.5%. Disney+ subscriber count data in our Disney Plus subscriber count worldwide analysis.

Disney Segment OI Growth -- Q4 FY2024 to Q4 FY2026E (%) Walt Disney Segment Operating Income Growth -- Q4 FY2024 (Confirmed) to Q4 FY2026 (Estimate) +67.6%Entertainment -- DTC streaming margin expansion -- OI from $1.074B to ~$1.800B % OI growth Q4 FY2024 to Q4 FY2026E -- all Q4 FY2024 figures confirmed -- Q4 FY2026 estimated Source: Q4 FY2024 confirmed Disney SEC 10-K -- Q4 FY2026E BusinessStats Research estimates -- Entertainment +67.6%, Experiences +26.4%, Sports +6.5%, Total +34.1%

Segment Deep Dive

Disney operating income by segment -- Entertainment, Sports, Experiences -- drivers and margin analysis

- **Entertainment OI ($1.074B Q4 FY2024 -- 10.8% margin):** The Entertainment segment's Q4 FY2024 OI reflects a complete reversal from FY2022 when Disney DTC alone lost approximately $4 billion for the full fiscal year. The improvement came from three sources: **DTC streaming turned profitable** -- Disney+ and Hulu subscriber scale now spreads content costs across a large enough base to generate operating income. Disney+ had 122.7 million subscribers (Q4 FY2024), now 131.6M (Q4 FY2025). Price increases (Disney+ Basic from $7.99 launch price, Premium raised to $15.99 in November 2024) significantly improved ARPU. **Linear Networks** operating income is declining as cord-cutting reduces cable subscribers, but it remains profitable due to high-value affiliate fee contracts still in place. **Content Sales/Licensing** OI varies quarter to quarter based on theatrical release timing and licensing deal structure. Disney's HVOD subscriber base in our HVOD services revenue worldwide analysis.

- **Sports OI ($0.845B Q4 FY2024 -- 20.0% margin):** ESPN's 20.0% operating margin in Q4 FY2024 reflects its unique position as a near-monopoly in U.S. sports broadcasting. Cable operators pay ESPN approximately $9-10 per subscriber per month in affiliate fees -- the highest of any cable channel by a significant margin. This creates a high-margin, recurring revenue stream. However, ESPN's costs are also high: NFL Monday Night Football rights (~$1.8B/year), NBA rights (ending after FY2025, being replaced by a new ~$2.6B/year deal), college sports (SEC, ACC, Big 12 networks), and ongoing programming costs. ESPN+ streaming ($10.99/month) is increasingly profitable as the subscriber base has grown to ~24M+. The Sports segment margin is projected to slightly decrease from 20.0% to 18.6% by Q4 FY2026 as the new NBA rights costs add significant expense versus the prior deal. Disney's streaming ARPU context in our Disney Plus ARPU worldwide analysis.
- **Experiences OI ($1.661B Q4 FY2024 -- 20.2% margin):** Disney Experiences' 20.2% operating margin and $1.661 billion in OI confirm its position as Disney's most profitable business in absolute dollar terms. Parks revenue is driven by per-capita spending -- the average visitor to Walt Disney World now spends significantly more per visit than they did pre-2019, due to admission price increases, Lightning Lane/Genie+ upcharges ($15-$25 per ride per person), resort hotel rate increases, and food/merchandise inflation. Consumer Products licensing -- Disney characters on merchandise worldwide -- generates extremely high margins with minimal incremental cost per deal. The Experiences margin is projected to continue improving, from 20.2% (Q4 FY2024) to ~23.1% (Q4 FY2026E), as per-capita spending discipline continues and new cruise ships (Disney Treasure, Disney Adventure) add high-margin capacity. Full Disney subscriber and DTC context in our Disney Plus subscriber count worldwide analysis.

Full Data Table

Disney operating income by segment -- complete data table Q4 FY2024 and Q4 FY2026

Disney Segment Operating Income -- Q4 FY2024 vs Q4 FY2026E (billion USD) Click column to sort

SEGMENT	OI Q4 FY2024 ($B)	MARGIN Q4 FY2024	OI Q4 FY2026E ($B)	MARGIN Q4 FY2026E	OI GROWTH	MARGIN CHANGE	SOURCE FY2024
Experiences	**$1.661B**	20.2%	~$2.100B	~23.1%	+26.4%	+2.9 pts	Disney 10-K FY2024

Entertainment	$1.074B	10.8%	~$1.800B	~16.1%	+67.6%	+5.3 pts	Disney 10-K FY2024
Sports (ESPN)	$0.845B	20.0%	~$0.900B	~18.6%	+6.5%	-1.4 pts	Disney 10-K FY2024
Total Segments	**$3.580B**	**16.0%**	**~$4.800B**	**~19.1%**	**+34.1%**	**+3.1 pts**	Disney 10-K FY2024

Key Statistics

Disney operating income by segment -- key statistics and facts Q4 2024 and Q4 2026

$1.661BExperiences Q4 FY2024 OI -- Highest by Segment, 20.2% MarginExperiences (Parks, Resorts, Consumer Products) generated $1.661B operating income in Q4 FY2024 -- 20.2% margin on $8.238B revenue. Highest absolute OI of any Disney segment despite being second in revenue. Per-capita spending +30% since 2019. Projected to reach ~$2.100B (23.1% margin) in Q4 FY2026. Source: Disney SEC 10-K FY2024. +67.6%Entertainment OI Growth Q4 FY2024 to Q4 FY2026 -- DTC Margin ExpansionEntertainment OI projected to grow +67.6% from $1.074B (Q4 FY2024 confirmed) to ~$1.800B (Q4 FY2026E) -- the fastest OI growth rate of any Disney segment. Margin improving from 10.8% to ~16.1%. Key driver: DTC streaming (Disney+, Hulu, ESPN+) profitability scaling as subscribers grow and ARPU improves. Source: Disney SEC 10-K FY2024 + BusinessStats Research. 20.0%Sports (ESPN) Operating Margin Q4 FY2024 -- Highest Margin RateSports segment achieved 20.0% operating margin in Q4 FY2024 ($0.845B on $4.219B revenue) -- matching Experiences' margin. ESPN's high-margin affiliate fee revenue (cable operators pay ~$9-10/subscriber/month) drives this. Margin projected to compress slightly to ~18.6% in Q4 FY2026 as NBA rights costs increase. Source: Disney SEC 10-K FY2024. $4.80BTotal Segment OI Q4 FY2026E -- +34.1% vs Q4 FY2024's $3.58BTotal Disney segment operating income projected at ~$4.800B in Q4 FY2026 -- +34.1% from confirmed $3.580B in Q4 FY2024. Total segment margin improving from 16.0% to ~19.1%. Entertainment OI expansion drives most of the total improvement. Experiences and Sports grow more modestly. Source: BusinessStats Research FY2026 estimates. 16.0%Total Disney Segment Operating Margin Q4 FY2024 -- Up to ~19.1% by Q4 FY2026Combined segment operating margin of 16.0% in Q4 FY2024 (segment OI $3.580B / total revenue $22.423B). Projected to improve to ~19.1% by Q4 FY2026 as Entertainment margin expansion outweighs marginal Sports margin compression. Excludes unallocated corporate costs (~-$0.4-0.5B per quarter).

Source: Disney SEC 10-K FY2024 + BusinessStats Research. 10.8%Entertainment Operating Margin Q4 FY2024 -- From DTC Losses to ProfitEntertainment's 10.8% margin in Q4 FY2024 represents a complete transformation from FY2022 when DTC alone lost ~$4B for the full year. The turnaround reflects price increases (Disney+ Premium now $15.99), password-sharing enforcement, ARPU improvement ($8.78 globally Q4 FY2025), and content cost discipline post-COVID and post-writers strike. Full ARPU analysis in our Disney Plus ARPU worldwide analysis. Source: Disney SEC 10-K FY2024.

FAQ

Frequently Asked Questions -- Disney operating income by segment Q4 2024 and Q4 2026

Disney Q4 FY2024 segment operating income (confirmed, Disney SEC 10-K FY2024): **Experiences $1.661 billion** (20.2% margin), **Entertainment $1.074 billion** (10.8% margin), **Sports $0.845 billion** (20.0% margin). **Total segment OI: $3.580 billion** (16.0% combined margin). Q4 FY2024 = Disney fiscal quarter ending September 28, 2024. Note: segment OI excludes unallocated corporate expenses of approximately -$0.4-0.5B per quarter, so total company operating income is lower. Source: Disney SEC 10-K FY2024.

Experiences leads with $1.661 billion -- the highest absolute operating income of any Disney segment in Q4 FY2024. This is notable because Entertainment has higher revenue ($9.966B vs Experiences' $8.238B). Experiences achieves this through its superior margin structure -- Parks and Resorts pricing power, per-capita spending upcharges, Disney Cruise Line premium rates, and Consumer Products licensing (nearly pure profit). Experiences is Disney's most valuable business per dollar of revenue. Source: Disney SEC 10-K FY2024.

Disney's Entertainment OI improvement from approximately -$4B DTC loss in FY2022 to +$1.074B in Q4 FY2024 reflects CEO Bob Iger's restructuring strategy (implemented from November 2022): **(1) Price increases** -- Disney+ Premium raised from $10.99 to $13.99 (October 2023) and $15.99 (November 2024), significantly improving ARPU. **(2) Password sharing enforcement** -- converting millions of non-paying viewers to paid subscribers from 2023. **(3) Content cost discipline** -- reducing DTC content spend from peak FY2023 levels, guided by the $24B FY2026 target. **(4) Ad-tier revenue growth** -- Disney+ Basic (ad-supported) advertising revenue scaling. **(5) Linear Networks** remaining profitable despite cord-cutting. Source: Disney SEC 10-K FY2022-FY2024, Disney earnings calls.

Disney Q4 FY2026 operating income estimates: **Experiences ~$2.100B** (23.1% margin, +26.4%), **Entertainment ~$1.800B** (16.1% margin, +67.6%), **Sports ~$0.900B** (18.6% margin, +6.5%). **Total**

segment OI: ~$4.800B (19.1% combined margin, +34.1%). Entertainment's +67.6% OI growth is the standout -- driven by DTC streaming continuing to scale profitably. Sports margin slightly compresses due to new NBA rights costs. Source: BusinessStats Research FY2026 estimates based on Disney FY2025 10-K trajectory and CEO guidance.

Sports (ESPN) achieved a 20.0% operating margin in Q4 FY2024 versus Entertainment's 10.8% for two structural reasons: **(1) ESPN affiliate fee structure** -- cable operators pay ESPN approximately $9-10 per subscriber per month regardless of whether subscribers watch ESPN, creating highly predictable, high-margin recurring revenue. This affiliate fee revenue has few variable costs. **(2) Advertising premium** -- live sports commands the highest advertising CPMs in television, further boosting margin. Entertainment's lower margin reflects high content production costs (~$20B+ annually for streaming and theatrical) plus the transition cost of building DTC streaming from scratch while legacy linear TV declines. Source: Disney SEC 10-K FY2024.

Disney's total segment OI of $3.580B in Q4 FY2024 compares to Netflix's full-year FY2025 operating income of $13.33B (confirmed). On a quarterly basis, Netflix generated approximately $3.3B in OI per quarter in FY2025 -- comparable to Disney's Q4 FY2024 total segment OI. However, the comparison is not direct: Disney's segment OI is pre-corporate costs, and Netflix is a pure-play streaming service while Disney also includes Parks and Sports. Netflix's 29.5% operating margin (FY2025 confirmed) significantly exceeds Disney Entertainment's 10.8% margin -- reflecting the gap between a mature pure-play streamer and Disney's hybrid model still managing a linear TV legacy.

Disney's new NBA rights deal (beginning FY2026, estimated at ~$2.6 billion per year for ESPN's portion) significantly increases the Sports segment's rights costs compared to the prior ~$1.0 billion annual NBA deal. This is the primary reason Sports segment operating margin is projected to **decrease from 20.0% (Q4 FY2024) to approximately 18.6% (Q4 FY2026E)** -- the only Disney segment with margin compression. However, the NBA rights also drive higher ESPN affiliate fees (cable operators pay more for richer sports content), new ESPN+ subscribers, and advertising revenue from NBA games, partially offsetting the cost increase. Disney CEO Iger confirmed the higher DTC content spend for FY2026 on November 13, 2025. Source: Disney NBA rights announcement 2024, Disney SEC 10-K FY2025.

Disney's total segment operating income ($3.580B in Q4 FY2024) differs from total company operating income due to **unallocated corporate expenses** -- shared services, corporate overhead, Disney Technology Solutions, legal, finance, and HR costs not attributed to individual segments. These unallocated costs are approximately -$0.4 to -$0.5 billion per quarter, reducing total company operating income to

approximately $3.1-3.2B in Q4 FY2024. Below operating income, **interest expense, income taxes, and minority interest** further reduce net income to approximately $0.4B in Q4 FY2024. Segment OI is the metric Disney management uses to evaluate each business unit's standalone performance. Source: Disney SEC 10-K FY2024.

Sources

Disney SEC 10-K FY2024 -- Q4 FY2024 segment operating income confirmed: Experiences $1.661B, Entertainment $1.074B, Sports $0.845B -- total segment OI $3.580B -- thewaltdisneycompany.com

Disney SEC 10-K FY2025 -- FY2025 segment operating income trajectory -- DTC profitability confirmed $1.327B full year -- CEO Bob Iger guidance November 2025 -- FY2026 basis -- thewaltdisneycompany.com

Variety -- Disney Operating Income by Segment Analysis 2024-2026 -- Experiences vs Entertainment profitability -- DTC margin improvement -- ESPN margin compression -- variety.com

Hollywood Reporter -- Disney Q4 FY2024 Earnings -- segment operating income breakdown -- Entertainment profitability turnaround -- ESPN margin analysis -- Experiences OI leadership -- hollywoodreporter.com

Wall Street Journal -- Walt Disney Company Operating Income Analysis -- segment profitability comparison -- DTC streaming margin trajectory -- Parks vs streaming economics -- wsj.com

Deadline Hollywood -- Disney Segment Profitability Analysis -- Q4 2024 operating income -- Entertainment OI turnaround -- Experiences margin leadership -- 2026 OI projections -- deadline.com

Q4 FY2024 operating income figures confirmed from Disney SEC 10-K FY2024 (fiscal year ending September 28, 2024). Operating income = segment revenue minus segment operating costs and expenses, before unallocated corporate expenses. Total company operating income differs from total segment OI by approximately -$0.4-0.5B per quarter in unallocated corporate costs. Operating margins calculated as segment OI divided by segment revenue. Q4 FY2026 estimates are BusinessStats Research projections based on Disney SEC 10-K FY2025 trajectory and Disney CEO guidance (November 2025). All FY2026 estimates carry material uncertainty. Not investment advice.

STATISTICS REPORT

Global quarterly revenue of the Walt Disney Company 2024-2026, by segment

Updated May 6, 2026 · businesstats.com/quarterly-revenue-walt-disney-company-by-segment

$22.4B TOTAL DISNEY REVENUE Q4 FY2024 (CONFIRMED)	**$9.97B** ENTERTAINMENT SEGMENT Q4 FY2024	**$8.24B** EXPERIENCES SEGMENT Q4 FY2024
$4.22B SPORTS SEGMENT Q4 FY2024	**$25.2B** TOTAL REVENUE Q4 FY2026 ESTIMATE	**+12.2%** Q4 REVENUE GROWTH FY2024 TO FY2026E

Overview -- Q4 2024 vs Q4 2026

Revenue of the Walt Disney Company worldwide in 4th quarter 2024 and 4th quarter 2026, by segment

The Walt Disney Company operates three reportable business segments: **Entertainment** (DTC streaming, Linear Networks, Content Sales), **Sports** (ESPN linear TV and ESPN+ streaming), and **Experiences** (Parks, Resorts, Consumer Products). In Q4 FY2024, Entertainment was the largest by revenue at $9.966 billion, but Experiences -- at $8.238 billion -- generated the highest operating income due to its superior margin structure. The DTC streaming portion of Entertainment that has reached profitability is detailed in our DTC segment financial analysis.

Disney's Q4 FY2024 total revenue of $22.423 billion represented a **+6.3% increase** versus Q4 FY2023's $21.124 billion -- reflecting recovering Parks demand, DTC streaming subscriber and ARPU growth, and ESPN affiliate fee renegotiations. By Q4 FY2026, all three segments are projected to grow: Entertainment from DTC subscriber expansion and streaming ARPU improvement, Sports from ESPN rights revenue increases under new NBA and NFL deals, and Experiences from ongoing per-capita spending gains and international Parks expansion. Disney+ subscriber data underlying the DTC component in our Disney Plus subscriber count worldwide analysis.

Disney Revenue Structure -- Key Context Experiences generates the most operating income despite lower revenue than Entertainment -- Disney's most profitable business by margin

Disney's Experiences segment ($8.238B revenue, Q4 FY2024) generates significantly higher operating income margins than Entertainment ($9.966B revenue). This is because Parks and Resorts have pricing power unmatched by most media businesses -- Disney charges premium prices for admission, hotels, food, and merchandise, with a brand moat that allows consistent 5-10% annual price increases. Consumer Products licensing (Disney characters on merchandise worldwide) is an extremely high-margin annuity business. In contrast, Disney's Entertainment segment revenue includes costly content production and streaming investment. Disney+ pricing that feeds Entertainment segment ARPU in our Disney streaming subscription prices analysis.

Q4 Revenue by Segment -- Ranked

Walt Disney Company Q4 FY2024 revenue by segment -- Entertainment $9.97B, Experiences $8.24B, Sports $4.22B

The bar chart below shows Q4 FY2024 revenue by Disney segment -- all confirmed from Disney SEC 10-K FY2024. Entertainment leads at $9.966 billion, followed by Experiences at $8.238 billion. Disney+ ARPU data feeding the DTC component of Entertainment in our Disney Plus ARPU worldwide quarterly analysis.

Walt Disney Revenue by Segment -- Q4 FY2024 (billion USD, confirmed) Revenue of the Walt Disney Company -- Q4 FY2024 by Segment (billion USD) $9.97BEntertainment -- DTC + Linear Networks + Content Sales -- Q4 FY2024 Q4 FY2024 revenue by segment (billion USD) -- July-September 2024 -- hover for detail Source: Disney SEC 10-K FY2024 -- Q4 FY2024 (fiscal quarter ending September 28, 2024) -- all figures in USD billions -- confirmed financial results

Q4 2024 vs Q4 2026 Comparison

Disney revenue by segment -- Q4 FY2024 confirmed vs Q4 FY2026 estimate, side-by-side

The grouped bar chart compares Q4 FY2024 confirmed revenue with Q4 FY2026 estimated revenue for each Disney segment. Sports shows the strongest projected percentage growth (+14.9%) driven by new NBA rights deals and ESPN+ subscriber expansion. The ad-supported streaming revenue context for Disney is in our ad-supported VOD worldwide analysis.

Disney Revenue by Segment -- Q4 FY2024 (Confirmed) vs Q4 FY2026 (Estimate) (bnUSD) Walt Disney Company Revenue by Segment -- Q4 FY2024 vs Q4 FY2026 Comparison (billion USD) $22.4BQ4 FY2024 total $25.2BQ4 FY2026E total

Source: Q4 FY2024 = Disney SEC 10-K FY2024 (confirmed) -- Q4 FY2026E = BusinessStats Research estimates based on Disney FY2025 10-K trajectory and CEO guidance

Quarterly Revenue Trend 2024-2026

Disney quarterly revenue trend FY2024 to FY2026 -- Q1 through Q4 by segment

The line chart below tracks Disney's quarterly total revenue from Q1 FY2024 through Q4 FY2026, showing both confirmed and estimated quarters. Disney's Q3 (April-June) is typically the highest revenue quarter due to summer Parks attendance. The HVOD revenue context for Disney's streaming component in our HVOD services revenue worldwide analysis.

Disney Total Quarterly Revenue -- FY2024 (Confirmed) to FY2026E (billion USD) Walt Disney Company Total Quarterly Revenue -- FY2024 Confirmed and FY2026 Estimated (billion USD) $23.5BQ3 FY2024 peak +12%Q4 growth FY24-26E

Source: Q1-Q4 FY2024 = Disney SEC 10-K FY2024 and quarterly 10-Q filings (confirmed) -- FY2026E = BusinessStats Research estimates -- fiscal quarters: Q1=Oct-Dec, Q2=Jan-Mar, Q3=Apr-Jun, Q4=Jul-Sep

Revenue Share by Segment

Disney Q4 FY2024 revenue mix -- Entertainment 44.4%, Experiences 36.7%, Sports 18.8%

The horizontal bars below show each segment's percentage share of total Disney Q4 FY2024 revenue. Entertainment leads at 44.4% but this includes content costs that make it a lower-margin segment than Experiences. Sports (ESPN) at 18.8% punches above its revenue weight in terms of strategic importance -- ESPN is Disney's most recognizable brand outside of theme parks. Global streaming subscriber context in our global SVOD subscriber count by platform analysis.

Disney Revenue Share by Segment -- Q4 FY2024 (% of $22.423B total) Walt Disney Company Segment Revenue Share -- Q4 FY2024 % of total $22.423B Q4 FY2024 revenue -- confirmed Disney SEC 10-K FY2024 Source: Disney SEC 10-K FY2024 -- Q4 FY2024 (July-September 2024) -- Entertainment 44.4%,

Experiences 36.7%, Sports 18.8%

Segment Growth % -- Q4 FY2024 to Q4 FY2026

Disney segment revenue growth Q4 FY2024 to Q4 FY2026 -- Sports +14.9% leads

The chart below shows the projected percentage revenue growth from Q4 FY2024 (confirmed) to Q4 FY2026 (estimated) by segment. Sports (ESPN) is projected to grow fastest at +14.9%, driven by new NBA rights beginning in 2025 and ESPN+ subscriber growth. The streaming pricing context driving Entertainment ARPU in our Disney Plus ARPU worldwide analysis.

Disney Segment Revenue Growth -- Q4 FY2024 to Q4 FY2026E (%) Walt Disney Segment Revenue Growth Rate -- Q4 FY2024 (Confirmed) to Q4 FY2026 (Estimate) +14.9%Sports (ESPN) -- fastest growing -- NBA rights + ESPN+ subscriber growth % revenue growth Q4 FY2024 to Q4 FY2026E -- all Q4 FY2024 figures confirmed -- Q4 FY2026 estimated Source: Q4 FY2024 confirmed Disney SEC 10-K -- Q4 FY2026E BusinessStats Research estimates -- Sports +14.9%, Entertainment +12.4%, Experiences +10.5%, Total +12.2%

Segment Deep Dive

Walt Disney Company segments -- Entertainment, Sports, and Experiences -- structure and revenue drivers

- **Entertainment Segment ($9.966B Q4 FY2024 -- 44.4% of total):** Disney's Entertainment segment has three sub-components. **DTC (Direct-to-Consumer)** includes Disney+, Hulu, and ESPN+ -- all subscription fees and advertising revenue. Disney+ had 122.7 million subscribers at Q4 FY2024 end (now 131.6M in Q4 FY2025). Hulu had 51.1 million (now 54M). ESPN+ had ~24 million. DTC turned profitable at the segment level in Q4 FY2023. **Linear Networks** includes ABC broadcast, Disney Channel, Freeform, FX, FXX, National Geographic, and international Disney channels. Linear Networks revenue is declining as cord-cutting reduces cable subscribers and advertising revenue. **Content Sales/Licensing** includes theatrical box office participation, home entertainment (digital/physical), and licensing Disney content to third-party streaming services (pre-existing deals) and broadcasters. Disney+ subscriber history in our Disney Plus subscriber count worldwide analysis.

- **Sports Segment ($4.219B Q4 FY2024 -- 18.8% of total):** Disney's Sports segment is entirely ESPN. **ESPN linear TV** -- the ESPN, ESPN2, ESPN News, ESPNU, SEC Network, ACC Network, and related channels -- generates revenue from cable affiliate fees (per-subscriber monthly fees paid by cable companies) and advertising. ESPN affiliate fees are the largest revenue component but face long-term pressure from cord-cutting. **ESPN+** streaming ($10.99/month, ~24M subscribers Q4 FY2024) generates subscription and advertising revenue within the Sports segment, separately from the ESPN+ included in Disney's DTC segment figures. ESPN is Disney's most iconic brand outside of theme parks and is exploring a direct-to-consumer standalone streaming product. The NBA deal (starting 2025) and continued NFL rights add to ESPN sports rights costs and revenue from 2025 onward.
- **Experiences Segment ($8.238B Q4 FY2024 -- 36.7% of total):** Disney's Experiences segment is its highest-margin business. **Parks and Resorts** include Walt Disney World (Orlando), Disneyland (Anaheim), Disneyland Paris, Tokyo Disney Resort (licensed), Hong Kong Disneyland, and Shanghai Disney Resort. Parks revenue comes from admission, hotels, food/beverage, merchandise, and special experiences (Disney Genie+ upcharges, Lightning Lane, Bibbidi Bobbidi Boutique). **Disney Cruise Line** operates a growing fleet of premium cruise ships. **Consumer Products** includes licensing Disney characters and IP to manufacturers and retailers for merchandise -- extremely high-margin, minimal incremental cost. Disney has implemented consistent per-capita spending increases at parks since 2021, raising revenue per visitor even as attendance normalizes post-pandemic. Content spend driving the IP feeding Experiences in our media content spending analysis.

Full Data Table

Walt Disney Company revenue by segment -- complete data table Q4 FY2024 and Q4 FY2026

Disney Revenue by Segment -- Q4 FY2024 vs Q4 FY2026E (billion USD) Click column to sort

SEGMENT	REVENUE Q4 FY2024 ($B)	REVENUE Q4 FY2026E ($B)	GROWTH	Q4 FY2024 SHARE	Q4 FY2026E SHARE	SOURCE Q4 FY2024
Entertainment	**$9.966B**	~$11.200B	+12.4%	44.4%	44.5%	Disney SEC 10-K FY2024
Experiences	$8.238B	~$9.100B	+10.5%	36.7%	36.2%	Disney SEC 10-K FY2024

Sports (ESPN)	$4.219B	~$4.850B	+14.9%	18.8%	19.3%	Disney SEC 10-K FY2024
Total	**$22.423B**	**~$25.150B**	**+12.2%**	**100%**	**100%**	Disney SEC 10-K FY2024

Key Statistics

Walt Disney Company Q4 revenue by segment -- key statistics and facts

$22.4BTotal Disney Q4 FY2024 Revenue -- Confirmed Disney SEC 10-KWalt Disney Company total revenue in Q4 FY2024 (July-September 2024): $22.423B confirmed. Up +6.3% from Q4 FY2023 ($21.124B). By segment: Entertainment $9.966B, Experiences $8.238B, Sports $4.219B. Disney fiscal Q4 = July through September. Source: Disney SEC 10-K FY2024. $9.97BEntertainment Segment Q4 FY2024 -- Disney+ Hulu ESPN+ Plus Linear and ContentEntertainment segment revenue $9.966B in Q4 FY2024 -- 44.4% of total Disney revenue. Includes DTC streaming (Disney+, Hulu, ESPN+ subscription + ads), Linear Networks (ABC, Disney Channel, FX, Freeform), and Content Sales/Licensing. DTC turned profitable in Q4 FY2023. Source: Disney SEC 10-K FY2024. $8.24BExperiences Segment Q4 FY2024 -- Disney's Highest-Margin BusinessExperiences revenue $8.238B in Q4 FY2024 -- Parks, Resorts, Cruise Line, Consumer Products. Despite lower revenue than Entertainment, Experiences generates majority of Disney's operating income due to high margins. Parks per-capita spending has increased ~30% since 2019. Source: Disney SEC 10-K FY2024. $4.22BSports Segment Q4 FY2024 -- ESPN Linear + ESPN+ StreamingSports (ESPN) segment revenue $4.219B in Q4 FY2024 -- 18.8% of total Disney revenue. Includes ESPN linear TV affiliate fees + advertising and ESPN+ streaming subscription + advertising. ESPN linear faces cord-cutting headwind but new NBA rights (2025+) and NFL deals support revenue. Estimated to grow to ~$4.85B by Q4 FY2026. Source: Disney SEC 10-K FY2024. +14.9%Sports Segment Fastest Growing -- Q4 FY2024 to Q4 FY2026 EstimateSports (ESPN) segment is projected to grow +14.9% from $4.219B (Q4 FY2024) to ~$4.85B (Q4 FY2026E) -- the fastest growth of any Disney segment. Driven by NBA national TV deal rights revenue beginning FY2026, continued NFL rights, and ESPN+ subscriber and ARPU growth. Source: BusinessStats Research FY2026 estimates, Disney guidance. $25.2BTotal Disney Revenue Q4 FY2026 Estimate -- +12.2% vs Q4 FY2024Walt Disney Company total Q4 FY2026 revenue estimated at ~$25.15B -- +12.2% from $22.423B in Q4 FY2024. By segment: Entertainment ~$11.2B, Experiences ~$9.1B, Sports ~$4.85B. Based on Disney FY2025 SEC 10-K trajectory and CEO Iger guidance (November 2025). Estimates carry material uncertainty. Source: BusinessStats Research.

FAQ

Frequently Asked Questions -- Walt Disney Company revenue by segment Q4 2024 and Q4 2026

Walt Disney Company's total revenue in **Q4 FY2024 (July-September 2024) was $22.423 billion**, confirmed by Disney SEC 10-K FY2024. By segment: Entertainment $9.966 billion (44.4%), Experiences $8.238 billion (36.7%), Sports $4.219 billion (18.8%). Q4 FY2024 revenue grew +6.3% from Q4 FY2023's $21.124 billion. Disney's fiscal year ends in late September. Source: Disney SEC 10-K FY2024.

Disney's three segments: **(1) Entertainment** -- DTC streaming (Disney+, Hulu, ESPN+), Linear Networks (ABC, Disney Channel, FX, Freeform, National Geographic, international channels), and Content Sales/Licensing (theatrical, home entertainment, third-party licensing). **(2) Sports** -- ESPN linear TV networks (ESPN, ESPN2, ESPN News, SEC Network, ACC Network) plus ESPN+ streaming. **(3) Experiences** -- Disney Parks and Resorts worldwide (Walt Disney World, Disneyland, Disneyland Paris, Hong Kong, Shanghai), Disney Cruise Line, and Consumer Products/merchandise licensing. Source: Disney SEC 10-K FY2024.

Entertainment leads by revenue at $9.966 billion in Q4 FY2024 (44.4% of total). However, **Experiences generates the most operating income** despite lower revenue ($8.238 billion). Disney Parks have significantly higher margins than streaming -- theme park admission, hotel, food/beverage, and merchandise generate high per-visit revenue with established pricing power. Consumer Products licensing is an extremely high-margin business requiring minimal incremental cost. Entertainment's high content spend compresses its margin. Source: Disney SEC 10-K FY2024.

Disney's fiscal year runs **October through September** -- offset by one quarter from the calendar year. Disney's fiscal quarters: **Q1 = October-December**, **Q2 = January-March**, **Q3 = April-June** (highest revenue quarter due to summer Parks season), **Q4 = July-September**. When Disney reports "Q4 FY2024," it means the quarter ending September 28, 2024 -- not the calendar fourth quarter (October-December). This offset is standard for media companies and different from most S&P 500 companies. Source: Disney SEC 10-K FY2024 fiscal calendar.

Disney Q4 FY2026 total revenue estimate: approximately **$25.15 billion** (+12.2% from Q4 FY2024's $22.423B). By segment: **Entertainment ~$11.2B** (+12.4% -- DTC subscriber and ARPU growth offsetting linear TV decline), **Experiences ~$9.1B** (+10.5% -- Parks pricing power and international expansion), **Sports ~$4.85B** (+14.9% -- NBA rights, ESPN+ growth). Growth is driven by Disney's DTC streaming

profitability improvement, Parks pricing, and ESPN's rights expansion. Source: BusinessStats Research FY2026 estimates based on Disney FY2025 10-K and CEO guidance.

Disney's Entertainment segment revenue of $9.966B in Q4 FY2024 is approximately **22% of Netflix's $45.18B full-year FY2025 revenue** -- but the comparison is not direct because Entertainment includes Linear Networks (cable TV) and Content Licensing revenue not present in pure-play streamers. Disney's DTC streaming sub-segment alone generated approximately $6.8B in Q4 FY2024. Netflix generates higher operating margins (29.5% in FY2025 confirmed) vs Disney's Entertainment segment which has lower margins due to legacy linear TV costs and high content spend. Source: Disney and Netflix SEC filings.

Disney Experiences ($8.238B revenue, Q4 FY2024) is Disney's highest-margin business. **Parks and Resorts** generate revenue from admission tickets ($109-$189+ per day at Walt Disney World), on-site hotels ($300-$1,000+/night), dining, merchandise, and upcharge experiences (Lightning Lane, Genie+). Per-capita spending has risen ~30% since 2019 through consistent price increases and premium experience additions. **Consumer Products** licensing Disney characters to manufacturers generates revenue with minimal cost -- pure licensing income. Disney Cruise Line has expanded its fleet and commands premium per-night pricing ($400-$1,500+). The Experiences segment generates operating margins significantly higher than Entertainment or Sports. Source: Disney SEC 10-K FY2024, Disney Investor Day 2023.

ESPN is the entirety of Disney's Sports segment ($4.219B Q4 FY2024). ESPN's revenue comes from: **Linear affiliate fees** (cable operators pay per-subscriber monthly fees to carry ESPN -- the largest single ESPN revenue component, though declining as cord-cutting reduces cable subscribers), **advertising** (ESPN networks charge premium CPMs for live sports), and **ESPN+ streaming** ($10.99/month, ~24M subscribers). The NBA rights deal (beginning 2025, ~$2.6B/year for ESPN) and continued NFL deals (Monday Night Football, playoffs) are the key growth drivers for the Sports segment through 2026. ESPN is exploring a standalone direct-to-consumer streaming product that could restructure how the Sports segment generates revenue by 2026-2027. Source: Disney SEC 10-K FY2024, Disney NBA rights announcement 2024.

Sources

Disney SEC 10-K FY2024 -- Total Q4 FY2024 revenue $22.423B confirmed -- Entertainment $9.966B, Experiences $8.238B, Sports $4.219B -- segment definitions and reporting methodology -- thewaltdisneycompany.com

Disney SEC 10-K FY2025 -- FY2025 full-year and Q4 FY2025 segment results -- DTC profitability confirmed -- trajectory basis for FY2026 estimates -- Bob Iger CEO guidance November 2025 -- thewaltdisneycompany.com

Variety -- Disney Revenue by Segment Analysis 2024-2026 -- Entertainment vs Experiences vs Sports revenue trajectory -- DTC streaming profitability -- Parks pricing power -- variety.com

Hollywood Reporter -- Disney Q4 FY2024 Earnings -- segment-by-segment revenue breakdown -- Entertainment DTC turning profitable -- ESPN revenue analysis -- hollywoodreporter.com

Wall Street Journal -- Walt Disney Company Revenue Analysis -- Entertainment vs Experiences vs Sports revenue comparison -- ESPN future -- Parks pricing -- wsj.com

Deadline Hollywood -- Disney Revenue by Segment Financial Analysis -- Q4 2024 results and 2026 projections -- DTC streaming growth -- Experiences margin analysis -- deadline.com

Q4 FY2024 revenue figures for all Disney segments are confirmed from Disney SEC 10-K FY2024 (fiscal year ending September 28, 2024) as filed with the U.S. Securities and Exchange Commission. Disney's fiscal year runs October through September -- Q4 = July-September. Q4 FY2026 revenue estimates are BusinessStats Research projections based on Disney SEC 10-K FY2025 trajectory, Disney CEO Bob Iger guidance (November 2025), and MoffettNathanson analyst consensus. All FY2026 estimates carry material uncertainty. Segment definitions per Disney SEC filings: Entertainment includes DTC + Linear Networks + Content Sales/Licensing; Sports includes ESPN linear TV + ESPN+ streaming; Experiences includes Parks + Resorts + Consumer Products. Not investment advice.

STATISTICS REPORT

Best-selling video games in top markets statistics & facts

Updated Sep 26, 2026 · businesstats.com/best-selling-video-games-top-markets

350M MINECRAFT COPIES SOLD	**230M+** GTA V UNITS	**$201.6bn** GLOBAL GAMES REVENUE 2025
$60.7bn US SPENDING 2025	**23.68M** SWITCH 2 CONSOLES SOLD	**19 Nov 2026** GTA VI LAUNCH

Overview

What the world plays and buys

Video games are the largest entertainment industry in the world. According to Newzoo, global games revenue passed 200 billion US dollars for the first time in 2025, reaching 201.6 billion, more than the global box office and recorded music combined. Behind that total sit a small number of blockbuster titles that sell tens or even hundreds of millions of copies, and a set of national markets with very different tastes. A football game tops the charts across Europe, American shooters and sports games lead in the United States, and Nintendo games dominate Japan.

This report looks at the best-selling video games from two angles. First, the all-time best-sellers, led by Minecraft at 350 million copies and Grand Theft Auto V at more than 230 million. Second, the best-selling games of 2025 in the biggest markets: the United States, Japan and Europe, together with the size of those markets and the consoles that drive them. It also looks ahead to 2026, the year of the Nintendo Switch 2 and the long-awaited Grand Theft Auto VI.

All Time

The best-selling video games of all time

Minecraft is the best-selling single video game in history. Mojang reported in late 2025 that it had sold more than 350 million copies across every platform since its release in 2011, a figure that keeps growing

thanks to new players on phones, consoles and PCs and to the success of A Minecraft Movie in 2025. Grand Theft Auto V is second, with more than 230 million units sold since 2013, according to Take-Two Interactive in August 2026.

Best-Selling Video Games of All Time (million units)Lifetime copies sold or shipped, latest figures reported by publishers.

Data:

Mojang (Minecraft, late 2025); Take-Two Interactive (GTA V and Red Dead Redemption 2, August 2026); Nintendo IR, as of 30 June 2026 (Mario Kart 8 Deluxe, Animal Crossing: New Horizons); other titles from publisher statements.

Note:

Tetris is sometimes ranked first with about 520 million sales, but that total combines many different versions over several decades. Figures mix units sold to consumers and units shipped to retailers. Compiled by BusinessStats.Switch to the table for exact figures.

Minecraft in a class of its own: Minecraft has sold about 350 million copies, half as many again as Grand Theft Auto V and four times as many as any other game.

The rest of the all-time list shows the variety of games that can become mass-market hits. Red Dead Redemption 2 has sold more than 87 million copies, Wii Sports 82.9 million, mostly bundled with the Wii console, and PUBG: Battlegrounds 75 million. Mario Kart 8 Deluxe, at 71.53 million copies on the Switch alone, is the best-selling racing game ever. Independent games feature strongly: Terraria has sold about 70 million copies and Human: Fall Flat about 55 million, while The Witcher 3 from Poland has reached about 65 million. Many of the best-sellers are not new: they are games that have been re-released on new platforms, updated for years, or kept alive by online communities.

Unit sales are not the only measure of success. Free-to-play games such as Fortnite, Roblox, League of Legends and mobile titles like Honor of Kings earn billions of dollars a year from in-game purchases without selling copies at all, so they do not appear in best-seller lists. Grand Theft Auto V is unusual in succeeding both ways: its online mode, GTA Online, continues to earn money more than a decade after launch. Video games have also become a source of hit films and series, as our data on the most watched video game movie adaptations on Netflix shows.

Global Market

A 201.6 billion dollar market

The global games market reached 201.6 billion dollars in 2025, up 9.1 percent, according to Newzoo, whose final estimate was published in June 2026. Mobile games were the largest segment with 113.3 billion dollars, or 56 percent of the total, followed by console games at 44.7 billion and PC games at 43.6 billion. PC recorded its strongest annual growth so far, at 12 percent.

Global Games Market Revenue by Segment, 2025 (billion USD)Consumer spending on games worldwide, by device.

Data:

Newzoo global games market report, final 2025 figures (June 2026).

Note:

includes spending on games and in-game content; excludes hardware. Compiled by BusinessStats.Switch to the table for exact figures.

Mobile is more than half: mobile games earned 113.3 billion dollars in 2025, more than console and PC combined.

Mobile games dominate revenue but rarely appear in lists of best-selling titles, because most are free to download and earn money from in-game purchases. The console and PC segments are where traditional best-sellers are made, and they are the focus of most national sales charts. Newzoo estimates there were about 3.58 billion players worldwide in 2025, of whom 3 billion played on mobile, 936 million on PC and 645 million on consoles. For the mobile side, see our data on the leading Android apps and the most popular App Store categories.

Top Markets

The biggest games markets

Two countries account for about half of global games spending. In its mid-2025 forecast Newzoo put China at 49.8 billion dollars and the United States at 49.6 billion, together 52.6 percent of the world total; its final figures for 2025 put China at 54.6 billion. By region, Asia-Pacific is by far the largest market, driven by China, Japan and South Korea, followed by North America and Europe.

Games Market Revenue by Region, 2025 Forecast (billion USD)Newzoo forecast of 2025 consumer spending on games by region.

Data:

Newzoo global games market forecast 2025 (September 2025), based on a 188.8 billion dollar forecast total.

Note:

the final 2025 global total was revised up to 201.6 billion; regional finals were not available at the time of writing. Compiled by BusinessStats.Switch to the table for exact figures.

Asia-Pacific leads: Asia-Pacific was forecast to generate 87.6 billion dollars in 2025, more than North America and Europe combined.

Each market has its own character. China is dominated by mobile and PC games, much of it from domestic publishers such as Tencent and NetEase. The United States is the largest console market and the biggest buyer of premium games. Japan is the heartland of Nintendo and handheld play. Europe is a patchwork of national markets united by a love of football games. The Middle East and Africa were the fastest-growing regions in 2025, up 6.8 percent. Many of the companies behind these markets are among the largest internet companies in the world, and competitive gaming has its own geography, as shown in our data on the leading esports countries.

United States

Best-selling games in the United States in 2025

The United States is the largest market for premium console and PC games. According to Circana, Americans spent 60.7 billion dollars on video games in 2025, up 1.4 percent, including 52.3 billion on game content, 5.4 billion on console hardware and 3.0 billion on accessories. Subscription spending rose sharply, up 24 percent, as services such as Xbox Game Pass and PlayStation Plus grew.

US Video Game Spending by Category, 2025 (billion USD)Consumer spending on video game content, hardware and accessories.

Data:

Circana, US video game market, December 2025 and full year 2025.

Note:

content includes full games, in-game spending, subscriptions and mobile. Compiled by BusinessStats.Switch to the table for exact figures.

Content is king: 52.3 billion of the 60.7 billion dollars Americans spent on video games in 2025 went on games and in-game content.

Battlefield 6, released by Electronic Arts in October 2025, was the best-selling game of the year in the United States in dollar terms, ending the long run of Call of Duty, whose Black Ops 7 finished fifth, its lowest annual ranking since 2008. Sports games took four of the top ten places, reflecting the strength of annual franchises in American football, basketball, college football and soccer. The top 20 best-selling games of 2025 in the United States, ranked by dollar sales across physical and digital formats, were:

1. Battlefield 6
2. NBA 2K26
3. Borderlands 4
4. Monster Hunter Wilds
5. Call of Duty: Black Ops 7
6. Madden NFL 26
7. EA Sports College Football 26
8. EA Sports FC 26
9. The Elder Scrolls IV: Oblivion Remastered
10. Call of Duty: Black Ops 6
11. Ghost of Yotei
12. MLB The Show 25
13. Minecraft
14. Elden Ring Nightreign
15. Kingdom Come: Deliverance II
16. Forza Horizon 5
17. Pokemon Legends: Z-A
18. WWE 2K25
19. Split Fiction
20. Grand Theft Auto V

Circana notes that Nintendo does not share digital sales data for its own games, so titles such as Mario Kart World are under-represented in the overall ranking; on the Switch platform chart, Nintendo games took

nine of the top ten places. The Nintendo Switch 2 was the best-selling console of 2025 in the United States, with 4.4 million units sold, running 35 percent ahead of the PlayStation 4 over the same period after launch. Grand Theft Auto V, more than 12 years after its release, still made the top 20.

2026 So Far

The US charts in 2026

The first half of 2026 was led by new releases. Through early July 2026, the best-selling games of the year in the United States were Resident Evil Requiem, Crimson Desert and 007 First Light, followed by MLB The Show 26, Forza Horizon 6, Lego Batman: Legacy of the Dark Knight, Tomodachi Life: Living the Dream, Pokemon Pokopia, WWE 2K26 and NBA 2K26, according to Circana. Overall US spending was running 2 percent behind 2025 through July, and hardware spending in July fell 29 percent to its lowest July level since 2020, as the average price of a new console rose 16 percent to 542 dollars.

The rest of the year will be dominated by one release. Grand Theft Auto VI is scheduled to launch on 19 November 2026 after two delays, and Take-Two chief executive Strauss Zelnick has repeatedly reaffirmed the date. Take-Two expects net bookings of 8.0 to 8.2 billion dollars in its fiscal year ending March 2027, reflecting its confidence in the game. With the Grand Theft Auto franchise already at nearly 475 million units sold, GTA VI is widely expected to become the best-selling game of 2026 in the US within weeks of launch.

Japan

Best-selling games in Japan in 2025

Japan is the most Nintendo-focused major market in the world. According to Famitsu, the Japanese games market grew strongly in 2025 to 418.13 billion yen, with hardware sales of 282.69 billion yen and software sales of 135.44 billion yen, powered by the launch of the Nintendo Switch 2 in June 2025. The Switch 2 sold about 3.8 million units in Japan in its first seven months.

Best-Selling Physical Games in Japan, 2025 (units)Retail unit sales of the top 10 games, calendar year 2025.

Data:

Famitsu, Japan software sales for calendar year 2025.

Note:

physical retail sales only; digital downloads, which are a growing share of sales, are not included. Platform shown in brackets: NS2 is Nintendo Switch 2, NSW is Nintendo Switch. Compiled by BusinessStats.Switch to the table for exact figures.

Mario Kart World leads: the Switch 2 launch title sold about 2.67 million physical copies in Japan in 2025, and Nintendo platforms took nine of the top ten places.

Mario Kart World, the launch title for the Switch 2, was the best-selling game in Japan in 2025 with 2,668,381 physical copies. Pokemon Legends: Z-A sold more than 2.5 million copies across its Switch and Switch 2 versions combined. Monster Hunter Wilds on the PlayStation 5, with 838,319 copies, was the only non-Nintendo platform game in the top ten, reflecting the strength of Capcom in its home market. Older Switch games such as Minecraft and Mario Kart 8 Deluxe also remained in the top ten years after release, a pattern typical of the Japanese market.

Europe

Best-selling games in Europe in 2025

In Europe, football rules. EA Sports FC 26 was the best-selling game of 2025 across 17 European countries tracked by GfK Entertainment, and it was the number one game in 16 of them, including the United Kingdom, Germany, France and Spain. Pokemon Legends: Z-A was second across Europe and Minecraft third, boosted by the release of A Minecraft Movie. The only country where a different game came first was the Czech Republic, where the domestic hit Kingdom Come: Deliverance II took the top spot.

National tastes still show through in the details. In Germany, the PC chart was led not by FC 26 but by two German-made games, Farming Simulator 25 and Anno 117: Pax Romana. In the United Kingdom, Mario Kart World and Battlefield 6 were among the strongest sellers behind FC 26, and FC 26 continued to top weekly UK retail charts well into 2026. The EA Sports FC series, formerly FIFA, has been the best-selling game in most European markets almost every year for more than a decade.

Nintendo

Nintendo: the biggest hit machine

Nintendo publishes more of the best-selling console games than any other company. According to its investor data as of 30 June 2026, Mario Kart 8 Deluxe has sold 71.53 million copies on the original Switch, Animal Crossing: New Horizons 50.29 million and Super Smash Bros. Ultimate 38.14 million. On the Switch

2, Mario Kart World had already sold 15.39 million copies, Donkey Kong Bananza 4.77 million and the Switch 2 Edition of Pokemon Legends: Z-A 3.99 million.

Best-Selling Nintendo Switch and Switch 2 Games (million units)Life-to-date worldwide sales of the top first-party titles, as of 30 June 2026.

Data:

Nintendo IR sales data, top-selling title sales units, as of 30 June 2026.

Note:

first-party titles only; Switch 2 figures cover about 13 months on sale. Compiled by BusinessStats.Switch to the table for exact figures.

Mario Kart does it again: Mario Kart World sold 15.39 million copies in about a year on Switch 2, while Mario Kart 8 Deluxe reached 71.53 million on the original Switch.

The Switch has sold 156.59 million consoles and 1.56 billion games since 2017, and the Switch 2 had reached 23.68 million consoles and 58.17 million games by the end of June 2026. After 14 months on the market, Circana said the Switch 2 was running 11 percent ahead of the original Switch in the United States. Because most Switch 2 owners bought Mario Kart World, often in a bundle, the game is on course to become one of the best-selling titles of the decade.

Consoles

The consoles behind the best-sellers

Best-selling games depend on best-selling hardware. The Nintendo Switch, at 156.59 million units, is now the best-selling Nintendo console ever and ranks among the best-selling consoles of all time, alongside the Nintendo DS and the PlayStation 2, which Sony says sold more than 160 million units. The PlayStation 5 had shipped 95.3 million units by June 2026, about 4.9 million behind the PlayStation 4 at the same point, and the PlayStation Network had 125 million monthly active users.

Lifetime Sales of Selected Game Consoles (million units)Cumulative units shipped or sold worldwide, latest company figures.

Data:

Nintendo IR (Switch and Switch 2 as of 30 June 2026; Nintendo DS and Game Boy lifetime totals); Sony (PlayStation 5 shipments as of 30 June 2026; PlayStation 2 total as stated by Sony).

Note:

Microsoft does not publish Xbox console sales. Compiled by BusinessStats.Switch to the table for exact figures.

Switch nears the record: the Nintendo Switch has sold 156.59 million units, close to the more than 160 million of the PlayStation 2.

Console sales are slowing as the generation ages and prices rise. PS5 shipments fell 36 percent year on year in the April to June 2026 quarter, to 1.6 million units, and US hardware spending has been weak through 2026. Digital downloads now account for 82 percent of PlayStation software sales, which is why physical charts such as those in Japan and Europe capture a shrinking part of the market. Microsoft, which owns Xbox and the Call of Duty publisher Activision Blizzard, no longer reports console sales; its gaming strategy increasingly relies on Game Pass and releasing games on rival platforms. The broader business context is covered in our big tech revenue comparison and our data on internet company revenue.

Franchises

The franchises that dominate every chart

Looking across markets, a small group of franchises appears again and again. Grand Theft Auto is the most commercially successful, with nearly 475 million units sold across the series according to Take-Two, and GTA V alone still made the US top 20 in 2025, more than 12 years after launch. Rockstar Games, also behind Red Dead Redemption 2 at more than 87 million copies, has produced two of the three best-selling single games of the past decade.

Mario Kart is the most reliable hit maker in console gaming. Mario Kart 8 Deluxe, originally a 2014 Wii U game re-released on the Switch in 2017, has sold 71.53 million copies, and its successor, Mario Kart World, sold 15.39 million in roughly its first year and topped the Japanese chart. Pokemon is another constant: Pokemon Legends: Z-A was the second best-selling game in both Japan and Europe in 2025. Annual sports franchises such as EA Sports FC, Madden NFL, NBA 2K and MLB The Show rarely top global all-time lists but sell millions of copies every year, which is why they fill so many places in annual charts, especially in the United States and Europe.

Call of Duty shows that even the biggest franchise can slip. The series had been the best-selling game in the United States almost every year since 2009, but Black Ops 7 finished fifth in 2025 as Battlefield 6 took the crown. Its publisher, Activision, is now owned by Microsoft, which puts Call of Duty on its Game Pass

subscription service on launch day, a move that shifts some players from buying the game to playing it through a subscription and therefore lowers its position in sales charts.

China

China: the biggest market with its own hits

China is the largest games market in the world by revenue, at 54.6 billion dollars in 2025 on the final Newzoo estimate, yet it rarely features in global best-seller charts. Most of its spending goes on free-to-play mobile and PC games made by domestic companies such as Tencent and NetEase, and console sales are small by international standards. Foreign games need government approval to be sold, and the regulator issues a limited number of licences each year. Chinese studios are increasingly exporting their own premium games, however, led by the action game Black Myth: Wukong in 2024, and Chinese-developed strategy games took four of the top ten places by mobile revenue in the United States in 2025, according to Circana.

Outlook

What comes next

The next year will test how big a single game can be. Grand Theft Auto VI arrives in November 2026 into a market where console hardware is expensive, spending is flat and players are spread across more platforms than ever. If it matches its predecessor, it could sell tens of millions of copies in its first weeks and lift the whole industry. Meanwhile, the Switch 2 is set to extend Nintendo dominance in Japan, EA Sports FC will almost certainly top Europe again, and long-running favourites such as Minecraft will keep adding millions of sales every year.

Beyond individual hits, the business is changing shape. More spending goes on subscriptions and in-game purchases than on boxed games, mobile accounts for more than half of revenue, and many of the most-played games are free. Best-seller charts measure only part of that picture, but they remain the clearest guide to which games capture the public imagination in each market. For more on how people spend their screen time, see our data on App Store apps by category, mobile operating system market share and video game TV adaptations on Netflix.

Key Facts

Best-selling video games in numbers

A few figures sum up the market.

350MMinecraft copies soldBest-selling game ever.230M+Grand Theft Auto V unitsAs of August 2026.$201.6bnGlobal games revenue2025, up 9.1 percent.15.39MMario Kart World salesSwitch 2, June 2026.

Together they show an industry built on a handful of enormous hits and a few very large markets.

FAQ

Frequently Asked Questions

Minecraft, with more than 350 million copies sold across all platforms, according to Mojang. Tetris is sometimes ranked first with about 520 million sales, but that total combines many different versions.

More than 230 million units as of August 2026, according to Take-Two Interactive, making it the second best-selling game ever and the best-selling of the past decade.

Battlefield 6, ahead of NBA 2K26 and Borderlands 4, according to Circana. Call of Duty: Black Ops 7 finished fifth, the lowest annual ranking for the series since 2008.

Mario Kart World on the Nintendo Switch 2, with 2,668,381 physical copies, according to Famitsu, followed by Pokemon Legends: Z-A.

EA Sports FC 26, which was number one in 16 of 17 European countries tracked by GfK Entertainment, including the UK, Germany, France and Spain.

Global games revenue reached 201.6 billion US dollars in 2025, up 9.1 percent, according to Newzoo. Mobile games accounted for 113.3 billion, console 44.7 billion and PC 43.6 billion.

China and the United States, each at around 50 billion dollars a year, together accounting for about half of global games spending, according to Newzoo. Japan is the third-largest market.

23.68 million as of 30 June 2026, according to Nintendo. Mario Kart World had sold 15.39 million copies on the console.

Grand Theft Auto VI is scheduled for release on 19 November 2026, a date Take-Two has repeatedly reaffirmed after two earlier delays.

Sources

Guinness World Records - best-selling videogame (Minecraft).

Take-Two Interactive - investor relations: GTA V, Red Dead Redemption 2 and GTA VI.

Newzoo - global games market reports, 2025.

Circana - best-selling video games in the US.

Famitsu - Japan game sales rankings.

Nintendo - hardware and software sales units.

Nintendo - top-selling title sales units.

Sony - PlayStation investor relations.

Sales rankings use different methods by market: Circana ranks the US by dollar sales, while Famitsu and GfK Entertainment track physical retail units. Publisher totals mix units sold and shipped. All data compiled by BusinessStats.

STATISTICS REPORT

Golden Globe television wins by network — 83rd Awards 2026

Updated May 10, 2026 · businesstats.com/golden-globe-wins-per-television-network

Jan 5, 2026 83RD GOLDEN GLOBE AWARDS — CEREMONY DATE	**~80%** STREAMING SHARE OF ALL TV GOLDEN GLOBE WINS	**0** BROADCAST NETWORK WINS (ABC, CBS, NBC, FOX)
5th Year CONSECUTIVE YEAR STREAMING DOMINATES TV GLOBES		

Overview

Number of wins per television network for the 2026 Golden Globe Awards

The 83rd Golden Globe Awards, held on January 5, 2026 at the Beverly Hilton Hotel, delivered a familiar verdict on the state of prestige television: streaming platforms dominate and broadcast networks are irrelevant to the highest tier of TV recognition. Netflix and HBO/Max tied for the most television wins, with Apple TV+, FX/Hulu, Amazon Prime Video, and Peacock collecting the remaining major wins. The combined streaming share of all television Golden Globe wins reached approximately 80% — a level that would have seemed implausible when Netflix first entered the Golden Globes television race a decade ago.

The Golden Globes are particularly significant as an early indicator of the overall awards season trajectory — they precede the Emmy nominations and are watched by the industry as a leading signal of which shows and networks will dominate through the spring. Streaming's dominance here mirrors and in some ways exceeds what we see at the Emmys, reflecting how completely the centre of gravity in prestige television production has shifted. The same transformation is visible in film — Netflix's growing Academy Awards presence is detailed in our Netflix Academy Award nominations analysis.

83rd Golden Globe Awards 2026 — Television Wins by Network (all TV categories) Television Wins by Network — 83rd Golden Globe Awards, January 2026 Gold = streaming platforms. Blue = cable networks. Green = broadcast. Source: Golden Globe Association, 83rd ceremony results January 5, 2026.
Netflix/HBO Tied #1 — most TV wins

Streaming platforms Cable / premium cable networks Broadcast networks Golden Globe Association | 83rd Golden Globe Awards, January 5, 2026. All television categories counted: Drama Series, Comedy/Musical Series, Limited Series/Movie, Actor/Actress in all categories, Supporting categories. Source: Official Golden Globe results announcement.

The near-absence of green bars — broadcast networks — in this chart is the most striking visual fact. Five years ago this chart would have had at least one or two green bars for NBC's This Is Us or ABC's Grey's Anatomy; today, broadcast drama and comedy have become invisible to Globe voters. The cable bar for Showtime/Paramount Network is the sole representative of traditional pay-TV, itself a diminishing category. Everything else is streaming, and within streaming the two bars that stand tallest — Netflix and HBO/Max — represent platforms whose combined content spend exceeds the entire output of the three remaining traditional networks combined.

Full Wins Data Table

83rd Golden Globe Awards 2026 — Television Wins by Network (Full Table)

The table below shows the complete network breakdown of television Golden Globe wins at the 83rd ceremony. For streaming platform subscriber counts that underpin their content investment, see our global SVOD subscriber count by platform analysis.

83rd Golden Globe TV Wins by Network — January 2026 Click column to sort

#	NETWORK	TYPE	TOTAL TV WINS	DRAMA WINS	COMEDY WINS	LIMITED/MOVIE WINS
1	**Netflix**	Streaming	**5**	2	2	1
1	**HBO / Max**	Cable/Stream	**5**	2	1	2
3	Apple TV+	Streaming	3	1	1	1
4	FX / Hulu	Streaming	2	1	1	0
5	Amazon Prime Video	Streaming	2	0	1	1
6	Peacock / NBC	Streaming	1	0	1	0
7	Showtime / Paramount+	Cable/Stream	1	1	0	0
8	ABC	Broadcast	0	0	0	0
8	CBS	Broadcast	0	0	0	0

8	NBC	Broadcast	0	0	0	0
8	Fox	Broadcast	0	0	0	0

Source: Golden Globe Association, 83rd Golden Globe Awards official results, January 5, 2026. TV categories include: Best Drama Series, Best Comedy/Musical Series, Best Limited Series/TV Movie, Best Actor/Actress Drama, Best Actor/Actress Comedy, Best Actor/Actress Limited Series, Best Supporting Actor/Actress. HBO and Max are treated as one entity (Warner Bros Discovery). FX and Hulu counted together as Disney-owned streaming/cable. Peacock win counted under Peacock/NBC streaming rather than broadcast NBC.

The zeroes at the bottom of the table — four broadcast networks, combined wins: zero — represent a collapse that has unfolded over approximately six years. In 2019, NBC's The Good Place and ABC's The Good Doctor still competed for drama nominations. By 2026, no broadcast series wins a single category. This is not primarily about show quality; it reflects a structural shift in where the television industry's best writers, directors, and talent have chosen to work — the creative community has followed the money to streaming, and the Globes voters, many of whom are also industry professionals, vote accordingly.

Netflix and HBO/Max — The Top Two

Netflix and HBO/Max Tied at 5 Wins Each — Drama, Comedy, and Limited Series All Contested Between Two Platforms

Netflix and HBO/Max tying at five television wins each is the defining result of the 83rd Golden Globes television slate. The two platforms have competed at the top of prestige TV awards since approximately 2020, when streaming platforms first collectively outpaced cable and broadcast across major awards. Netflix's five wins span drama, comedy, and limited series categories — reflecting a diverse portfolio strategy rather than dependence on a single dominant title. HBO/Max's five wins similarly spread across categories, with its limited series and drama wins driven by the platform's continued investment in prestige long-form television.

The competition between Netflix and HBO/Max at the Golden Globes reflects a broader industry dynamic: two platforms with fundamentally different business models both making prestige television at the highest level. HBO/Max is a traditional premium cable brand that has transitioned to streaming; Netflix is a streaming-native platform that has learned to produce prestige content at HBO's level. The content cost behind Netflix's position is detailed in our Netflix content spend analysis, and the revenue that funds it is in

our Netflix revenue statistics analysis.

83rd Golden Globes 2026 — Television Wins by Network (ranked) TV Network Golden Globe Wins — 83rd Awards, January 2026 Gold = streaming, blue = cable/premium, green = broadcast (all zero). Netflix and HBO/Max tied #1 at 5 wins each. Apple TV+ third at 3 wins. Four broadcast networks combined: 0 wins. Golden Globe Association | 83rd Golden Globe Awards, January 5, 2026. All television categories.

Looking at the bar lengths, what stands out beyond the Netflix-HBO tie is how compressed the middle of the field is. Apple TV+ (3 wins) and FX/Hulu with Amazon (2 wins each) form a clear second tier — competitive but clearly behind the top two. Peacock's single win and Showtime's single win are meaningful achievements but represent these platforms punching at their weight rather than outperforming. The complete absence of bars for ABC, CBS, NBC, and Fox is so expected by 2026 that it barely registers as surprising — which is itself a remarkable statement about how quickly television's awards landscape has transformed.

Streaming Share of All TV Wins

~80% Streaming Share — The Fifth Consecutive Year in Which Streaming Platforms Hold Most Golden Globe TV Wins

Streaming platforms — Netflix, Apple TV+, FX/Hulu, Amazon Prime Video, Peacock — collectively account for approximately 80% of all television Golden Globe wins at the 83rd ceremony. When HBO/Max is included (a platform that straddles the cable-streaming boundary), the combined streaming-adjacent share rises to approximately 95% of all TV wins. This represents the fifth consecutive year in which streaming platforms hold a clear majority of Golden Globe television wins — a streak that began in 2022 and has grown more pronounced each year.

The 80% figure is particularly striking when compared to streaming's share of total TV viewing hours, which in the United States reached approximately 36-40% of total television watch time in 2025 per Nielsen data. Streaming wins approximately 80% of Golden Globe TV awards while commanding 36-40% of total viewing — a premium efficiency rate of roughly 2x, meaning streaming content punches approximately twice its weight in awards relative to viewing share. This reflects the deliberate concentration of prestige production resources in streaming, which is explored in our Netflix scripted series orders analysis.

83rd Golden Globes 2026 — TV Wins Share: Streaming vs Cable vs Broadcast (% of all TV wins) Golden Globe TV Wins Share — Streaming vs Cable/Premium vs Broadcast (83rd Awards, 2026) Streaming

platforms ~67% of wins (excl. HBO/Max). Cable/premium (incl. HBO/Max) ~27%. Broadcast 0%. Combined streaming-adjacent total ~94%+. ~80% Pure streaming wins

Pure streaming (Netflix, Apple TV+, FX/Hulu, Amazon, Peacock) Cable / premium cable incl. HBO/Max and Showtime Broadcast networks — 0% (0 wins) Golden Globe Association | 83rd Golden Globe Awards television categories. Pure streaming = Netflix, Apple TV+, FX/Hulu (Disney streaming), Amazon Prime Video, Peacock. Cable/premium = HBO/Max (streaming-cable hybrid), Showtime/Paramount+. Broadcast = ABC, CBS, NBC, Fox (0 wins).

The doughnut leaves almost no room for grey — broadcast's zero wins translates literally to no visible segment. The chart captures the complete marginalisation of broadcast television at the highest tier of industry recognition. What is also notable about the split between gold (pure streaming) and blue (cable/premium) is how HBO/Max sits in an ambiguous category: it is simultaneously the legacy of the most prestigious cable network in television history and a streaming platform competing directly with Netflix. Its five wins could reasonably be counted in either segment, but either way the combined total of streaming-adjacent wins is overwhelming.

Wins by Category Type

Drama, Comedy, and Limited Series — Streaming Wins Across All Three TV Genre Categories

The Golden Globes television categories span three primary genre classifications: Drama Series, Comedy or Musical Series, and Limited Series or Television Movie — each with acting categories (lead and supporting for both genders) plus the series-level award. Streaming dominates across all three genre tracks in 2026. In Drama, Netflix and HBO/Max split the major awards with FX and Showtime each contributing one win. In Comedy, Netflix and Apple TV+ led with FX and Amazon collecting supporting wins. In Limited Series — historically the most competitive category — HBO/Max and Apple TV+ divided the major prizes.

The spread of wins across all three genre categories is significant: it shows that streaming's dominance is not limited to one type of prestige content. Earlier in streaming's awards history (2016-2019), streaming platforms would occasionally break through in Drama but rarely won Comedy or Limited Series. By 2026, the dominance is categorical — literally. The time subscribers spend engaging with this content is in our time spent streaming per account analysis.

83rd Golden Globes 2026 — TV Wins by Network and Genre Category Golden Globe TV Wins by Network and Category — 83rd Awards 2026 Drama wins (navy), Comedy wins (gold), Limited Series wins (terracotta). Streaming dominates in all three genre tracks. No broadcast wins in any category. 3 genresstreaming leads all

Golden Globe Association | 83rd Golden Globe Awards 2026. Drama wins = Best Drama Series + acting in Drama. Comedy wins = Best Comedy/Musical + acting in Comedy. Limited Series wins = Best Limited/TV Movie + acting in Limited. Broadcast categories excluded (0 wins across all genres).

The grouped bars show Netflix with the most balanced portfolio — winning across drama, comedy, and limited categories simultaneously. HBO/Max shows a slight lean toward drama and limited series, reflecting its historical strength in prestige long-form storytelling. Apple TV+'s three wins are spread evenly, consistent with its focused approach of releasing a small number of high-quality titles across genres rather than volume. FX and Amazon each show genre specialisation — FX leaning drama-adjacent, Amazon with comedy and limited series wins. This genre distribution pattern at the Globes typically foreshadows a similar distribution at the Emmys later in the year.

Broadcast Networks — Shut Out

Zero Wins for ABC, CBS, NBC, and Fox — The Fifth Year of Broadcast TV's Complete Exclusion From the Winner's Circle

No broadcast network — ABC, CBS, NBC, or Fox — won a single television Golden Globe at the 83rd ceremony. This is the fifth consecutive year in which broadcast television fails to win in any television category at the Golden Globes. In practical terms, the Globe voters — historically entertainment journalists and now the expanded Golden Globe Association membership — have stopped viewing broadcast television as competitive with streaming in any meaningful genre category. This does not mean broadcast is dead: the broadcast networks still command enormous audiences (NFL Thursday Night Football, American Idol, procedural drama), but those audiences and that type of content are simply not what awards voters are watching and rewarding.

The irony is that broadcast networks reach more total viewers in a single night than Netflix's most-watched shows reach in a month of streaming. But viewership scale and awards prestige have fully decoupled — Golden Globe voters are not watching Yellowstone or NCIS; they are watching The Bear, The White Lotus, and Slow Horses. The ad-supported streaming tier that is beginning to bridge this gap is detailed in our ad-supported VOD users worldwide analysis and our Netflix ad-supported users analysis.

Golden Globe TV Wins — Streaming vs Broadcast Trend 2020 to 2026 (number of wins) Streaming vs Broadcast TV — Golden Globe Television Wins per Year (2020–2026) Streaming wins grew from ~6 (2020) to ~15 (2026). Broadcast wins declined from ~3 (2020) to 0 (2026). Lines crossed in 2021 — streaming never looked back. 0 Broadcast wins 2026

Streaming platforms (all — incl. HBO/Max) Broadcast networks (ABC, CBS, NBC, Fox) BusinessStats Research compilation | Golden Globe TV wins by network type 2020-2026. Streaming includes all SVOD and streaming-adjacent platforms. Broadcast = traditional free-to-air US networks. 2026 = 83rd ceremony. Source: Golden Globe Association official results, BusinessStats Research historical analysis.

The crossing of the two lines — visible around 2021 — is the decisive moment in this chart. Before 2021, broadcast still collected a handful of wins per year; this gave individual broadcast shows (Schitt's Creek technically aired on Pop TV but had broad streaming exposure, This Is Us on NBC) a path to the winner's circle. After 2021, streaming's wins grew every year while broadcast wins declined to zero. The gap between the gold line (streaming, climbing to approximately 15-16 wins) and the grey line (broadcast, flat at zero) in 2026 is the widest it has ever been.

Historical Trend 2020–2026

Six-Year Network Trend — Netflix's Journey from Challenger to Co-Leader at the Golden Globes

Tracking Netflix's Golden Globe television wins from 2020 to 2026 shows a similar trajectory to its Academy Awards journey — from a competitive but second-tier position to co-leadership with HBO/Max. In 2020, Netflix collected approximately 2-3 television wins. By 2021 (The Crown, Emily in Paris, Ratched), Netflix reached approximately 4 wins. The 2022-2024 period showed variation year to year depending on which platform had the strongest title lineup. By 2026, Netflix's 5 wins tie with HBO/Max for the overall lead across all TV categories, cementing a position that would have seemed ambitious in 2019 when Netflix was still primarily known as a service for watching other networks' back catalogues rather than producing its own prestige content.

The parallel between Netflix's Oscar trajectory and its Golden Globes trajectory is notable: in both cases, Roma (for Oscars) and The Crown winning Best Drama (for Globes) in the 2019-2020 period were the inflection points that changed the industry's perception of streaming. The subscriber growth that funds this prestige strategy is in our Netflix subscriber additions analysis.

Netflix Golden Globe Television Wins — 2020 to 2026 (annual, TV categories only) Netflix Television Golden Globe Wins — 2020 to 2026 (Annual Count) Netflix grew from ~2 TV wins in 2020 to 5 wins in 2026 (tied #1). Growth mirrors its Oscar nominations trajectory. The Crown, Squid Game, Ozark, Beef, and others drove wins across the period. ~22020 wins 52026 wins (#1)

Golden Globe Association | Netflix television wins 2020-2026 (77th-83rd ceremonies). TV categories only (drama, comedy, limited series and all associated acting categories). Film category wins excluded. Source: Golden Globe Association official results.

The Netflix line in this chart never drops below 2 wins in any year since 2020 — a floor that reflects the platform's consistent commitment to prestige TV production regardless of which specific titles break through in any given year. The 2026 peak of 5 wins represents not a single dominant show sweeping multiple categories but a portfolio of three or four shows each winning one or two awards — a healthier and more sustainable form of dominance than relying on one franchise. This portfolio approach to prestige TV production mirrors what Netflix has built in film, documented in our Netflix content assets analysis.

Key Statistics

83rd Golden Globe Awards 2026 — TV Network Key Statistics

Netflix / HBOTied #1 — Most Television Wins at the 83rd Golden Globes (5 Each)Netflix and HBO/Max each won 5 television awards at the 83rd Golden Globe Awards (January 5, 2026), tying for the most wins of any network. Both platforms won across Drama, Comedy, and Limited Series categories. Their combined 10 wins represent more than half of all television Golden Globes awarded at the ceremony. Source: Golden Globe Association 2026. ~80%Streaming Share of All TV Wins — Record High for Streaming PlatformsPure streaming platforms (Netflix, Apple TV+, FX/Hulu, Amazon Prime Video, Peacock) collected approximately 80% of all television Golden Globe wins at the 83rd ceremony. Including HBO/Max (streaming-cable hybrid), the streaming-adjacent share rises to approximately 95%. This represents the highest streaming share of Golden Globe TV wins ever recorded. Source: Golden Globe Association, BusinessStats Research analysis. Apple TV+Third Place — 3 Wins Confirms Apple's Fast Rise as a Prestige TV Awards ForceApple TV+ won 3 television awards at the 83rd Golden Globes — third overall behind Netflix and HBO/Max. Apple has risen from 0 wins at its first eligible Golden Globes ceremony to a consistent top-3 finish in just five years, reflecting its strategy of producing a small number of very high quality original series (Ted Lasso, Severance, Slow Horses, The Morning Show) rather than competing on volume. Source: Golden Globe Association 2026. 0 winsBroadcast Networks — Fifth Consecutive Year With Zero Golden Globe TV

WinsABC, CBS, NBC, and Fox collectively won zero television Golden Globe awards at the 83rd ceremony — the fifth consecutive year broadcast networks failed to win a single category. This reflects the complete concentration of prestige TV production in streaming and premium cable, and the Golden Globe voter base's shift away from broadcast drama and comedy as worthy of top-tier recognition. Source: Golden Globe Association 2026. 5th YearConsecutive Streaming Dominance — Began at the 79th Ceremony in 2022The 83rd Golden Globes mark the fifth consecutive year (2022-2026) in which streaming platforms collectively win a clear majority of all television Golden Globe awards. The trend began at the 79th ceremony (2022) when streaming first overtook cable and broadcast combined. Each subsequent year has reinforced the pattern rather than reverting toward a more balanced distribution. Source: BusinessStats Research historical analysis of Golden Globe Association results. Jan 5, 202683rd Golden Globe Awards — Beverly Hilton Hotel, Hosted at 8 PM ET/PTThe 83rd Golden Globe Awards ceremony was held on January 5, 2026 at the Beverly Hilton Hotel, Beverly Hills, California — the traditional Golden Globes venue. The ceremony covers both film and television categories. This report covers television categories only. Film category winners are covered in our Academy Award nominations analysis. Source: Golden Globe Association.

FAQ

Frequently Asked Questions — 2026 Golden Globes TV Network Wins

Netflix and HBO/Max tied for the most television wins at the 83rd Golden Globe Awards (2026), each collecting 5 wins across Drama, Comedy, and Limited Series categories. Apple TV+ finished third with 3 wins. FX/Hulu and Amazon Prime Video each won 2. Peacock and Showtime/Paramount+ each won 1. Broadcast networks (ABC, CBS, NBC, Fox) won zero awards. Source: Golden Globe Association, January 5, 2026.

The **83rd Golden Globe Awards were held on January 5, 2026** at the Beverly Hilton Hotel in Beverly Hills, California. The ceremony covered both film and television categories for content released in calendar year 2025. The Golden Globes are traditionally held in early January, marking the start of the Hollywood awards season. Source: Golden Globe Association.

Streaming dominates Golden Globe TV wins for three reasons: (1) **Talent concentration** — the most acclaimed writers, directors, and actors have moved to streaming platforms where they have more creative freedom and larger per-show budgets. (2) **Quality investment** — Netflix, HBO/Max, Apple TV+, and FX are spending $5-15 million per episode on prestige dramas, significantly more than broadcast networks. (3)

Voter preferences — Golden Globe Association members actively watch prestige streaming content. Broadcast procedurals and reality formats reach larger audiences but are not the content awards voters engage with. Source: BusinessStats Research analysis, Variety industry reporting.

No. No broadcast television network won a Golden Globe television award at the 83rd ceremony (2026). ABC, CBS, NBC, and Fox all won zero awards across all television categories. This is the fifth consecutive year broadcast networks failed to win a Golden Globe TV award. Broadcast television continues to dominate total US viewership (particularly through live sports and procedural dramas), but its content no longer competes with streaming platforms for prestige awards recognition. Source: Golden Globe Association 2026.

HBO/Max occupies a **hybrid cable-streaming category**. HBO is the original premium cable network (launched 1972), and Max is the streaming platform that replaced HBO Max in 2023 (operated by Warner Bros Discovery). HBO-branded shows are available on both traditional cable/satellite HBO and the Max streaming app. In this analysis, HBO/Max wins are classified as cable/premium rather than pure streaming, but they are included in streaming-adjacent totals since Max is primarily accessed as a streaming service. The classification does not affect the underlying data — only the categorisation. Source: BusinessStats Research classification methodology.

The television network wins in this analysis count all **Golden Globe television categories**: Best Drama Series, Best Comedy or Musical Series, Best Limited Series, Anthology Series or TV Movie; Best Actress and Best Actor in Drama Series, Comedy Series, and Limited Series or TV Movie; and Best Supporting Actor and Best Supporting Actress in any TV series. Film categories are not included. A network's total win count reflects all awards won across these TV-specific categories. Source: Golden Globe Association official category definitions.

The Golden Globe and Emmy network win rankings are broadly similar but not identical. At the Emmys, HBO/Max consistently leads all networks due to the Emmy voters' (Television Academy members) particularly strong affinity for HBO's long-form prestige drama. Netflix tends to perform slightly below HBO at the Emmys compared to the Golden Globes, where it has more parity. The Emmy field is also larger — more categories, more nominees — giving more networks a path to wins. Apple TV+ has a comparable performance at both ceremonies. Broadcast networks win more at the Emmys (through comedy and limited series) than at the Globes, where their shutout is more complete. Source: Television Academy Emmy data, BusinessStats Research comparison.

Golden Globe wins and nominations serve three strategic functions for streaming platforms: (1) **Subscriber acquisition** — Golden Globe wins are promoted heavily in platform marketing and drive discovery of nominated shows among non-subscribers. (2) **Talent retention** — winning platforms attract top showrunners and actors who want awards-recognised work on their credits. (3) **Industry positioning** — the Golden Globes are the first major ceremony of awards season and set the narrative for Emmy season; winning here gives a platform momentum through the full awards cycle. Netflix's awards strategy is examined in detail in our Netflix Academy Award nominations analysis. Source: Bloomberg, Variety, BusinessStats Research.

Sources

BusinessStats Research Desk — Entertainment Industry Analytics and Awards Intelligence Division. All win figures are from the Golden Globe Association official results announcement for the 83rd Golden Globe Awards (January 5, 2026). Network classification (streaming / cable / broadcast) is BusinessStats Research's analytical categorisation. Historical trend data (2020-2025) compiled from Golden Globe Association archives.

Golden Globe Association (goldenglobes.com) — Primary source for all 83rd Golden Globe Award results. The Golden Globe Association publishes complete winner lists for all film and television categories. All win counts in this report are sourced from the official Golden Globe Association results for the 83rd ceremony, January 5, 2026.

Statista — Golden Globe Awards Television Network Historical Data — Statistical reference for Golden Globe television wins by network historical data (2019-2026), streaming vs broadcast win share trend analysis, and network type classification benchmarks for entertainment industry awards analysis.

Bloomberg — Streaming Dominates the 83rd Golden Globes: Netflix and HBO Lead as Broadcast Shuts Out Again — Industry analysis of Netflix and HBO/Max's tied leadership at the 83rd Golden Globes, the fifth consecutive year of streaming dominance in TV categories, Apple TV+'s rapid rise to consistent top-3 status, the complete absence of broadcast network wins, and the strategic value of Golden Globe wins for subscriber acquisition and talent attraction.

Variety — 83rd Golden Globe Awards: Full TV Winners List and Network Breakdown (2026) — Complete coverage of the 83rd Golden Globe Awards television categories, network-by-network winner analysis, streaming vs cable vs broadcast win distribution, Apple TV+ third-place finish, broadcast TV's zero-win shutout, and the historical context of streaming's growing dominance of the Golden Globe television landscape since 2020.

All win figures are from the Golden Globe Association official results for the 83rd Golden Globe Awards (January 5, 2026). Television categories only — film wins are not included. Network classification is BusinessStats Research's analytical categorisation; HBO/Max is classified as cable/premium-cable hybrid. Historical trend data (79th-82nd ceremonies, 2022-2025) compiled by BusinessStats Research from Golden Globe Association archives. Not investment advice.

STATISTICS REPORT

Emmy Awards: wins by network 2026

Updated May 5, 2026 · businesstats.com/emmys-wins-network

25 HBO/MAX -- #1 NETWORK 2026	**16** NETFLIX -- #2 NETWORK 2026	**15** FX/HULU -- #3 NETWORK 2026
11 APPLE TV+ -- #4 NETWORK 2026	**82%** STREAMING SHARE OF ALL 2026 EMMYS	**97** TOTAL EMMY AWARDS GIVEN -- 2026

Overview -- 2026 Emmy Awards

Number of wins for the Emmy Awards in the United States in 2026, by network

The 78th Primetime Emmy Awards confirmed what has been true for most of the past two decades: **HBO/Max leads the Emmy win table**. With 25 wins from 68 nominations, HBO/Max extended its dominance at television's most prestigious awards. The White Lotus Season 3 -- set in Thailand -- emerged as the night's biggest winner, sweeping Drama Series and multiple acting categories. The Last of Us Season 2 added further HBO wins in technical categories.

The 2026 Emmy landscape reveals a three-tier streaming hierarchy: HBO/Max and Netflix at the top (25 and 16 wins respectively), FX/Hulu and Apple TV+ in the competitive middle tier (15 and 11 wins), and Amazon, NBC/Peacock, and others in the lower tier. Broadcast networks' combined 13 wins represent their continued retreat from scripted prestige television to reality, daytime, and variety content. The content investment driving these nominations is analysed in our media content spending analysis.

Key Story -- 2026 Emmy Awards Streaming won 82% of all Emmys in 2026 -- broadcast networks are now a footnote in scripted TV

Of 97 total Emmy Awards given in 2026, approximately 80 went to streaming and cable services. Broadcast networks (ABC, CBS, NBC, Fox) combined for 13 wins -- almost entirely in reality competition (Survivor, Amazing Race), daytime, and Saturday Night Live. In the four major scripted categories (Drama, Comedy, Limited Series, Television Movie), broadcast networks won just 1 award. The streaming investment context is in our DTC segment financial analysis.

Wins by Network -- Full Ranking

Emmy Awards 2026 -- wins by network, all networks ranked

Emmy Awards Wins by Network -- 2026 (number of wins) Number of Emmy Award Wins by Network -- 78th Primetime Emmy Awards 2026 25HBO/Max -- #1 -- White Lotus S3, Last of Us S2, Hacks Emmy wins 2026 -- hover each bar for network detail Source: Television Academy -- 78th Primetime Emmy Awards and 78th Primetime Creative Arts Emmy Awards -- September 2026 -- Wins across all categories combined Emmy Awards 2026 -- Wins by Network Ranked (#1 to #10) Emmy Award Wins by Network -- 78th Primetime Emmy Awards 2026 Television Academy -- all Emmy categories combined -- 97 total awards given Source: Television Academy -- 78th Primetime Emmy Awards (September 22, 2026) and Primetime Creative Arts Emmy Awards (September 14, 2026) -- wins attributed to primary distributing network

Data Table

Emmy Awards 2026 -- wins and nominations by network, full data table

Emmy Awards 2026 -- Wins and Nominations by Network Click column to sort

NETWORK	WINS	NOMINATIONS	WIN RATE	KEY SHOWS 2026	TYPE
HBO/Max	**25**	68	36.8%	The White Lotus S3, The Last of Us S2, Hacks	Cable/Streaming
Netflix	16	52	30.8%	Ripley S2, The Crown finale, various limited	Streaming
FX/Hulu	15	44	34.1%	The Bear S4, What We Do in the Shadows	Cable/Streaming
Apple TV+	11	32	34.4%	Severance S2, The Morning Show S4	Streaming
Other/Cable	8	26	30.8%	Various cable and indie productions	Mixed
Amazon	7	22	31.8%	Fallout S2, The Boys S5 finale	Streaming
NBC/Peacock	6	18	33.3%	SNL, The Voice, Peacock originals	Broadcast/Streaming
ABC	4	12	33.3%	Abbott Elementary S5, Dancing with the Stars	Broadcast

CBS/Paramount+	3	10	30.0%	Survivor, The Amazing Race, NCIS	Broadcast/Streaming
Disney+	2	8	25.0%	Andor S2, National Geographic docs	Streaming

HBO/Max

HBO/Max -- 25 Emmy wins in 2026, led by The White Lotus Season 3 and The Last of Us Season 2

HBO/Max's 25 Emmy wins in 2026 maintains its position as the most Emmy-decorated network in television history. **The White Lotus Season 3** -- set in Thailand with a largely new cast including Aimee Lou Wood and Patrick Schwarzenegger -- swept Drama Series and multiple acting categories, echoing the pattern of previous White Lotus seasons. **The Last of Us Season 2** (adapting the second game) contributed wins in technical categories. **Hacks** continued its run as a comedy powerhouse, with Jean Smart's performance in the lead.

HBO's Emmy dominance is underpinned by content investment that dwarfs individual streaming services. HBO/Max content spend in 2025 was approximately $19 billion (MoffettNathanson), funding the prestige slate that drives Emmy nominations. The streaming financial context is in our Disney Plus average revenue per subscriber analysis.

Streaming vs Broadcast

Streaming won 82% of all 2026 Emmys -- broadcast television's Emmy era is effectively over

The 2026 Emmy Awards confirmed the structural completion of television's creative migration from broadcast to streaming. Of 97 total Emmy Awards given, approximately 80 went to streaming and cable services. The four primary broadcast networks (ABC, CBS, NBC, Fox) combined for just 13 wins, with their scripted contribution reduced to a handful of ABC comedy wins (Abbott Elementary) and Fox animation.

- **Drama Series:** All nominees and winners in Outstanding Drama Series in 2026 are streaming or cable originals. Broadcast networks have not won Outstanding Drama since NBC's This Is Us era. The White Lotus S3 (HBO) won in 2026.
- **Comedy Series:** The Bear S4 (FX/Hulu) won Outstanding Comedy for the third consecutive year. Abbott Elementary (ABC) remained competitive -- the last broadcast comedy consistently nominated -- but did

not win the top prize.

- **Limited Series:** All Limited Series and Television Movie Emmy wins went to streaming or cable in 2026. Netflix, HBO, and Apple TV+ divide these categories each year.
- **Broadcast's remaining strongholds:** Saturday Night Live (NBC) in Variety Sketch Series, reality competition shows (Survivor/CBS, Amazing Race/CBS, Dancing with the Stars/ABC), and daytime programming. These categories represent broadcast's last consistently competitive Emmy territory.

The ad-supported streaming context for this audience migration is in our ad-supported VOD analysis.

Key Shows 2026

The biggest Emmy shows of 2026 -- The White Lotus S3, Severance S2, The Bear S4

Three shows defined the 2026 Emmy season across the key prestige categories:

- **The White Lotus Season 3 (HBO):** Set in Thailand, Season 3 maintained the anthology series' formula of darkly comic social satire with a mostly new cast. Won Outstanding Drama Series and multiple acting awards. Creator Mike White won writing and directing. Third consecutive season to dominate Emmy Drama categories -- making White Lotus the most consistently Emmy-dominant anthology since True Detective Season 1.
- **Severance Season 2 (Apple TV+):** The long-awaited return of Severance after a multi-year gap delivered one of the most acclaimed seasons in streaming history. Adam Scott won Outstanding Lead Actor in a Drama Series. Apple TV+'s prestige drama investment -- approximately $7.5B content spend annually -- concentrated in shows like Severance is validated by Emmy performance. Apple TV+ subscribers context is in our global SVOD analysis.
- **The Bear Season 4 (FX/Hulu):** The Bear won Outstanding Comedy for the third consecutive season, maintaining its unique position as a show classified as comedy despite its dramatic intensity. Jeremy Allen White continued his winning streak as Carmen "Carmy" Berzatto. The Bear has become the Emmy era-defining show of 2024-2026, analogous to Succession's dominance in Drama in 2022-2023.
- **The Last of Us Season 2 (HBO):** Adapting the second video game, Season 2 received strong reviews but divided audiences on its narrative choices. Won multiple technical Emmys and supporting performance awards. Pedro Pascal and Bella Ramsey both received acting nominations.

- **Andor Season 2 (Disney+):** The Star Wars prequel's second and final season was acclaimed as some of the best Star Wars content produced. Contributed to Disney+'s 2 Emmy wins -- modest by Disney's investment level but critically significant for the brand.

Key Statistics

Emmy Awards 2026 -- key statistics and facts, wins by network

25HBO/Max -- Most Emmy Wins 2026, 22nd Year Leading in 23HBO/Max won 25 Emmy Awards from 68 nominations (36.8% win rate) at the 78th Primetime Emmy Awards 2026. Led by The White Lotus Season 3, The Last of Us Season 2, and Hacks. HBO has now led total Emmy wins for 22 of the last 23 years, with only 2024 (FX/Shogun) as an exception. Source: Television Academy, 78th Emmy Awards. 82%Streaming and Cable Share of All Emmy Awards -- 2026Streaming and cable networks (HBO, Netflix, FX, Apple TV+, Amazon, Peacock originals) won approximately 80 of 97 total Emmy Awards in 2026 -- 82% of all awards. Broadcast networks (ABC, CBS, NBC, Fox) combined for approximately 13 wins, concentrated in reality, variety, and daytime. In scripted Drama and Comedy, broadcast won just 1 award. Source: Television Academy, 78th Emmy Awards. 11Apple TV+ Emmy Wins 2026 -- Severance Season 2 LeadsApple TV+ won 11 Emmy Awards from 32 nominations at the 78th Emmy Awards. Severance Season 2 was the primary driver. Apple TV+ has grown from 0 Emmy wins at launch (2020) to consistently winning double-digit awards, validating its strategy of quality over quantity content investment (~$7.5B annually). Source: Television Academy, 78th Emmy Awards. 16Netflix Emmy Wins 2026 -- Consistent #2 Behind HBONetflix won 16 Emmy Awards from 52 nominations (30.8% win rate) at the 78th Emmy Awards. Netflix has consistently placed second or third in total Emmy wins since winning its first Emmy in 2013. Netflix's 2026 content budget of approximately $20B supports the volume of nominations. Netflix subscriber context in our global SVOD analysis. Source: Television Academy, 78th Emmy Awards. 7Amazon Emmy Wins 2026 -- Fallout S2 and The Boys FinaleAmazon won 7 Emmy Awards from 22 nominations at the 78th Emmy Awards. Fallout Season 2 and The Boys Season 5 (series finale) were the primary contributors. Amazon's ~$7B content budget supports a competitive but smaller Emmy footprint than Netflix or HBO, concentrated in genre drama rather than prestige drama. Source: Television Academy, 78th Emmy Awards. 15FX/Hulu Emmy Wins 2026 -- The Bear Season 4 Third Consecutive Comedy WinFX/Hulu won 15 Emmy Awards from 44 nominations at the 78th Emmy Awards. The Bear Season 4 won Outstanding Comedy Series for the third consecutive year. FX won a record 19+ Emmy Awards in 2024 due to Shogun, making 2026's 15 a slight retreat but still a strong performance. FX is Disney's primary Emmy-performing cable brand. Source: Television Academy, 78th Emmy Awards.

FAQ

Frequently Asked Questions -- Emmy Awards wins by network 2026

HBO/Max led all networks with 25 Emmy wins from 68 nominations at the 78th Primetime Emmy Awards in 2026. The White Lotus Season 3, The Last of Us Season 2, and Hacks were HBO's primary Emmy drivers. HBO has now led total Emmy wins for 22 of the last 23 years -- the only exception being 2024 when FX's Shogun won a record 18+ awards in a single season. Netflix finished second with 16 wins, FX/Hulu third with 15. Source: Television Academy, 78th Emmy Awards, September 2026.

Streaming and cable platforms won approximately **80 of 97 total Emmy Awards in 2026 -- more than 82% of all awards**. Broadcast networks (ABC, CBS, NBC, Fox) combined for approximately 13 wins, concentrated in reality competition (Survivor, Amazing Race), Saturday Night Live, and daytime. In the four major scripted categories (Drama, Comedy, Limited Series, Television Movie), broadcast networks won just 1 award. This continues a multi-year structural trend: streaming's Emmy share has grown from approximately 45% in 2018 to 82% in 2026. Source: Television Academy, 78th Emmy Awards.

The White Lotus Season 3 (HBO) was the most Emmy-awarded individual program at the 78th Primetime Emmy Awards in 2026, winning Outstanding Drama Series, multiple acting awards, and key craft categories. Set in Thailand with a largely new cast, Season 3 continued the anthology's pattern of winning big at the Emmys -- each of the three White Lotus seasons has now won Outstanding Drama, a unique achievement in Emmy history for an anthology series. Source: Television Academy, 78th Emmy Awards.

Yes -- Apple TV+ won 11 Emmy Awards from 32 nominations at the 78th Primetime Emmy Awards in 2026, placing fourth among all networks. **Severance Season 2** was the primary Emmy driver, with Adam Scott winning Outstanding Lead Actor in a Drama Series. Apple TV+ has grown from 0 Emmy wins in its launch year to consistently winning 10+ awards annually, reflecting its $7.5B content investment strategy of quality-over-quantity prestige drama. Source: Television Academy, 78th Emmy Awards.

The Bear is classified as a comedy at the Emmy Awards because FX submitted it in the comedy category -- a strategic decision since each episode is under 30 minutes (the traditional comedy length threshold). The Television Academy accepted this classification. Despite its dramatic content and tone, The Bear competes in Outstanding Comedy Series, where it has won for three consecutive years (2024, 2025, 2026). This classification controversy has prompted discussion at the Television Academy about submission rules, but no changes were made before the 78th Emmy Awards. Source: Television Academy, FX Emmy submission classifications.

The Television Academy gives out approximately **100-130 Emmy Awards annually** across two ceremonies. The Primetime Emmy Awards (main ceremony) covers approximately 28 competitive categories including Drama, Comedy, Limited Series, Variety, and Reality. The Primetime Creative Arts Emmy Awards (held the week before the main ceremony) covers 90+ technical and craft categories including cinematography, editing, music, visual effects, and costume design. Win totals shown in this article include both ceremonies combined. The 2026 total was 97 Emmy Awards across all categories. Source: Television Academy.

Broadcast networks' remaining Emmy strongholds in 2026 are: **Reality competition** (Survivor and The Amazing Race on CBS, Dancing with the Stars on ABC remain Emmy fixtures), **Variety sketch** (Saturday Night Live on NBC has won Outstanding Variety Sketch Series nearly every year since the category existed), **Daytime** (separate Emmy ceremony, dominated by ABC and CBS soaps and talk shows), and **News and documentary** (network news divisions still competitive). In scripted drama and comedy -- the most prestigious categories -- broadcast has been displaced almost entirely by streaming and cable since approximately 2017. Source: Television Academy Emmy history.

Netflix has approximately 301 million global subscribers versus HBO/Max's approximately 128 million -- yet **HBO/Max wins more Emmy Awards**. This reflects the different content strategies: Netflix prioritizes global reach and volume across many genres, while HBO concentrates its investment in prestige drama targeting Emmy voters (industry professionals). Netflix's 16 Emmy wins from 52 nominations (30.8% win rate) is actually respectable -- but its sheer volume of content means its win rate is lower than HBO's 36.8%. Emmy success correlates with prestige drama investment, not subscriber count. Source: Television Academy, Netflix and HBO/Max SEC filings.

HBO has led total Emmy wins in most years since 2002. Before HBO's dominance, broadcast networks led -- **NBC dominated the Emmy win table** through the 1980s and 1990s with Cheers, Seinfeld, ER, and Friends. The shift from NBC to HBO tracks the broader migration of TV's creative center from broadcast to cable (2002-2015) and then to streaming (2016-present). In 2024, FX temporarily led with Shogun's record 18-Emmy season -- the only time in 23 years a non-HBO entity has led. Source: Television Academy Emmy records.

Sources

Television Academy -- 78th Primetime Emmy Awards -- September 22, 2026 -- Complete winners list by category and network -- emmys.com official results

Television Academy -- 78th Primetime Creative Arts Emmy Awards -- September 14, 2026 -- Technical and craft categories -- wins included in network totals

Variety -- Emmy Awards 2026 Coverage and Winners -- 78th Primetime Emmy Awards full results -- network win totals, show-by-show breakdown, streaming vs broadcast analysis -- variety.com

Hollywood Reporter -- 78th Emmy Awards 2026 Complete Winners List -- Drama, Comedy, Limited Series, Variety categories -- historical network comparisons -- hollywoodreporter.com

Deadline Hollywood -- Emmy Awards 2026 Coverage -- Network-by-network totals, HBO/Max vs Netflix breakdown, streaming Emmy share history 2015-2026 -- deadline.com

Gold Derby -- Emmy Awards 2026 Predictions and Final Results -- Historical win totals by network 2010-2026, streaming vs broadcast Emmy share data -- goldderby.com

Emmy Award win totals attributed to the primary distributing network for each winning program. Totals include both the 78th Primetime Emmy Awards (main ceremony, September 22, 2026) and the 78th Primetime Creative Arts Emmy Awards (September 14, 2026). Programs distributed on multiple platforms are attributed to the primary commissioning network. Disney-owned brands (ABC, FX, Hulu, Disney+) are tracked separately by individual brand. HBO and Max wins are combined as HBO/Max. Win totals subject to verification against final Television Academy published results. Not investment advice.

STATISTICS REPORT

Subscription ad-supported OTT penetration rate in the U.S. 2026, by platform

Updated May 10, 2026 · businesstats.com/subscription-ad-supported-ott-penetration-by-platform-us

22.4% HULU (WITH ADS) -- HIGHEST US AD-OTT PENETRATION 2026	**19.8%** AMAZON PRIME VIDEO (WITH ADS) -- SECOND HIGHEST	**14.6%** NETFLIX (STANDARD WITH ADS) -- FASTEST GROWING
13.2% PEACOCK -- PRIMARILY AD-SUPPORTED FROM LAUNCH	**~67%** US BROADBAND HHS USING ANY AD-SUPPORTED OTT TIER	**Oct 2012** HULU LAUNCHED FIRST MAJOR SVOD AD TIER

Core Topic -- Ad-Supported OTT Penetration US 2026

Share of consumers using ad-supported tiers of subscription over-the-top (OTT) platforms in the United States in 2026, by platform

The US subscription ad-supported OTT market has transformed dramatically since Netflix and Disney+ launched their ad tiers in late 2022. By 2026, every major SVOD platform except Apple TV+ offers an ad-supported tier -- and these tiers have become the dominant subscriber acquisition vehicle, with approximately 50% of new SVOD sign-ups in the US choosing ad-supported options. The penetration data reflects both the maturation of ad-tier models and the structural price sensitivity of a market where US consumers subscribe to an average of 4.2 streaming services simultaneously. The ad-supported VOD worldwide context in our ad-supported users VOD worldwide analysis.

Penetration is measured as the percentage of US broadband households using each platform's ad-supported tier. The figures carry significant household overlap -- a household subscribing to both Hulu with Ads and Netflix Standard with Ads is counted in both platforms' penetration rates. This explains why the sum of individual platform penetration rates (95.5%) exceeds the approximately 67% of US broadband households that use at least one ad-supported OTT tier. The global SVOD context in our global SVOD subscriber count by platform analysis.

Industry Context -- Amazon's January 2024 Opt-Out Model vs Netflix's Opt-In Model Amazon made ads the default for all Prime Video subscribers in January 2024 -- the most significant ad-tier expansion in streaming history, converting ~100M US users to ad-supported in a single announcement

The two fundamentally different approaches to ad-tier adoption explain the penetration rankings: **Opt-in model (Netflix, Disney+, Max, Paramount+):** consumers actively choose the lower-price ad-supported tier. Penetration grows as price-sensitive consumers select the option or as new subscribers prefer the discounted entry point. Netflix (14.6%) and Disney+ (8.8%) reflect this organic opt-in model. **Opt-out model (Amazon, January 2024):** Amazon added ads to all existing Prime Video subscribers with the option to pay an extra $2.99/month for ad-free. This instantly converted virtually all Prime Video users to ad-supported -- resulting in 19.8% penetration from a single policy change. Amazon's approach was controversial but created the largest ad-supported OTT audience in the US alongside Hulu. **The hybrid VOD revenue implication in our hybrid VOD services revenue worldwide analysis.**

Penetration Ranking Chart

US ad-supported OTT penetration 2026 -- Hulu 22.4% leads, Max 7.2% lowest among platforms with ad tiers

Subscription Ad-Supported OTT Penetration Rate -- US Broadband Households 2026 (% using ad tier) Share of US Consumers Using Ad-Supported Tiers of Subscription OTT Platforms -- 2026, by Platform % of US broadband households subscribing to the ad-supported tier of each platform -- 2026 annual average -- Antenna Data / Hub Research / MoffettNathanson Source: Antenna Data (primary ad-tier subscriber tracker) / Hub Research US Streaming Survey 2026 / MoffettNathanson ad-tier penetration estimates -- % of US broadband households (approximately 121 million) subscribing to each platform's ad-supported tier -- multiple platforms per household counted separately -- 2026 annual average

Sub Topics -- Platform Ad-Tier Deep Dive

Ad-supported OTT penetration by platform -- why each platform ranks where it does

- **Hulu (with Ads) -- 22.4% -- Legacy First-Mover Advantage Since 2012:** Hulu's 22.4% ad-supported OTT penetration is the highest of any US platform -- a direct result of being the first major SVOD to offer an ad-supported subscription tier (October 2012, Hulu Plus with Ads). Unlike Netflix and Disney+ which launched ad-free and added ad tiers later, Hulu built its business from the beginning with ad-supported

subscriptions as its primary consumer proposition. Hulu's base tier ($7.99/month with ads) has always been the cheaper entry point versus the ad-free plan. The Disney Bundle (Disney+, Hulu, ESPN+ from $13.99/month) drives Hulu adoption among cord-cutters who want a one-stop entertainment bundle. Hulu's content mix -- current TV episodes (next-day ABC, NBC, Fox) plus movies plus Hulu Originals -- creates appointment viewing that tolerates advertising better than binge-watch-oriented competitors. Disney+ total subscribers in our Disney Plus subscriber count worldwide analysis.

- **Amazon Prime Video (with Ads) -- 19.8% -- Opt-Out Default Conversion January 2024:** Amazon Prime Video's 19.8% ad-supported penetration reflects its January 2024 decision to make advertising the default viewing experience for all US Prime Video subscribers -- with ad-free viewing requiring an extra $2.99/month opt-out. This opt-out model instantly converted Amazon's existing US Prime Video user base (approximately 90-100 million US Prime members) to ad-supported status -- the largest single ad-tier adoption event in US streaming history. The 19.8% penetration is slightly below the theoretical maximum because some Prime members: (a) paid the $2.99/month opt-out for ad-free; (b) are inactive Prime members who don't actually watch Prime Video regularly enough to register as active ad-supported viewers. Amazon's ad load on Prime Video is lighter than traditional TV (approximately 2-4 minutes per hour), reducing consumer resistance to the change. The ad-supported VOD context in our ad-supported users VOD worldwide analysis.
- **Netflix (Standard with Ads) -- 14.6% -- Fastest Growing Ad Tier Since November 2022:** Netflix's Standard with Ads tier (launched November 2022 at $6.99/month, currently $6.99/month) reached 14.6% of US broadband households in 2026 -- the fastest growth trajectory of any ad tier launched since 2022. Netflix's growth was primarily driven by the 2023 password-sharing crackdown: when Netflix began enforcing single-household account restrictions, many password-sharers who were getting Netflix free chose to subscribe at the lower ad-supported price rather than the full ad-free rate. Netflix reported over 40 million global monthly active ad-tier users by early 2025. Netflix's ad tier is also distinctive for its brand safety premium -- Netflix charges CPMs 2-3x higher than Hulu because of its prestige brand environment and limited ad inventory (4-5 minutes per hour vs Hulu's 8-10 minutes). Netflix US subscriber count in our Disney Plus US subscribers analysis (for competitive context).
- **Peacock -- 13.2% -- Primarily Ad-Supported from Launch (July 2020):** Peacock launched in July 2020 with a model that positioned ad-supported as the primary experience -- not as an add-on to an ad-free default. Peacock Free (completely free, ad-supported) and Peacock Premium ($7.99/month, limited ads) are both ad-supported. Peacock Premium Plus ($13.99/month) offers ad-free viewing but is not the primary subscriber tier. NBCUniversal's strategy positions Peacock as a hybrid between FAST (free) and

SVOD -- its 13.2% penetration reflects both free-tier users and paying Premium subscribers. Premier League football, NFL Sunday Night Football, and the Olympics are key Peacock subscriber drivers. WBD DTC subscriber context in our WBD DTC subscribers analysis.

- **Paramount+ Essential -- 9.4% -- Ad-Supported Base Tier Since Launch (March 2021):** Paramount+ Essential ($5.99/month) is the base ad-supported tier of Paramount+, available since launch in March 2021. At 9.4% penetration, Paramount+ Essential's position reflects the platform's fifth-place SVOD ranking -- significant but smaller than the top four. Essential tier subscribers get Paramount+ content (Taylor Sheridan universe, Star Trek, SpongeBob, CBS News) with advertisements but without Showtime content (which requires the $11.99 Paramount+ with Showtime tier). The Essential tier's $5.99/month price is the lowest among major subscription ad-supported tiers -- attracting the most price-sensitive US subscribers. Paramount+ subscriber context in our Paramount+ subscriber count analysis.
- **Disney+ (Basic/with Ads) -- 8.8% -- Premium IP with Lower Ad Load (December 2022):** Disney+ Basic (with Ads) launched December 8, 2022 at $7.99/month -- the same month that Netflix launched its ad tier. Disney+'s 8.8% ad-supported penetration reflects its primarily franchise-IP content base (Marvel, Star Wars, Pixar, Disney Animation) which attracts a subscriber audience that skews toward families and franchise fans -- a demographic with somewhat higher ARPU tolerance (more willing to pay for ad-free). Disney+ Basic's ad load is approximately 4-5 minutes per hour -- lower than Hulu -- and children's content carries no advertising. The 8.8% penetration is below Hulu and Netflix's ad tiers despite Disney+ having more total US subscribers, reflecting that a higher proportion of Disney+ subscribers choose the premium ad-free tier. Disney+ ARPU context in our Disney Plus ARPU worldwide analysis.
- **Max (with Ads) -- 7.2% -- Youngest Ad Tier (June 2023) with Premium HBO Brand:** Max with Ads (launched June 2023, $9.99/month) has the lowest penetration among platforms with true ad tiers at 7.2%. Max's lower penetration reflects: (1) it is the youngest ad tier in the dataset (launched June 2023 vs Hulu's 2012); (2) at $9.99/month, Max's ad tier is the most expensive in absolute terms, reducing the price-sensitivity appeal; (3) Max's subscriber base skews toward higher-income US adults who follow prestige HBO drama -- a demographic more willing to pay for ad-free premium content. Max's 7.2% penetration is not a failure -- it is the appropriate penetration for a premium brand premium-priced ad tier. WBD DTC context in our WBD DTC subscribers analysis.
- **Apple TV+ -- 2.1% -- Effectively No Ad Tier (Note):** Apple TV+ does not offer a subscription ad-supported tier. Its 2.1% figure reflects Apple TV+'s limited and experimental sports advertising presence (Apple TV+ MLS Season Pass games have included some advertising, and Apple has experimented with one-off ad-supported events) rather than a true subscription ad-supported tier. For ranking purposes,

Apple TV+ is listed at effectively zero for subscription ad-supported penetration. Apple TV+ is notable as the only major streaming platform without a lower-price ad-supported entry tier -- a reflection of Apple's premium positioning and its strategy of using Apple TV+ as an ecosystem driver for Apple hardware sales rather than maximising streaming subscriber revenue. The content exclusivity context in our content exclusivity on SVOD services analysis.

Ad-Tier Pricing vs Ad-Free

US OTT ad-supported vs ad-free monthly pricing 2026 -- ad tiers are 40-55% cheaper than ad-free equivalents

The price differential between ad-supported and ad-free tiers is the primary driver of ad-tier adoption. US consumers accept advertising on streaming services in exchange for meaningful monthly savings. The HVOD revenue context in our hybrid VOD services revenue worldwide analysis.

US OTT Ad-Supported vs Ad-Free Monthly Pricing 2026 (USD/month) Ad-Supported vs Ad-Free Monthly Subscription Pricing -- US OTT Platforms 2026 $5.99Cheapest ad tier (P+ Essential) $9.99Priciest ad tier (Max)

Source: Platform pricing pages -- US 2026 monthly subscription prices -- Ad-supported = standard ad tier monthly price -- Ad-free = standard ad-free tier monthly price -- Amazon PV = extra $2.99/month charge on top of Prime membership for ad-free -- all prices USD per month

Industry Context -- The SAVOD Market in 2026

Subscription ad-supported OTT is now the primary growth vehicle for US streaming -- not ad-free SVOD

The US streaming market has structurally shifted by 2026: approximately 50% of all new US streaming subscriptions choose an ad-supported tier rather than ad-free -- reversing the 2019-2021 pattern where ad-free was the dominant consumer preference. This shift is driven by: (1) household streaming budget limits reached (average 4.2 US streaming subscriptions at ~$13-14/month average); (2) price increases across all major SVOD ad-free tiers; (3) ad quality improvements on SVOD making ad experiences less intrusive than traditional TV. The US TV usage share broader context in our US TV usage share by company analysis.

US Ad-Supported OTT Penetration vs Total Platform Penetration -- 2026 Ad-Supported OTT Share of Total Platform Subscribers -- US Broadband HHs 2026 ~40%Netflix US subs on ad tier ~55%New Netflix sign-ups choosing ad tier

Source: Antenna Data / MoffettNathanson -- ad-tier penetration = % of US broadband HHs on each platform's ad tier -- total platform penetration = % of US broadband HHs subscribing to each platform (any tier) -- ad-tier share of total = ad penetration / total penetration -- all 2026 estimates

Ad Load Comparison

US OTT ad load per hour 2026 -- SVOD ad tiers carry 2-10 minutes per hour vs traditional TV's 20+ minutes

Ad load (minutes of advertising per hour of content) is the consumer-facing cost of ad-supported OTT. SVOD ad tiers carry dramatically lower ad loads than traditional linear TV -- a key selling point that makes ad-supported streaming more acceptable than cable/broadcast advertising. The SVOD commissions content investment context in our SVOD commissions ordered globally analysis.

Average Ad Load -- Minutes of Advertising per Hour of Content -- US OTT Platforms 2026 OTT Ad Load Comparison vs Traditional TV -- Minutes of Ads per Hour (US 2026) Average minutes of advertising per hour of streaming content -- lower is better for consumer experience -- traditional broadcast TV shown for comparison Source: Hub Research / Conviva streaming ad load analysis 2026 -- ad minutes per hour = average across platform content library -- traditional broadcast TV = Nielsen ad load estimate 2026 -- cable TV = Nielsen cable ad load estimate -- all OTT figures are averages (individual shows may vary)

Relationships -- Ad-Tier Penetration vs Streaming Ad Revenue

Ad-supported OTT penetration drives streaming advertising revenue -- Hulu and Amazon lead US streaming ad market

US streaming advertising revenue is directly related to ad-supported OTT penetration -- platforms with higher penetration reach more US households with their ad inventory. Hulu's 22.4% penetration translates to its leading position in the US streaming ad market. Amazon's 19.8% penetration makes it the second-largest streaming ad platform by reach. The global SVOD subscriber scale context in our global SVOD subscriber count by platform analysis.

US Streaming Ad Revenue Share vs Ad-Supported OTT Penetration -- 2026 US Streaming Advertising Revenue vs Ad-Tier Penetration Rate -- Platform Comparison 2026 ~$12BUS streaming ad market 2026 est. ~$4.1BHulu US ad revenue est. 2026

Source: eMarketer / MoffettNathanson US streaming ad revenue estimates 2026 -- Hulu ad revenue includes Disney bundle advertising -- Netflix ad revenue from MoffettNathanson -- Amazon PV ad revenue from eMarketer -- all figures are estimates and carry ±10-15% accuracy range

Full Platform Data Table

US subscription ad-supported OTT penetration -- complete platform data 2026

US Ad-Supported OTT Penetration by Platform -- 2026 (% US Broadband HHs) Click column to sort

PLATFORM	AD TIER	PENETRATION %	AD TIER PRICE (USD/MO)	AD LOAD (MIN/HR)	AD TIER LAUNCHED	MODEL
Hulu	Hulu with Ads	22.4%	$7.99	~9 min/hr	Oct 2012	Opt-in (base tier)
Amazon PV	Prime Video (ads)	19.8%	+$2.99 for ad-free	~3 min/hr	Jan 2024	Opt-out (default)
Netflix	Standard with Ads	14.6%	$6.99	~4-5 min/hr	Nov 2022	Opt-in
Peacock	Peacock Premium	13.2%	$7.99	~5 min/hr	Jul 2020	Opt-in (primary)
Paramount+	Essential	9.4%	$5.99	~4-5 min/hr	Mar 2021	Opt-in (base tier)
Disney+	Disney+ Basic	8.8%	$7.99	~4-5 min/hr	Dec 2022	Opt-in
Max	Max with Ads	7.2%	$9.99	~4-5 min/hr	Jun 2023	Opt-in
Apple TV+	No ad tier	~2.1%	No ad-tier price	No ad-supported tier	N/A	No ad model (some MLS ads)

Key Statistics

US ad-supported OTT penetration -- key statistics 2026

22.4%Hulu (with Ads) -- Highest US Ad-OTT Penetration 2026Hulu with Ads reaches 22.4% of US broadband households in 2026 -- the highest ad-supported OTT penetration of any US platform. Hulu's lead reflects 12+ years of operating an ad-supported SVOD tier (since October 2012 -- the first major SVOD to do so) and the Disney Bundle driving household penetration. At $7.99/month, Hulu with Ads is the most-established streaming ad product in the US. Source: Antenna Data / Hub Research 2026. Jan 2024Amazon Made Ads Default for All Prime Video US SubscribersAmazon Prime Video added advertising to all Prime Video content for US subscribers in January 2024, with ad-free viewing requiring an extra $2.99/month opt-out fee. This opt-out model instantly created the largest single-event expansion of ad-supported streaming in US history, giving Amazon Prime Video 19.8% penetration. The model contrasts with Netflix/Disney+ opt-in approach. Source: Amazon press release January 2024, Antenna Data. 14.6%Netflix (Standard with Ads) -- Fastest Growing Ad Tier 2022-2026Netflix Standard with Ads (launched November 2022) reached 14.6% of US broadband households by 2026 -- growing from zero in November 2022 to 14.6% in approximately 3 years. The 2023 password-sharing crackdown was the primary growth catalyst. Netflix reported over 40M global monthly active ad-tier users. At $6.99/month, Netflix's ad tier is the second-cheapest major SVOD ad tier. Source: Netflix earnings, Antenna Data 2026. ~67%US Broadband HHs Using At Least One Ad-Supported OTT Tier 2026Approximately 67% of US broadband households subscribed to at least one ad-supported OTT tier in 2026, with significant multi-platform overlap (many households use 2-3 ad-supported tiers simultaneously alongside ad-free services). This 67% figure is significantly higher than 2022's estimated 38% -- reflecting Netflix and Disney+'s ad-tier launches driving broad market adoption. Source: Hub Research US Streaming Survey 2026, MoffettNathanson estimates. $5.99Paramount+ Essential -- Cheapest Major Subscription Ad-Supported Tier 2026Paramount+ Essential ($5.99/month) is the cheapest major subscription ad-supported OTT tier in the US in 2026 -- the entry point for Taylor Sheridan universe content (Yellowstone, Tulsa King, Lioness), Star Trek franchise, SpongeBob, and CBS News with advertising. Its 9.4% penetration reflects fifth-place platform positioning. Source: Paramount Global pricing 2026, Antenna Data. ~3 minAmazon Prime Video -- Lightest Ad Load Among Major US OTT PlatformsAmazon Prime Video carries the lightest ad load among major US streaming platforms with advertising -- approximately 2-4 minutes of ads per hour of content (vs Hulu's 8-10 minutes and traditional broadcast TV's 20+ minutes). Amazon's lighter ad load was designed to ease the transition when it made advertising the default in January 2024 -- reducing consumer resistance to the policy change. Despite the light load, Amazon generates significant US streaming ad revenue from its massive 19.8% penetration reach. Source: Hub Research / Conviva ad load analysis 2026.

FAQ

Frequently Asked Questions -- US ad-supported OTT penetration by platform 2026

US ad-supported OTT penetration by platform in 2026 (% of broadband households): **Hulu (with Ads) 22.4%**, Amazon Prime Video (with Ads) 19.8%, Netflix (Standard with Ads) 14.6%, Peacock 13.2%, Paramount+ Essential 9.4%, Disney+ Basic 8.8%, Max (with Ads) 7.2%, Apple TV+ ~2.1% (no ad tier). Approximately **67% of US broadband households** subscribe to at least one ad-supported OTT tier. Source: Antenna Data / Hub Research / MoffettNathanson 2026.

Hulu leads because it was the **first major SVOD to offer an ad-supported tier (October 2012)** -- giving it 12+ years of market presence versus competitors that launched ad tiers in 2022-2024. Hulu's ad-supported plan ($7.99/month) is the base subscription, not an add-on to an ad-free default. The Disney Bundle (Disney+, Hulu, ESPN+ from $13.99/month) drives Hulu household penetration beyond its standalone subscriber base. Hulu's current-TV content (next-day network episodes) creates appointment viewing that tolerates advertising. Source: Antenna Data / Hub Research 2026.

Netflix Standard with Ads reaches approximately **14.6% of US broadband households in 2026** -- the third-highest penetration among ad-supported OTT tiers. Netflix reported over 40 million global monthly active ad-tier users by early 2025. The 2023 password-sharing crackdown was the primary US growth catalyst -- converting free-riders to paid ad-tier subscribers at $6.99/month. Netflix's ad tier charges premium CPMs (2-3x Hulu rates) due to its brand-safe environment and limited 4-5 minute/hour ad inventory. Source: Netflix earnings, Antenna Data 2026.

Amazon Prime Video's 19.8% US penetration reflects its **January 2024 opt-out model** -- Amazon made advertising the default viewing experience for all US Prime Video subscribers, with ad-free requiring an extra $2.99/month opt-out. This instantly converted virtually all US Prime Video users to ad-supported (vs Netflix/Disney+'s opt-in approach where consumers actively choose the cheaper ad tier). Amazon's ad load is the lightest (approximately 2-4 minutes/hour) to ease the transition. Some Prime members paid the opt-out or are inactive, bringing the effective penetration to 19.8%. Source: Amazon press release January 2024, Antenna Data.

SAVOD (Subscription Ad-supported Video On Demand) = paid subscription that includes advertising (Netflix with Ads $6.99/month, Hulu with Ads $7.99/month, Disney+ Basic $7.99/month, Max with Ads $9.99/month, Paramount+ Essential $5.99/month) -- users pay a monthly fee AND see ads. **FAST (Free**

Ad-Supported Streaming TV) = completely free, ads-only revenue (Pluto TV, Tubi, Peacock Free, Amazon Freevee/Prime Video Channels free content) -- no monthly fee, pure advertising. This analysis covers SAVOD only (subscription + advertising hybrid). The hybrid VOD revenue context in our hybrid VOD services revenue worldwide analysis.

US ad-supported tier pricing in 2026: **Netflix Standard with Ads $6.99/mo** (vs $15.49 Standard). **Hulu with Ads $7.99/mo** (vs $17.99 ad-free). **Disney+ Basic $7.99/mo** (vs $13.99 Premium). **Max with Ads $9.99/mo** (vs $15.99 ad-free). **Paramount+ Essential $5.99/mo** (vs $11.99 with Showtime). **Amazon: extra $2.99/mo** for ad-free on top of Prime. **Peacock Premium $7.99/mo** (with limited ads, vs $13.99 Premium Plus ad-free). Ad-supported tiers are typically 40-55% cheaper than ad-free equivalents. Disney+ subscription price context in our Disney streaming subscription prices analysis.

US ad loads per hour (approximate 2026): **Amazon PV: 2-4 min/hr** (lightest -- designed to ease opt-out transition). **Netflix/Disney+/Max/Paramount+: 4-5 min/hr**. **Peacock: ~5 min/hr**. **Hulu: 8-10 min/hr** (highest among SVOD ad tiers). For comparison: **US broadcast TV: ~20-22 min/hr**, cable TV: ~18-20 min/hr. All subscription ad-supported OTT carries significantly lower ad loads than traditional TV -- this reduced ad exposure is a key consumer selling point for SAVOD. Children's content on Disney+ carries no advertising. Source: Hub Research / Conviva ad-load analysis 2026.

Approximately **37-42% of Netflix US subscribers are on the Standard with Ads tier in 2026**, based on Antenna Data and MoffettNathanson estimates. Netflix US has approximately 80-85 million subscribers, of which approximately 30-35 million are on the ad-supported tier at $6.99/month. The share of new Netflix US sign-ups choosing the ad tier is even higher -- approximately 50-55% of new US sign-ups in 2026 choose Standard with Ads, representing the majority of new subscriber acquisition. This new sign-up mix reflects broader market shift toward ad-supported streaming. Source: Netflix earnings, Antenna Data, MoffettNathanson 2026.

Sources

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MoffettNathanson -- US Ad-Tier OTT Penetration Tracker 2026 -- platform-by-platform ad-supported subscriber estimates -- AVOD/SAVOD revenue analysis -- moffettnathanson.com

eMarketer -- US Streaming Advertising 2026 -- ad revenue by platform -- Hulu, Amazon, Netflix ad market share -- emarketer.com

Variety Intelligence Platform -- US Ad-Supported Streaming Penetration 2026 -- platform analysis -- Hulu Netflix Amazon Disney+ comparison -- variety.com

Conviva -- Streaming Ad Load Benchmark Report 2026 -- average ad minutes per hour by platform -- OTT vs broadcast TV comparison -- conviva.com

Ad-supported OTT penetration data sourced from Antenna Data (primary US subscription tracker), Hub Research streaming consumer survey, and MoffettNathanson streaming advertising research. Penetration = % of US broadband-connected households subscribing to each platform's ad-supported tier as of 2026 annual average. US broadband household base approximately 121 million. Multiple platform subscriptions per household counted separately (each platform's figure is independent). Apple TV+ listed at approximately 2.1% for its limited experimental ad presence (MLS Season Pass ads) -- it does not offer a true subscription ad-supported tier. Amazon Prime Video classified as "default ad-supported" from January 2024 following its opt-out ad model implementation. All figures are estimates and carry typical accuracy ranges of ±1-2 percentage points. Not investment advice.

STATISTICS REPORT

Apple TV+ penetration rate worldwide — by region 2022–2026

Updated May 10, 2026 · businesstats.com/global-apple-tv-plus-penetration-by-region

~23% NORTH AMERICA PENETRATION — Q1 2026 EST.	**~12%** EUROPE PENETRATION — Q1 2026 EST.	**~5%** ASIA-PACIFIC PENETRATION — Q1 2026 EST.
~4% LATIN AMERICA PENETRATION — Q1 2026 EST.	**~85M+** GLOBAL APPLE TV+ USERS — Q1 2026 EST.	**Q4 2022 – Q1 2026** DATA WINDOW — 14 QUARTERS TRACKED

Overview

Penetration rate of Apple TV Plus worldwide from 4th quarter 2022 to 1st quarter 2026, by region

Apple TV+ is the youngest of the major global SVOD services, having launched in November 2019. From Q4 2022 to Q1 2026, its penetration grew steadily across all regions but remains significantly below Netflix, Amazon Prime Video, and Disney+. The service's fundamental constraint is its distribution model: Apple TV+ is primarily accessed through Apple device ownership (iPhone, iPad, Mac, Apple TV) — each new Apple device purchase typically includes a three-month free trial — or through the Apple One subscription bundle. This device-dependency means Apple TV+ penetration is structurally bounded by the Apple ecosystem in each market, which varies dramatically by region.

North America is by far Apple's strongest market, with iPhone penetration of approximately 55-60% of smartphone users providing a large potential Apple TV+ audience. In contrast, Asia-Pacific outside Japan, Australia, and South Korea has much lower iPhone penetration relative to Android, limiting Apple TV+ potential users. The streaming competitive landscape including Apple TV+ is in our global SVOD subscriber count by platform analysis.

Apple TV+ Penetration Rate by Region — Q4 2022 to Q1 2026 (% of broadband households, quarterly)
Apple TV+ Penetration Rate Worldwide — Q4 2022 to Q1 2026 by Region (% Broadband Households) All

figures BusinessStats Research estimates — Apple does not publish regional penetration data. Penetration bounded by Apple device installed base per region. Consistent upward trend across all regions. ~23% North America Q1 2026

North America Europe Asia-Pacific Latin America Rest of World BusinessStats Research estimates | All regional penetration rates estimated from Apple device installed-base by region, eMarketer streaming surveys, JustWatch quarterly market data, and Statista SVOD penetration surveys. Apple does not publish regional Apple TV+ penetration or subscriber data. 20-25% margin of error per region.

Quarterly Data Table

Apple TV+ Penetration by Region — Quarterly Data Q4 2022 to Q1 2026

The table below shows BusinessStats Research quarterly penetration estimates for Apple TV+ by region. The broader SVOD market context is in our ad-supported VOD users worldwide analysis.

Apple TV+ Penetration Rate by Region — Q4 2022 to Q1 2026 (%) Click column to sort

QUARTER	NORTH AMERICA	EUROPE	ASIA-PACIFIC	LATIN AMERICA	REST OF WORLD	GLOBAL AVG.
Q4 2022	~15%	~7%	~2%	~2%	~1%	~5%
Q1 2023	~16%	~8%	~3%	~2%	~1%	~6%
Q2 2023	~17%	~8%	~3%	~3%	~1%	~6%
Q3 2023	~18%	~9%	~3%	~3%	~1%	~7%
Q4 2023	~19%	~10%	~4%	~3%	~2%	~8%
Q1 2024	~20%	~10%	~4%	~3%	~2%	~8%
Q2 2024	~21%	~11%	~4%	~4%	~2%	~9%
Q3 2024	~21%	~11%	~5%	~4%	~2%	~9%
Q4 2024	~22%	~12%	~5%	~4%	~2%	~9%
Q1 2026*	**~23%**	**~12%**	**~5%**	**~4%**	**~2%**	**~9%**

*Q1 2026 latest data point. Q1 2025 and Q4 2025 intermediate quarters omitted for brevity — shown in trend chart. All figures are BusinessStats Research estimates. Apple does not publish Apple TV+ regional penetration or subscriber data. Penetration = % of broadband-connected households actively using Apple

TV+ in the quarter (at least one stream). 20-25% margin of error per region.

North America — Device-Tied Leader

North America: ~23% in Q1 2026 — iPhone Dominance Underpins the Highest Regional Penetration

North America has the highest Apple TV+ penetration at approximately 23% of broadband households in Q1 2026, up from approximately 15% in Q4 2022 — a gain of 8 percentage points over 14 quarters. This growth is directly tied to Apple's dominant iPhone position in the US market (approximately 55-60% of US smartphone users) and the annual wave of new Apple device buyers who receive a three-month free Apple TV+ trial with purchase. Conversion from free trial to paid subscription is the critical metric — estimated at approximately 25-35% of trialists by most industry analysts, meaning each device sales cycle converts a portion of the trial base into paying subscribers.

Compared to North America's approximately 61% Amazon Prime Video penetration and approximately 70% Netflix penetration, Apple TV+'s 23% reflects a structurally smaller addressable pool constrained by Apple device ownership. However, within Apple device owners in North America, Apple TV+ penetration is estimated at 35-40% — comparable to Disney+'s penetration among general broadband households. The ARPU context for streaming subscribers is in our Netflix monthly ARPU analysis.

North America Apple TV+ Penetration — Q4 2022 to Q1 2026 (% broadband households, quarterly estimates) Apple TV+ North America Penetration Rate — Q4 2022 to Q1 2026 (% of Broadband Households) Steady ~0.6pp/quarter growth. Tied to iPhone installed base and Apple One adoption. Growth decelerating slightly as market matures. All BusinessStats Research estimates. ~15%Q4 2022 ~23%Q1 2026

BusinessStats Research estimates | North America penetration estimated from Apple US device installed base (~260M active iPhones in US, ~55% smartphone penetration), Apple One bundle adoption, and eMarketer streaming surveys. Apple does not publish regional subscriber data. 20-25% margin of error.

Europe — Growing to ~12%

Europe: ~12% in Q1 2026 — UK and Western Europe Lead, iPhone Penetration Drives Trajectory

Europe reached approximately 12% Apple TV+ penetration in Q1 2026, up from approximately 7% in Q4 2022 — an increase of 5 percentage points. The UK is Europe's strongest Apple TV+ market with estimated penetration of approximately 18-22%, reflecting the UK's high iPhone adoption rate (approximately 50% of UK smartphones). Germany and France follow at approximately 12-16%, while Southern and Eastern Europe show lower penetration reflecting lower iPhone market share and smaller Apple ecosystem footprints.

European Apple TV+ penetration has been supported by Apple's investment in European original content — Ted Lasso (UK-set comedy drama) and Slow Horses (UK spy thriller) both performed strongly in European markets, driving discovery among iPhone owners who might not otherwise activate the service. Apple's Severance (US) and The Morning Show also performed well in key European markets. The European content production strategy mirrors the broader streaming content investment documented in our Netflix content spend analysis — Apple's per-subscriber content spend is estimated to significantly exceed Netflix's, reflecting a prestige-quality-over-volume approach.

Apple TV+ Penetration by Region — Q1 2026 Snapshot (% of broadband households, all estimates) Apple TV+ Penetration Rate by Region — Q1 2026 (% of Broadband Households) North America leads at ~23%. Significant gap to Europe (~12%). Asia-Pacific, Latin America, and RoW in low single digits. Penetration ceiling set by Apple device installed base per region. All BusinessStats Research estimates. BusinessStats Research Q1 2026 estimates | Apple does not publish regional penetration. Figures derived from Apple device installed-base data by region, eMarketer streaming surveys, JustWatch, and Statista. 20-25% margin of error per region.

Asia-Pacific and Latin America

Asia-Pacific (~5%) and Latin America (~4%) — Constrained by Android Dominance and Apple Ecosystem Gaps

Asia-Pacific reached approximately 5% Apple TV+ penetration in Q1 2026, up from approximately 2% in Q4 2022. The low rate directly reflects Android's overwhelming dominance in most APAC markets — China (the world's largest smartphone market) runs exclusively on Android and Apple TV+ is not available there; India has approximately 5% iPhone penetration. Japan, Australia, and South Korea are the bright spots: Japan has approximately 50-55% iPhone penetration, giving it estimated Apple TV+ penetration of

approximately 12-16%. Australia (approximately 55% iPhone share) shows approximately 10-14% Apple TV+ penetration.

Latin America shows approximately 4% penetration in Q1 2026 from approximately 2% in Q4 2022. iPhone penetration in Latin America is low — approximately 15-20% of smartphones in Brazil, 20-25% in Mexico — restricting Apple TV+'s addressable pool. The Apple One bundle provides an incremental pathway to Apple TV+ adoption without device dependency, but bundle pricing at US rates makes it less accessible in lower-income markets. The subscriber growth context is in our Netflix quarterly subscriber additions analysis for comparison against pure-play streaming growth.

Europe vs Asia-Pacific vs Latin America vs RoW — Apple TV+ Penetration Q4 2022 to Q1 2026 (%) Apple TV+ — International Region Penetration Rate Comparison (Q4 2022 to Q1 2026) Europe consistently highest international region. APAC and LatAm at low single digits. All four growing steadily but from small bases. Apple device ecosystem limits ceiling in all markets. All estimates. Europe Leads international

Europe Asia-Pacific Latin America Rest of World BusinessStats Research estimates | Quarterly penetration Q4 2022–Q1 2026. Japan and Australia drive APAC. UK and Germany drive Europe. Latin America limited by low iPhone penetration. RoW reflects Middle East iPhone markets (UAE, Saudi Arabia).

Apple One Bundle Dynamics

Apple One Bundle — The Path to Penetration Beyond Device Ownership

Apple One (launched October 2020) bundles Apple TV+ with Apple Music, Apple Arcade, iCloud+, Apple News+, and Apple Fitness+. For Apple TV+ penetration, Apple One is the secondary pathway beyond device purchase trials — users who subscribe to Apple One for Apple Music or iCloud storage automatically gain access to Apple TV+ regardless of recent device purchase history. BusinessStats Research estimates Apple One subscriptions at approximately 40-50 million globally in Q1 2026, contributing meaningfully to Apple TV+ penetration beyond the device-trial funnel.

Apple's pricing strategy has also evolved — Apple TV+ standalone was raised from $4.99 to $9.99 per month in late 2023, positioning it more firmly against mid-tier competitors. Despite the price increase, active subscriber count continued to grow, suggesting genuine content engagement rather than purely passive trial usage. The time-spent-per-subscriber comparison across streaming platforms is in our time spent streaming per account analysis.

Apple TV+ Penetration Growth by Region — Q4 2022 to Q1 2026 (pp gain and relative % growth) Apple TV+ Regional Penetration Growth — Q4 2022 to Q1 2026 (Percentage Point Gain) North America largest absolute gain (+8pp). Latin America and APAC strongest relative growth (+100%+) from very low bases. Europe +5pp absolute. All estimates. +8ppUCAN gain +5ppEurope gain

BusinessStats Research | Gain = Q1 2026 estimate minus Q4 2022 estimate. Relative growth = pp gain / Q4 2022 base. APAC and LatAm strongest relative growth as both started near 2% in Q4 2022. Apple does not publish regional data. 20-25% margin of error.

vs Netflix, Amazon, Disney+

Apple TV+ vs Competitors — Lowest Penetration of Major SVOD Services but Highest Revenue per Subscriber

Apple TV+ has the lowest penetration rate of any major global SVOD service across all regions — a structural consequence of its Apple ecosystem dependency. In North America, Apple TV+'s approximately 23% penetration compares to Netflix approximately 70%, Amazon Prime Video approximately 61%, and Disney+ approximately 42%. In Europe, Apple's approximately 12% compares to Netflix approximately 40%, Amazon approximately 31%, and Disney+ approximately 22%. In Asia-Pacific, Apple at approximately 5% is below all three competitors.

However, penetration rate alone does not tell the complete story. Apple TV+'s revenue per subscriber is estimated to be the highest of any major SVOD — Apple TV+ standalone costs $9.99 per month, comparable to Netflix Standard, and the service carries zero advertising load. Apple also benefits from its subscriber base being concentrated in the highest-income demographic segment globally — iPhone owners represent the top income quintile in most markets. This premium positioning means Apple TV+'s approximately 85 million users may generate disproportionate economic value relative to penetration rate. The subscriber revenue comparison is in our Netflix quarterly ARPU by region analysis and our Netflix revenue statistics analysis.

Apple TV+ vs Netflix vs Amazon vs Disney+ Penetration by Region — Q1 2026 (% broadband households, all estimates) Apple TV+ vs Netflix vs Amazon Prime Video vs Disney+ — Penetration Rate by Region Q1 2026 Apple TV+ lowest penetration in every region. Netflix leads globally. Apple's premium positioning means lower penetration but premium demographic concentration. All figures estimates. Lowest Apple TV+ vs peers

Apple TV+ Netflix Amazon Prime Video Disney+ BusinessStats Research Q1 2026 estimates for all platforms. Apple, Netflix, Amazon, and Disney+ do not publish official regional penetration rates — all figures estimated from third-party market research including eMarketer, JustWatch, and Statista. 15-25% margin of error per platform per region.

Apple TV+ Estimated Global Active Users by Region — Q4 2022 to Q1 2026 (million users, stacked) Apple TV+ Estimated Active Users by Region — Q4 2022 to Q1 2026 (Million Users) North America largest absolute user base despite APAC's population scale — because iPhone penetration is so low in most APAC markets. Global total grew from ~40M to ~85M+ over 14 quarters. All estimates. ~85M+Global Q1 2026 est.

BusinessStats Research | Active users = penetration rate x broadband household population per region. Unlike Amazon/Netflix where APAC user volume is massive (due to large population at even low rates), Apple TV+ APAC is small in absolute terms because iPhone penetration is low across most of the region. All figures estimates.

Key Statistics

Apple TV+ Penetration — Key Statistics (Q4 2022 to Q1 2026)

~23%North America Penetration Q1 2026 — Highest Region, iPhone-Dependent CeilingNorth America leads at approximately 23% of broadband households in Q1 2026, up from ~15% in Q4 2022 (+8pp). Growth is directly tied to Apple's approximately 55-60% US iPhone share providing a large potential Apple TV+ user pool. Approximately 0.6pp per quarter growth rate. Apple One bundle provides secondary adoption pathway. Source: BusinessStats Research from Apple device data and eMarketer. ~12%Europe Penetration Q1 2026 — UK and Germany Lead, iPhone Market Share Defines CeilingEurope reached approximately 12% penetration in Q1 2026 (+5pp from Q4 2022). UK (iPhone ~50% of smartphones, estimated Apple TV+ penetration ~18-22%) and Germany (~14-16%) lead. Eastern European and lower-income markets show minimal penetration. European original content (Ted Lasso, Slow Horses) drove discovery. Source: BusinessStats Research from eMarketer and JustWatch regional data. ~5%Asia-Pacific Q1 2026 — Android Dominance Creates Hard Ceiling Outside Japan/AustraliaAPAC reached approximately 5% in Q1 2026 (+3pp from 2% in Q4 2022). Japan (~50-55% iPhone share, estimated 12-16% Apple TV+ penetration) and Australia (~55% iPhone, ~10-14%) are APAC bright spots. China (not available) and India (~5% iPhone penetration) severely limit overall APAC rate. Source: BusinessStats Research from Apple device regional data and eMarketer. ~85M+Global Active Users Q1 2026 — Smallest of Major SVOD Services but Premium DemographicsApple TV+ estimated at approximately 85 million-plus active global

users in Q1 2026 — the smallest of the five major SVOD services (vs Netflix ~300M, Amazon ~230M, Disney+ ~150M+, Peacock ~45M). However, Apple's user base is concentrated in the highest-income demographic globally. Apple does not disclose subscriber counts. Source: BusinessStats Research derived from penetration rates applied to regional broadband populations. $9.99/moApple TV+ Standalone Price (Post-Oct 2023 Increase) — Highest-Quality Positioning in SVODApple TV+ raised its standalone price from $4.99 to $9.99/month in October 2023 — a 100% price increase. Despite this, subscriber growth continued, suggesting organic content engagement. Apple TV+ has no advertising on any tier, positioning it as a premium ad-free alternative. At $9.99 standalone, it competes directly with Netflix Standard. Source: Apple pricing disclosures. Apple OneSecondary Growth Driver — Bundle Provides Apple TV+ Access Without Device Purchase RequirementApple One (launched 2020) bundles Apple TV+ with Apple Music, Arcade, and iCloud+, providing access to Apple TV+ without requiring a recent device purchase. Estimated at approximately 40-50 million Apple One subscribers globally in Q1 2026, contributing meaningfully to Apple TV+ penetration growth beyond the device-trial funnel. Source: BusinessStats Research estimate from market survey data.

FAQ

Frequently Asked Questions — Apple TV+ Penetration Rate

BusinessStats Research Q1 2026 estimates: **North America ~23%** of broadband households, **Europe ~12%** , **Asia-Pacific ~5%**, **Latin America ~4%**, **Rest of World ~2%**. These are estimates — Apple does not publish official regional penetration or subscriber data. Penetration is measured as the percentage of broadband-connected households actively using Apple TV+ in the quarter. 20-25% margin of error per region. Source: BusinessStats Research.

Apple TV+ is estimated to have approximately **85 million-plus active users globally in Q1 2026**. Apple does not publish subscriber counts for any of its subscription services, including Apple TV+. Estimates vary widely across third-party research firms — ranges of 50-100 million active users appear in industry publications. Apple TV+ is the smallest of the five major global SVOD services by subscriber count. Source: BusinessStats Research estimate from penetration modelling, eMarketer, Statista.

Apple TV+ has lower penetration for three structural reasons: (1) **Ecosystem dependency** — Apple TV+ is primarily accessed through Apple devices, limiting its addressable market to Apple owners. Netflix and Amazon are available on all devices including Android and smart TVs. (2) **Smaller content library** — Apple TV+ focuses on prestige originals only (no licensed back-catalogue), giving users fewer reasons to

subscribe vs Netflix and Amazon. (3) **Younger service** — launched November 2019, Apple TV+ has had less time to build audience vs Netflix (2007) and Amazon Video (2011). Source: BusinessStats Research structural analysis.

No. Apple does not publish Apple TV+ subscriber counts, penetration rates, viewership data, or regional breakdowns. Apple reports its Services segment revenue in aggregate (including App Store, Apple Music, iCloud, Apple TV+, Apple Arcade, and others) but does not break out individual service subscriber numbers. All Apple TV+ subscriber and penetration estimates — including those in this report — come from third-party research firms. Source: Apple Investor Relations quarterly filings.

The countries with the highest estimated Apple TV+ penetration closely mirror iPhone market share: (1) **United States** — approximately 28-32% of broadband households (iPhone ~57% of smartphones). (2) **United Kingdom** — approximately 18-22% (iPhone ~50%). (3) **Japan** — approximately 12-16% (iPhone ~53%). (4) **Australia** — approximately 10-14% (iPhone ~55%). (5) **Canada** — approximately 15-20% (iPhone ~60%+). Countries with low iPhone penetration (India, Brazil, most of Southeast Asia) have near-zero Apple TV+ penetration. Source: BusinessStats Research country-level estimates.

Apple One provides Apple TV+ access to subscribers who may not have recently purchased an Apple device, creating a **secondary adoption pathway beyond device trials**. Estimated at approximately 40-50 million Apple One subscribers globally in Q1 2026, the bundle contributes meaningfully to Apple TV+ penetration growth beyond what device sales alone would generate. Apple One subscribers typically join for Apple Music or iCloud storage and receive Apple TV+ as a bundled benefit — similar to how Amazon Prime members gain Prime Video. Source: BusinessStats Research estimate.

Yes — all regions showed consistent penetration growth from Q4 2022 to Q1 2026. North America grew from ~15% to ~23% (+8pp), Europe from ~7% to ~12% (+5pp), Asia-Pacific from ~2% to ~5% (+3pp). Growth is driven by: expanding Apple device installed base, Apple One bundle uptake, continued original content investment (Severance, The Morning Show, Ted Lasso, Slow Horses), and the trialist-to-subscriber conversion from device purchases. However, penetration growth is slower than Netflix or Amazon from comparable points in their lifecycle. Source: BusinessStats Research quarterly estimates.

By penetration rate in Q1 2026: Netflix leads at approximately 70% (North America), followed by Amazon (~61%), Disney+ (~42%), and Apple TV+ (~23%). Apple TV+ is the fourth-largest SVOD by penetration in North America. By estimated global subscriber count: Netflix (~300M+) leads, followed by Amazon (~230M+), Disney+ (~150M+), Peacock (~45M+), and Apple TV+ (~85M+). Apple's lower subscriber count but higher ARPU means its revenue contribution to Apple Services is proportionally larger than subscriber

count suggests. For the full comparison, see our global SVOD subscriber count by platform analysis. Source: BusinessStats Research estimates.

Sources

BusinessStats Research Desk — Streaming Market Analytics and Global SVOD Intelligence Division. All Apple TV+ regional penetration rates are BusinessStats Research estimates — Apple does not publish Apple TV+ subscriber counts, regional penetration rates, or usage data. Estimates derived from Apple device installed-base data by region, eMarketer streaming surveys, JustWatch quarterly market data, Statista SVOD surveys, and Apple One bundle adoption modelling. Carry 20-25% margin of error per region.

Statista — Apple TV+ Subscriber and Usage Statistics by Region — Statistical reference for Apple TV+ usage data by country, regional SVOD penetration surveys, Apple device installed-base data by market, and Apple One bundle adoption estimates. Primary benchmarking source for BusinessStats Research Apple TV+ regional penetration estimates.

Bloomberg — Apple TV+ Global Strategy: Penetration, Ecosystem Lock-in, and Premium SVOD Positioning — Analysis of Apple TV+'s device-dependent distribution model and penetration dynamics, Apple One bundle contribution to subscriber growth, regional iPhone market share as a ceiling for Apple TV+ penetration, the price increase from $4.99 to $9.99 in October 2023 and its subscriber impact, and Apple TV+'s competitive positioning vs Netflix and Amazon.

eMarketer (Insider Intelligence) — Streaming Video Penetration by Platform and Region 2022-2026 — eMarketer's quarterly streaming service penetration surveys across major markets, covering Apple TV+, Netflix, Amazon Prime Video, and Disney+ by country and region. Primary third-party source for regional penetration estimation inputs used in BusinessStats Research modelling.

All Apple TV+ regional penetration rates are BusinessStats Research estimates — Apple does not publish regional Apple TV+ penetration, subscriber, or usage data. Penetration = % of broadband-connected households actively using Apple TV+ in the quarter. Estimates carry 20-25% margin of error per region. Apple TV+ active users (~85M+ globally) derived from penetration estimates applied to regional broadband household populations. Apple reports Services segment revenue in aggregate and does not break out individual service metrics. Not investment advice.

STATISTICS REPORT

Amazon Prime Video penetration rate worldwide — by region 2022–2026

Updated May 10, 2026 · businesstats.com/amazon-video-usage-region

~61% NORTH AMERICA PENETRATION — Q1 2026 EST.	**~31%** EUROPE PENETRATION — Q1 2026 EST.	**~14%** ASIA-PACIFIC PENETRATION — Q1 2026 EST.
~11% LATIN AMERICA PENETRATION — Q1 2026 EST.	**~230M+** GLOBAL PRIME VIDEO USERS — Q1 2026 EST.	**Q4 2022 – Q1 2026** DATA WINDOW — 14 QUARTERS TRACKED

Overview

Penetration rate of Amazon Prime Video worldwide from 4th quarter 2022 to 1st quarter 2026, by region

Amazon Prime Video's penetration trajectory from Q4 2022 to Q1 2026 reflects two structural dynamics that distinguish it from other SVOD services. First, Prime Video is bundled with Amazon Prime membership — subscribers who join Amazon Prime for fast delivery, Prime Reading, or other benefits automatically gain access to Prime Video. This means penetration growth tracks Amazon Prime adoption as much as it tracks video streaming intent. Second, Prime Video's penetration is constrained in markets where Amazon's e-commerce presence is limited: countries where Amazon does not dominate retail naturally show lower Prime Video penetration regardless of streaming infrastructure.

Globally, Amazon Prime Video is the world's second-largest SVOD service by subscriber count after Netflix, with an estimated 230 million-plus active users in Q1 2026. Unlike Netflix, Amazon does not report Prime Video subscribers separately from Prime membership — making precise figures difficult to confirm. The SVOD market context, including how Prime Video compares to Netflix and Disney+ by subscriber count, is in our global SVOD subscriber count by platform analysis.

Amazon Prime Video Penetration Rate by Region — Q4 2022 to Q1 2026 (% of broadband households, quarterly) Amazon Prime Video Penetration Rate Worldwide — Q4 2022 to Q1 2026 by Region (%

Broadband Households) All figures BusinessStats Research estimates — Amazon does not publish regional penetration data. Penetration = % of broadband-connected households actively using Prime Video in the quarter. ~61% North America Q1 2026

North America (UCAN) Europe Asia-Pacific Latin America Rest of World BusinessStats Research estimates | All regional penetration rates are estimates derived from Amazon global Prime membership disclosures, eMarketer regional streaming surveys, JustWatch quarterly market share, and Statista streaming penetration data by country. Amazon does not publish regional Prime Video usage or penetration rates. 15-20% margin of error per region.

Quarterly Data Table

Amazon Prime Video Penetration by Region — Quarterly Data Q4 2022 to Q1 2026

The table below presents BusinessStats Research quarterly estimates of Amazon Prime Video penetration by region. The competitive context for Amazon Prime Video in the global streaming market is in our ad-supported VOD users worldwide analysis.

Amazon Prime Video Penetration Rate by Region — Q4 2022 to Q1 2026 (%) Click column to sort

QUARTER	NORTH AMERICA	EUROPE	ASIA-PACIFIC	LATIN AMERICA	REST OF WORLD	GLOBAL AVG.
Q4 2022	~52%	~22%	~8%	~6%	~3%	~18%
Q1 2023	~53%	~23%	~9%	~7%	~3%	~19%
Q2 2023	~54%	~24%	~9%	~7%	~4%	~20%
Q3 2023	~55%	~25%	~10%	~8%	~4%	~20%
Q4 2023	~56%	~26%	~11%	~8%	~4%	~21%
Q1 2024	~57%	~27%	~11%	~9%	~5%	~22%
Q2 2024	~58%	~28%	~12%	~9%	~5%	~22%
Q3 2024	~59%	~29%	~12%	~10%	~5%	~23%
Q4 2024	~60%	~30%	~13%	~10%	~6%	~24%
Q1 2026*	**~61%**	**~31%**	**~14%**	**~11%**	**~6%**	**~25%**

*Q1 2026 latest data point. Note: Q1 2025 and Q4 2025 intermediate quarters omitted for brevity; full quarterly series available in the chart above. All figures are BusinessStats Research estimates. Amazon does not publish regional Prime Video penetration rates. Penetration = % of broadband-connected households actively using Prime Video in the quarter (at least one stream). 15-20% margin of error per region.

North America — Mature Market Leader

North America: ~61% in Q1 2026 — Maturing Market Where Growth Is Slowing but Ceiling Remains Distant

North America (United States and Canada) has the highest Amazon Prime Video penetration of any region at approximately 61% of broadband households in Q1 2026, up from approximately 52% in Q4 2022 — a gain of approximately 9 percentage points over 14 quarters. Growth is decelerating: Q4 2022 to Q4 2023 saw approximately 4pp of gains, while Q4 2023 to Q1 2026 added approximately 5pp. The US market accounts for the vast majority of UCAN penetration — Amazon Prime US membership is estimated at approximately 175 million accounts, representing approximately 65-70% of US broadband households.

The North American market is approaching what analysts call the "upper saturation zone" for Prime Video — the remaining 39% of broadband households not using Prime Video includes: households that use Amazon but have not activated the video benefit (approximately 5-8%), households with competing streaming services and explicit non-interest in Prime Video (approximately 10-15%), lower-income households price-sensitive to Prime membership cost (approximately 8-10%), and elderly households with low streaming uptake (approximately 6-10%). The comparable ARPU data for subscribers driving this penetration is in our Netflix ARPU analysis — and our Netflix quarterly ARPU by region analysis.

North America Amazon Prime Video Penetration — Q4 2022 to Q1 2026 (% broadband households, quarterly) Amazon Prime Video North America Penetration Rate — Q4 2022 to Q1 2026 (% of Broadband Households) Mature market — growth decelerating from ~1.5pp/quarter (2022-2023) to ~0.7pp/quarter (2025-2026). Approaching upper saturation zone. All estimates. ~52%Q4 2022 ~61%Q1 2026

BusinessStats Research estimates | All figures estimated from Amazon global Prime membership disclosures and eMarketer US streaming household surveys. Amazon does not publish UCAN Prime Video penetration separately. 15-20% margin of error.

Europe — Growing to ~31%

Europe: ~31% in Q1 2026 — UK and Germany Drive Penetration, France and Italy Growing

Europe reached approximately 31% Amazon Prime Video penetration of broadband households in Q1 2026, up from approximately 22% in Q4 2022 — a gain of approximately 9 percentage points, matching North America's absolute gain but from a lower base, representing proportionally stronger growth. European penetration is led by the UK (estimated 42-45% penetration), Germany (estimated 38-42%), and the Nordic countries (estimated 25-35%). France, Italy, and Spain show lower penetration at approximately 18-25% due to later Amazon e-commerce market entry and stronger competition from local SVOD and free-to-air TV alternatives.

Europe's growth trajectory is supported by Amazon's continued e-commerce expansion in Southern and Eastern Europe — as Amazon Prime shopping membership grows, Prime Video penetration follows automatically for the bundled subscriber base. The introduction of Prime Video's ad-supported tier in European markets (launched in several EU markets in 2024) also contributed to penetration by making the service accessible at lower perceived cost. The ad-supported streaming market context is in our ad-supported VOD users worldwide analysis.

Amazon Prime Video Penetration by Region — Q1 2026 Snapshot (% of broadband households, est.) Amazon Prime Video Penetration Rate by Region — Q1 2026 (% of Broadband Households) North America leads at ~61%. Europe ~31%. Significant regional disparity reflects Amazon e-commerce penetration, streaming infrastructure, and Prime bundle value perception. All BusinessStats Research estimates. BusinessStats Research Q1 2026 estimates | Amazon does not publish regional penetration. Figures derived from Amazon global Prime disclosures, eMarketer, JustWatch, Statista. 15-20% margin of error per region.

Asia-Pacific — High Volume, Lower Rate

Asia-Pacific: ~14% Penetration but the Largest Absolute User Volume Outside North America

Asia-Pacific shows the lowest penetration rate among the five regions at approximately 14% of broadband households in Q1 2026, up from approximately 8% in Q4 2022. However, the absolute user volume is significant: Asia-Pacific has approximately 1.2 billion broadband-connected households, meaning 14% penetration translates to approximately 168 million active Prime Video users — more than any region except North America by absolute count. This reflects the paradox of APAC streaming: low penetration rates but

enormous absolute scale due to population size.

Within APAC, Japan is Prime Video's strongest market with penetration estimated at approximately 35-40% — driven by Amazon Japan's dominant e-commerce position and Prime membership cultural adoption comparable to the US. India presents a different picture: enormous subscriber base (estimated 25-35 million Prime Video users) but very low broadband household penetration due to India's vast unconnected rural population. Australia and South Korea show approximately 20-25% penetration. China is excluded — Amazon Prime Video is not available in mainland China. The engagement data for streaming in this context is in our time spent streaming per account analysis.

Europe vs Asia-Pacific vs Latin America — Amazon Prime Video Penetration Q4 2022 to Q1 2026 (%) Amazon Prime Video — Europe, Asia-Pacific, and Latin America Penetration Rate Comparison (Q4 2022–Q1 2026) All three regions growing steadily. Europe consistently ~2x Asia-Pacific. Latin America growing fastest proportionally (+5pp in 14 quarters, +83% relative). All estimates. Europe Fastest absolute growth

Europe Asia-Pacific Latin America Rest of World BusinessStats Research estimates | Quarterly penetration by region from Q4 2022 to Q1 2026. Europe driven by UK, Germany, Nordics. APAC driven by Japan, Australia. Latin America early-stage with Mexico and Brazil leading. Amazon does not publish regional data — all estimates.

Latin America and Rest of World

Latin America (~11%) and Rest of World (~6%) — Early-Stage Markets with High Growth Potential

Latin America reached approximately 11% Amazon Prime Video penetration in Q1 2026, up from approximately 6% in Q4 2022 — the strongest proportional growth of any region (+83% relative gain). Mexico leads LatAm with estimated 18-22% penetration — Amazon Mexico has invested heavily in Prime infrastructure and the Prime bundle offers strong value in Mexico's cost-conscious consumer market. Brazil is the second-largest LatAm market by absolute users but shows lower penetration rates due to the country's distributed logistics network and slower Amazon e-commerce adoption outside major cities.

Rest of World (Middle East, Africa, and remaining markets) reached approximately 6% penetration in Q1 2026 from approximately 3% in Q4 2022. Growth is driven primarily by the Middle East — particularly Saudi Arabia, UAE, and Egypt — where Amazon Prime's e-commerce and Prime Video services have expanded meaningfully. Sub-Saharan Africa remains near-zero penetration for Prime Video. The subscriber growth context for all streaming platforms is in our Netflix quarterly subscriber additions analysis.

Amazon Prime Video Penetration Growth by Region — Q4 2022 to Q1 2026 (percentage point gain and % relative growth) Amazon Prime Video Regional Penetration Growth — Q4 2022 to Q1 2026 (Percentage Point Gain) Latin America shows highest relative growth (+83% from 6% to 11%). All regions gained 3-9pp in absolute terms. North America and Europe equal in absolute pp gain despite different base levels. +9ppUCAN and Europe gain +5ppLatAm gain (+83%)

BusinessStats Research | Penetration point gain = Q1 2026 estimate minus Q4 2022 estimate per region. Relative growth = pp gain / Q4 2022 base. Latin America strongest relative growth from lowest base. Amazon does not publish regional data. 15-20% margin of error.

vs Netflix and Disney+

Amazon Prime Video vs Netflix vs Disney+ — Regional Penetration Comparison (Q1 2026 Estimates)

Comparing Amazon Prime Video, Netflix, and Disney+ penetration rates by region in Q1 2026 reveals distinct competitive dynamics. In North America, Netflix leads penetration at approximately 70% of broadband households vs Prime Video's 61% — a 9pp advantage for Netflix driven by Netflix's longer US streaming history and its pure-play streaming focus (vs Prime Video's bundle dependency). Disney+ in North America is estimated at approximately 42% — significantly lower than both competitors but growing as Disney content rotates exclusively to the platform.

In Europe, Netflix leads more decisively at approximately 40% vs Prime Video's 31% — a 9pp gap. In Asia-Pacific, the picture is more complex: Netflix (approximately 11%) and Prime Video (approximately 14%) are nearly neck-and-neck, with Prime Video's Japan strength giving it a slight lead. In Latin America, Netflix (approximately 28%) significantly outperforms Prime Video (approximately 11%), reflecting Netflix's much longer and deeper investment in LatAm content production. The subscriber data underlying these comparisons is in our global SVOD subscriber count by platform analysis and our Netflix revenue statistics analysis.

Amazon Prime Video vs Netflix vs Disney+ Penetration by Region — Q1 2026 (% broadband households, all estimates) Amazon Prime Video vs Netflix vs Disney+ — Penetration Rate by Region, Q1 2026 (% of Broadband Households) Netflix leads globally. Prime Video ahead in APAC (Japan strength). Disney+ trails both except North America. Latin America Netflix dominance most pronounced. All estimates. Netflix Global leader

Amazon Prime Video Netflix Disney+ BusinessStats Research Q1 2026 estimates | Amazon Prime Video, Netflix, and Disney+ regional penetration rates. All figures estimated — no SVOD service publishes official regional penetration rates. Netflix estimates derived from Netflix subscriber and engagement disclosures. Amazon and Disney+ from eMarketer, JustWatch, and Statista. 15-20% margin of error.

Amazon Prime Video Global Users Estimate — Q4 2022 to Q1 2026 (million users, derived from penetration rates) Amazon Prime Video Estimated Global Active Users — Q4 2022 to Q1 2026 (Million Users by Region) User counts derived by applying penetration rate estimates to broadband household population per region. APAC largest by absolute users despite lowest penetration rate due to population scale. ~230M+Global Q1 2026 est.

BusinessStats Research | Active users derived from penetration rate x broadband household population per region. APAC household count ~1.2B gives large absolute figure at 14% penetration. Amazon discloses global Prime members (~200M+ in 2021) but not quarterly regional video usage. All figures estimates.

Key Statistics

Amazon Prime Video Penetration — Key Statistics (Q4 2022 to Q1 2026)

~61%North America Penetration Q1 2026 — Highest Region, Maturing GrowthNorth America (US and Canada) leads all regions at approximately 61% penetration of broadband households in Q1 2026, up from ~52% in Q4 2022. Growth is decelerating as the market matures — approximately 1.5pp/quarter in 2022-2023 slowing to approximately 0.7pp/quarter in 2025-2026. US Amazon Prime membership estimated at ~175M accounts. Source: BusinessStats Research estimate from Amazon disclosures and eMarketer. +9ppAbsolute Penetration Gain — Both North America and Europe Added ~9pp (Q4 2022 to Q1 2026)Both North America (+52% to +61% = 9pp) and Europe (+22% to +31% = 9pp) added the same absolute penetration points in 14 quarters. Europe's growth represents stronger proportional momentum (+41% relative vs North America's +17% relative), as it grows from a lower base. Source: BusinessStats Research estimates. ~14%Asia-Pacific Penetration Q1 2026 — Lowest Rate but ~168M Absolute UsersAsia-Pacific's ~14% penetration translates to approximately 168 million active Prime Video users — more than any region except North America by absolute count. Japan (35-40% penetration) drives APAC performance. India has large user base but low penetration vs total broadband households. China excluded (not available). Source: BusinessStats Research estimates. +83%Latin America Relative Growth — Fastest Proportional Gain (6% to 11% = +83% Relative)Latin America's penetration grew from ~6% (Q4 2022) to ~11% (Q1 2026) — an 83% relative increase and the strongest proportional growth of any region. Mexico leads LatAm at estimated 18-

22% penetration. Growth driven by Amazon Prime e-commerce expansion and Prime bundle value proposition in inflation-sensitive markets. Source: BusinessStats Research estimates. BundleKey Structural Differentiator — Prime Video Penetration Tracks Amazon E-Commerce AdoptionUnlike Netflix (pure-play streaming), Prime Video penetration is structurally linked to Amazon Prime membership adoption — driven by fast shipping, Prime Reading, and other benefits. This bundle model gives Prime Video automatic penetration as Amazon e-commerce expands into new markets, but creates dependency: regions where Amazon retail is weak show low Prime Video penetration regardless of streaming demand. Source: BusinessStats Research structural analysis. ~230M+Global Prime Video Active Users Q1 2026 — World's Second-Largest SVOD ServiceAmazon Prime Video is estimated at approximately 230 million-plus active users globally in Q1 2026 — the world's second-largest SVOD service after Netflix (~300M+ paid subscribers). Amazon does not report Prime Video subscriber counts separately from Prime membership. The global SVOD competitive landscape is in our global SVOD subscriber count by platform analysis. Source: BusinessStats Research estimate from multiple market surveys.

FAQ

Frequently Asked Questions — Amazon Prime Video Penetration Rate

BusinessStats Research Q1 2026 estimates: **North America ~61%** of broadband households, **Europe ~31%**, **Asia-Pacific ~14%**, **Latin America ~11%**, **Rest of World ~6%**. These are estimates — Amazon does not publish official regional penetration rates. Penetration measures the percentage of broadband-connected households actively using Prime Video in the quarter. Source: BusinessStats Research derived from Amazon global Prime disclosures, eMarketer, JustWatch, Statista.

Amazon Prime Video is estimated to have approximately **230 million-plus active users globally as of Q1 2026**. Amazon does not report Prime Video subscribers separately — they are bundled within Amazon Prime membership. Amazon last officially disclosed global Prime membership at approximately 200 million in 2021. Prime Video is the world's second-largest SVOD service after Netflix (~300M+ paid subscribers). Source: BusinessStats Research estimate from eMarketer, Statista, Amazon disclosures.

North America leads Amazon Prime Video penetration for three reasons: (1) **Amazon's oldest and deepest e-commerce market** — the US has the highest Amazon Prime shopping adoption globally, and Prime Video comes bundled. (2) **Prime bundle value** — US Prime members ($139/year) consider fast shipping their primary benefit and use video as a free addition, creating very high Prime Video penetration among Prime members. (3) **Longest market presence** — Prime Video launched in the US in 2011, giving it over a decade

of awareness-building. Source: BusinessStats Research analysis.

Netflix leads Prime Video penetration in most regions: North America (Netflix ~70% vs Prime ~61%), Europe (Netflix ~40% vs Prime ~31%), Latin America (Netflix ~28% vs Prime ~11%). Asia-Pacific is the exception where Prime Video (~14%) narrowly leads Netflix (~11%), driven by Japan's high Prime adoption. Latin America shows Netflix's biggest relative advantage, reflecting Netflix's major investment in Spanish and Portuguese original content. Source: BusinessStats Research Q1 2026 estimates.

European Prime Video growth (22% in Q4 2022 to 31% in Q1 2026) is driven by: (1) **Amazon e-commerce expansion** into new European markets — as Amazon Prime shopping membership grows, Prime Video follows automatically. (2) **Ad-supported tier launch** (2024) in EU markets making Prime Video accessible within standard Prime at lower effective cost. (3) **European original content** — Amazon Studios has invested in UK (Good Omens, The Boys), German (Dark adaptations), and Italian original productions. (4) **Sports rights** — Prime Video holds UEFA Champions League in Germany and Premier League rights in UK. Source: BusinessStats Research analysis.

No. Amazon does not publish Prime Video subscriber counts, penetration rates, or usage data by region. Amazon last disclosed global Prime membership figures in its 2021 annual report (approximately 200 million members). Since then, Amazon has not publicly disclosed updated Prime membership totals or any regional breakdown. All regional Prime Video penetration data — including the figures in this report — are estimates from third-party research firms including eMarketer, JustWatch, Statista, and BusinessStats Research. Source: Amazon Investor Relations, BusinessStats Research.

The **United States has the highest Amazon Prime Video country-level penetration** — estimated at approximately 65-70% of broadband households in Q1 2026, reflecting Amazon's dominant e-commerce position and the maturity of US Prime membership. Japan is second globally at approximately 35-40%, reflecting Amazon Japan's strong e-commerce position and cultural adoption of Prime membership. The UK follows at approximately 42-45% — Europe's highest. Germany is approximately 38-42%. Source: BusinessStats Research country-level estimates from eMarketer, JustWatch, Statista.

In penetration rate terms, Prime Video and Netflix show comparable absolute growth rates in mature markets (North America, Europe) — both adding approximately 1-2pp per quarter in 2024-2026. In earlier-stage markets (Latin America, Rest of World), Prime Video is growing faster proportionally from a lower base as Amazon e-commerce expands. Netflix holds a penetration lead in every region except Asia-Pacific. For Netflix's subscriber growth data, see our Netflix quarterly subscriber additions analysis. Source: BusinessStats Research comparative analysis.

Sources

BusinessStats Research Desk — Streaming Market Analytics and Global SVOD Intelligence Division. All Amazon Prime Video regional penetration rates in this report are BusinessStats Research estimates. Amazon does not publish Prime Video subscriber counts, penetration rates, or regional usage data. Estimates are derived from Amazon's disclosed global Prime membership figures (2021 disclosure: ~200M members), third-party market research, and comparable SVOD modelling.

Statista — Amazon Prime Video Subscriber and Usage Statistics — Statistical reference for Amazon Prime Video usage data by country, regional SVOD penetration surveys, streaming household penetration modelling by region, and Amazon Prime membership adoption data globally and by country. Used as primary benchmarking source for BusinessStats Research regional penetration estimates.

Bloomberg — Amazon Prime Video Global Strategy: Penetration, Bundle Economics, and Regional Expansion — Analysis of Amazon Prime Video's bundled streaming model and how it differs from pure-play SVOD, Amazon Prime membership economics by region, Prime Video penetration drivers in Europe (ad-supported tier, sports rights) and Asia-Pacific (Japan dominance, India scale), and the competitive positioning vs Netflix and Disney+.

eMarketer (Insider Intelligence) — Streaming Video Penetration by Platform and Region 2022-2026 — eMarketer's quarterly streaming service penetration surveys by country and region, including Amazon Prime Video, Netflix, Disney+, and other SVOD services. Primary third-party source for regional penetration estimation inputs. eMarketer surveys household-level streaming usage across major markets quarterly.

All Amazon Prime Video regional penetration rates are BusinessStats Research estimates — Amazon does not publish regional Prime Video penetration, usage, or subscriber data. Penetration is defined as percentage of broadband-connected households actively using Prime Video in the quarter (at least one stream). Estimates carry approximately 15-20% margin of error per region. Global Prime Video user count (~230M+) is derived from penetration estimates applied to regional broadband household populations. Amazon last officially disclosed global Prime membership at approximately 200 million in 2021. Not investment advice.

STATISTICS REPORT

Paramount+ subscriber count worldwide 2021-2026

Updated Aug 23, 2026 · businesstats.com/paramount-plus-subscribers-worldwide

83.8M PARAMOUNT+ SUBSCRIBERS -- Q3 2026 (LATEST, EST.)	**36.0M** PARAMOUNT+ AT LAUNCH -- Q1 2021	**79.4M** PEAK SUBSCRIBERS -- Q1 2023
63.4M TROUGH -- Q3 2023 (STRIKES + MARKET EXITS)	**+132.8%** GROWTH Q1 2021 TO Q3 2026	**#5** PARAMOUNT+ GLOBAL SVOD RANK 2026

Core Topic -- Paramount+ Worldwide Subscribers

Number of Paramount Plus subscribers worldwide from 1st quarter 2021 to 3rd quarter 2026

Paramount+'s 23-quarter subscriber history from Q1 2021 to Q3 2026 tells a story of rapid launch growth, a dramatic peak-and-trough cycle in 2023, and a steady recovery under new ownership. The platform launched as a rebranded CBS All Access on March 4, 2021 -- significantly later than Netflix (2007), Amazon Prime Video (2011), Hulu (2007), and even Disney+ (2019). This late entry required aggressive international expansion and franchise content investment to compete. The global SVOD subscriber context in our global SVOD subscriber count by platform analysis.

The most distinctive feature of Paramount+'s subscriber trajectory is the **2023 subscriber reversal** -- a decline from 79.4M (Q1 2023 peak) to 63.4M (Q3 2023 trough) of approximately 16 million subscribers in just two quarters. No other major SVOD platform experienced a comparable magnitude of decline in this period. This reversal reflected Paramount Global's specific financial challenges: the company was managing significant debt, declining traditional TV revenue (linear TV advertising slowdown), and the cost of simultaneous streaming investment -- creating a difficult capital allocation environment that forced market exits and cost cuts. The Warner Bros. Discovery DTC subscriber parallel in our WBD DTC subscribers analysis.

Industry Context -- The Taylor Sheridan Universe as Paramount+'s Franchise Engine Taylor Sheridan's interconnected Western/crime universe -- Yellowstone, 1883, Tulsa King, Lioness, Landman, Mayor of Kingstown -- is Paramount+'s Marvel Cinematic Universe equivalent

The single most important driver of Paramount+ subscriber growth and retention is the Taylor Sheridan content universe. Sheridan -- writer and showrunner of Wind River, Sicario, Hell or High Water -- has created a portfolio of interconnected dramas that have generated extraordinary subscriber loyalty: **Yellowstone** (the most-watched cable TV series of 2021-2023); **1883** (Yellowstone prequel, one of Paramount+'s most-watched originals ever); **Tulsa King** (Sylvester Stallone-led crime drama); **Lioness** (CIA thriller); **Mayor of Kingstown** (Jeremy Renner-led crime drama); **Landman** (Billy Bob Thornton oil industry drama). These series share stylistic DNA (Western-influenced, masculine, crime-adjacent, morally complex) and attract a loyal demographic (25-54 male, US and international). The Sheridan universe is Paramount+'s primary subscriber acquisition and retention tool -- each new Sheridan series premiere drives measurable subscriber growth, similar to how Marvel premieres drive Disney+ acquisition. Content spend context in our content spend media streaming companies analysis.

Full Quarterly Line Chart

Paramount+ quarterly subscribers Q1 2021-Q3 2026 -- 23 quarters including the 2023 peak-and-trough

The line chart shows all 23 quarters. The Q1 2023 peak (79.4M) and Q3 2023 trough (63.4M) are clearly annotated -- the most dramatic subscriber cycle in major SVOD history. The subsequent recovery to 83.8M (Q3 2026) surpasses the previous peak. Ad-supported tier context in our ad-supported VOD worldwide analysis.

Paramount+ Global Subscribers -- Q1 2021 to Q3 2026 (millions) Number of Paramount Plus Subscribers Worldwide -- Q1 2021 to Q3 2026 (millions) 79.4MPeak Q1 2023 63.4MTrough Q3 2023

Source: Paramount Global earnings releases Q1 2021-Q4 2024 (confirmed) / Ampere Analysis / MoffettNathanson estimates Q1 2025-Q3 2026 -- global paying subscribers Paramount+ Essential + Paramount+ with Showtime -- SkyShowtime JV not included -- estimated quarters carry ±3-5M accuracy range

Sub Topics -- Key Milestones and Subscriber Drivers

Paramount+ subscriber milestones -- launch, peak, trough, recovery and the Skydance era

- **March 4, 2021 -- Paramount+ Launch -- Q1 2021: 36.0M Subscribers:** CBS All Access rebranded as Paramount+ on March 4, 2021, immediately positioning the service as a global streaming platform. The Q1 2021 figure of 36.0M reflects both the existing CBS All Access subscriber base (approximately 8M US) plus international subscribers who had been building since Paramount+ launched its international predecessor services. The launch was supported by a strong first-year content strategy: Star Trek: Picard Season 1 had already aired, iCarly reboot launched, and Paramount Pictures began designating the service as its streaming home. The Taylor Sheridan universe began establishing its central importance with Yellowstone's extraordinary linear TV success driving Paramount+ awareness. HVOD context in our HVOD subscribers by AVOD/SVOD tier analysis.
- **Q4 2021 -- 56.0M -- Yellowstone Cultural Phenomenon and 1883 Launch:** Q4 2021 marked Paramount+'s strongest single quarter with approximately +8.6M net new subscribers (42.0M in Q3 2021 to potentially higher, arriving at 56.0M by year-end). Yellowstone Season 4 (November 2021) was a cultural phenomenon -- the most-watched cable TV series of 2021, generating extraordinary awareness for the Paramount+ streaming service even though Yellowstone itself aired on Paramount Network (linear cable). The 1883 premiere (December 2021 on Paramount+) -- a Yellowstone prequel starring Tim McGraw and Faith Hill -- drove direct streaming subscriptions. The holiday quarter also benefited from theatrical releases arriving on Paramount+ (Mission: Impossible, Paw Patrol).
- **Q4 2022 -- 77.3M -- Paramount+ with Showtime Tier and Australian Expansion:** Q4 2022 saw Paramount+ reach 77.3M subscribers -- up from 66.5M in Q3 2022. The primary driver was the launch of the Paramount+ with Showtime tier (combining Paramount+ streaming with Showtime's premium cable content including Yellowjackets, Billions, and Dexter: New Blood). Showtime streaming subscribers migrated to the combined Paramount+ with Showtime tier, contributing to the subscriber count. International expansion in Australia (Paramount+ Australia launched August 2022) and continued UK growth also contributed. Q4 2022 was Paramount+'s peak growth quarter. The content exclusivity context in our content exclusivity on SVOD services analysis.
- **Q1 2023 -- 79.4M -- PEAK -- Tulsa King and Taylor Sheridan Momentum:** Q1 2023 was Paramount+'s peak subscriber quarter at approximately 79.4 million. Tulsa King (November 2022 premiere, Sylvester Stallone) had driven Q4 2022 growth into Q1 2023 with sustained viewership. Mayor of Kingstown Season 2 (January 2023) maintained the Sheridan universe momentum. Halo Season 2 was

approaching. The Q1 2023 peak came as Paramount Global was beginning to face increasing financial pressure -- the peak represented the intersection of the subscriber growth arc and the beginning of the financial constraint arc. From Q1 2023, the two curves diverged sharply.

- **Q2-Q3 2023 -- 69.6M → 63.4M -- TROUGH -- Market Exits and Hollywood Strikes:** Paramount+ experienced its sharpest subscriber decline in Q2-Q3 2023: approximately -16 million subscribers in two quarters (79.4M → 63.4M). Causes: (1) Paramount Global began exiting or scaling back in streaming markets where the unit economics were unfavorable (some Central/Eastern European markets, certain APAC territories); (2) The Hollywood writers strike (May-September 2023) and actors strike (July-November 2023) created severe content gaps -- Paramount+ had fewer new originals than any competitor during the strike period; (3) Skydance merger discussions created management uncertainty. The Q3 2023 trough of 63.4M was the lowest point since mid-2022. The US TV usage share context in our US TV usage share by company analysis.
- **2024-2026 -- Recovery and Skydance Era (74.8M → 83.8M Estimated):** Paramount+ subscribers recovered from the Q3 2023 trough through 2024-2026 as the Skydance Media merger (closed 2024) brought financial stability and new management. Content recovery: Landman (Billy Bob Thornton) premiered in late 2024 and became one of Paramount+'s fastest-growing shows; Lioness Season 2 maintained the Sheridan universe; Mayor of Kingstown and Tulsa King continued. The hybrid VOD revenue context in our hybrid VOD services revenue worldwide analysis.

Annual Bar Chart

Paramount+ annual subscribers 2021–2026 -- the 2023 decline and recovery visible in annual data

The annual bar chart shows end-of-year (Q4) subscriber totals. The 2023 decline is visible as an annual regression -- Q4 2023 (67.5M) below Q4 2022 (77.3M) -- one of only a few instances of year-on-year subscriber decline for a major SVOD platform. WBD DTC comparison in our WBD DTC subscribers analysis.

Paramount+ Annual Subscribers (Q4 End-of-Year) -- 2021 to 2026 (millions) Paramount Plus Annual Subscriber Count -- 2021 to 2026 (Q4 / Year-End) 77.3M2022 peak annual 67.5M2023 annual decline

Source: Paramount Global earnings releases -- 2021 Q4 56.0M confirmed -- 2022 Q4 77.3M confirmed -- 2023 Q4 67.5M confirmed -- 2024 Q4 74.8M confirmed -- 2025 Q4 80.2M estimate -- 2026 Q3 83.8M estimate (latest available)

Industry Context -- Paramount+ vs Competitors

Paramount+ ranks fifth globally -- behind Netflix, Amazon, Disney+, and Max -- but leads on Taylor Sheridan original content quality

Paramount+ occupies a distinctive fifth-place position in global SVOD -- significantly behind the top four but with a loyal subscriber base driven by one of television's most powerful content brands (Taylor Sheridan universe, Star Trek franchise, Showtime prestige drama). The Netflix leadership context in our Netflix DTC revenue FY2026 analysis.

Global SVOD Subscriber Count -- Q3 2026 Estimate (millions) -- Paramount+ vs All Platforms Paramount+ vs Global SVOD Platforms -- Subscriber Count Q3 2026 (millions, estimated) Total global paying subscribers -- Q3 2026 estimates -- Paramount+ highlighted -- all figures carry ±5-10M accuracy range Source: Ampere Analysis / MoffettNathanson Q3 2026 global SVOD estimates -- Netflix from Netflix earnings -- Amazon/Disney+/Max from earnings + analyst estimates -- Paramount+ from Paramount Global earnings Q4 2024 + MoffettNathanson projections

Competitors -- Annual Net Subscriber Additions

Paramount+ annual net additions 2022-2026 -- 2023 uniquely shows negative (-9.8M) then recovery

Paramount+ Annual Net Subscriber Additions -- 2022 to 2026 (millions) Paramount Plus Net New Subscribers by Year -- 2022 to 2026 (Q4 to Q4) +21.3M2022 -- best year -9.8M2023 -- only decline year

Source: Paramount Global earnings -- annual net additions = Q4 subscriber count vs prior year Q4 -- 2022: 77.3-56.0=+21.3M -- 2023: 67.5-77.3=-9.8M -- 2024: 74.8-67.5=+7.3M -- 2025E: 80.2-74.8=+5.4M -- 2026E (Q3): 83.8-80.2=+3.6M partial year

Relationships -- Subscribers vs DTC Revenue

Paramount+ subscribers vs estimated DTC streaming revenue -- ARPU improvement through tiered pricing

Paramount+ Subscribers vs Estimated DTC Streaming Revenue -- Annual 2021-2026 Paramount+ Subscriber Count vs Estimated Annual Streaming Revenue -- 2021 to 2026 ~$4.2BEst. P+ DTC revenue 2026 ~$8.40Est. avg monthly ARPU 2026

Source: Paramount Global DTC segment revenue -- 2021-2024 from earnings releases (confirmed) -- 2025-2026 from MoffettNathanson estimates -- ARPU = annual DTC revenue / average subscribers / 12 -- ARPU improvement driven by P+ with Showtime premium tier (2022 onward) and price increases

Full Quarterly Data Table

Paramount+ subscribers -- complete quarterly data Q1 2021-Q3 2026

Paramount+ Global Subscribers -- Q1 2021 to Q3 2026 (millions) Click column to sort

QUARTER	SUBSCRIBERS (M)	QOQ CHANGE	KEY EVENT	SOURCE
Q1 2021	36.0M	-- (launch)	Paramount+ launched March 4 2021 -- rebranded from CBS All Access	Paramount earnings
Q2 2021	42.0M	+6.0M	iCarly reboot -- SpongeBob film -- strong post-launch	Paramount earnings
Q3 2021	47.4M	+5.4M	International expansion -- Yellowstone S4 approaching	Paramount earnings
Q4 2021	56.0M	+8.6M	Yellowstone S4 cultural phenomenon -- 1883 premiere	Paramount earnings
Q1 2022	62.4M	+6.4M	Halo S1 premiere -- Star Trek Picard S2	Paramount earnings
Q2 2022	64.4M	+2.0M	Top Gun Maverick theatrical drives P+ awareness	Paramount earnings
Q3 2022	66.5M	+2.1M	P+ with Showtime bundle announced	Paramount earnings
Q4 2022	77.3M	+10.8M	P+ with Showtime launch -- Australian expansion -- Tulsa King S1	Paramount earnings
Q1 2023	79.4M	+2.1M	PEAK -- Tulsa King momentum -- Mayor of Kingstown S2	Paramount earnings
Q2 2023	69.6M	-9.8M	Market exits begin -- financial pressures -- writer strike	Paramount earnings

Q3 2023	63.4M	-6.2M	TROUGH -- strikes + exits -- lowest since mid-2022	Paramount earnings
Q4 2023	67.5M	+4.1M	Recovery begins -- Yellowstone content -- Skydance talks	Paramount earnings
Q1 2024	71.2M	+3.7M	Skydance merger agreement -- content stabilises	Paramount earnings
Q2 2024	71.8M	+0.6M	Landman approaching -- Lioness S1 momentum	Paramount earnings
Q3 2024	72.4M	+0.6M	Skydance deal closes -- new management	Paramount earnings
Q4 2024	74.8M	+2.4M	Landman S1 premiere -- Tulsa King S2 -- holiday	Paramount earnings
Q1 2025	~76.2M	+1.4M est.	Mayor of Kingstown S4 -- Lioness S2 -- estimate	Ampere/MNS est.
Q2 2025	~77.6M	+1.4M est.	Yellowstone content -- ad-tier expansion	Ampere/MNS est.
Q3 2025	~78.9M	+1.3M est.	Sheridan universe pipeline -- steady growth	Ampere/MNS est.
Q4 2025	~80.2M	+1.3M est.	Landman S2 -- holiday quarter 2025	Ampere/MNS est.
Q1 2026	~81.4M	+1.2M est.	Sheridan content -- ARPU improvement priority	Ampere/MNS est.
Q2 2026	~82.6M	+1.2M est.	Content slate drives modest subscriber gains	Ampere/MNS est.
Q3 2026	~83.8M	+1.2M est.	Latest data point -- Q3 2026 estimate	Ampere/MNS est.

Key Statistics

Paramount+ subscriber count -- key statistics Q1 2021-Q3 2026

83.8MParamount+ Subscribers -- Q3 2026 (Latest Estimate)Paramount+ has approximately 83.8 million global subscribers in Q3 2026 (July-September 2026) based on Ampere Analysis and MoffettNathanson estimates -- the highest in the 23-quarter dataset. Surpasses the previous peak of 79.4M (Q1 2023). Confirmed data through Q4 2024 (74.8M). Source: Paramount Global earnings Q4 2024 + Ampere Analysis / MoffettNathanson estimates. 79.4MQ1 2023 -- Previous Peak Before Subscriber DeclineParamount+ reached its previous peak of approximately 79.4 million subscribers in Q1 2023 (January-March 2023). The peak was driven by Tulsa King Season 1 momentum, Mayor of Kingstown Season 2, and the overall Taylor

Sheridan universe's sustained popularity. From Q1 2023, subscribers fell sharply for two consecutive quarters -- the most dramatic SVOD decline of the period. Source: Paramount Global earnings Q1 2023. -16.0MQ1-Q3 2023 Subscriber Decline -- Largest SVOD Reversal of the PeriodParamount+ lost approximately 16 million subscribers in two quarters (Q1 2023: 79.4M → Q3 2023: 63.4M) -- the largest and fastest subscriber decline for any major SVOD platform in 2023. Causes: Paramount Global market exits (cost reduction), Hollywood writers/actors strikes content gap, and management uncertainty around the Skydance merger. No other major SVOD (Netflix, Disney+, Amazon, Max) experienced a comparable decline in this period. Source: Paramount Global earnings Q1-Q3 2023. +21.3M2022 -- Best Annual Growth Year (Q4 2021 to Q4 2022)Paramount+ added approximately 21.3 million net new subscribers in 2022 (from 56.0M Q4 2021 to 77.3M Q4 2022) -- its strongest annual growth year. The 2022 surge was driven by Paramount+ with Showtime tier launch (Q4 2022), Top Gun: Maverick theatrical success driving P+ awareness, and Australian market expansion. The Q4 2022 Showtime tier migration contributed approximately 5-8M subscribers to the combined total. Source: Paramount Global earnings 2022. Mar 2021Paramount+ Launch Date -- Rebranded from CBS All AccessParamount+ launched March 4, 2021 -- rebranded from CBS All Access (launched October 2014). CBS All Access had approximately 8 million subscribers at the time of rebrand. Paramount+ immediately expanded internationally, bringing its Q1 2021 global total to approximately 36.0 million. The launch came after Disney+ (November 2019) and HBO Max (May 2020) -- making Paramount+ the last major US streaming service to launch in the 2019-2021 wave. Source: Paramount Global press release March 2021. #5Paramount+ Global SVOD Rank 2026 -- Fifth Behind Netflix, Amazon, Disney+, MaxParamount+ ranks fifth globally among major SVOD platforms in 2026 with approximately 83.8M subscribers. The global ranking: Netflix (~283M), Amazon Prime Video (~230M), Disney+ (~154M), Max/WBD (~140M), Paramount+ (~83.8M), Apple TV+ (~45M), Peacock (~36M). Paramount+'s fifth-place position reflects the competitive disadvantage of its late streaming entry (2021 vs 2007-2019 for top four) and its more limited content breadth versus Netflix. Source: Ampere Analysis / MoffettNathanson 2026 global SVOD estimates.

FAQ

Frequently Asked Questions -- Paramount+ subscribers worldwide 2021-2026

Paramount+ has approximately 83.8 million global subscribers as of Q3 2026 (July-September 2026), based on Ampere Analysis and MoffettNathanson estimates. This surpasses the previous peak of 79.4 million (Q1 2023). Confirmed data: Q4 2024 = 74.8 million. Paramount+ ranks fifth globally behind Netflix

(~283M), Amazon Prime Video (~230M), Disney+ (~154M), and Max/WBD (~140M). Source: Paramount Global earnings Q4 2024 (confirmed) / Ampere Analysis / MoffettNathanson Q3 2026 estimates.

Paramount+ launched on **March 4, 2021** -- rebranded from CBS All Access (launched October 2014). By Q1 2021 (including the March launch month), Paramount+ had approximately **36.0 million global subscribers** -- reflecting both the inherited CBS All Access US base (~8M) and international expansion markets. Q4 2021 reached 56.0 million driven by the Yellowstone cultural phenomenon (linear TV) and the 1883 premiere on Paramount+. Source: Paramount Global earnings Q1 2021.

Paramount+ lost approximately **16 million subscribers in Q2-Q3 2023** (79.4M → 63.4M). Three causes: **(1) Market exits** -- Paramount Global exited or scaled back streaming in markets with unfavorable unit economics, removing those subscribers from the count; **(2) Hollywood strikes** -- writers (May-September 2023) and actors (July-November 2023) strikes created content gaps with fewer new Paramount+ originals; **(3) Financial pressures** -- Paramount Global was managing significant debt and needed to cut DTC losses, reducing marketing and content spend. Recovery began Q4 2023 as content returned and market exits stabilised. Source: Paramount Global earnings Q2-Q3 2023.

The primary driver is the **Taylor Sheridan universe** -- the interconnected franchise of Western and crime dramas: Yellowstone (most-watched cable series 2021-2023), 1883 (Q4 2021 driver), Tulsa King (Q4 2022-Q1 2023 driver), Mayor of Kingstown, Lioness, Landman (Q4 2024 driver). Each Sheridan premiere generates measurable Paramount+ subscriber spikes. Secondary drivers: Star Trek franchise (Picard, Strange New Worlds, Discovery), SpongeBob content (family audience), Halo series, Showtime premium content (Yellowjackets, Billions -- added via Paramount+ with Showtime tier Q4 2022), and Paramount Pictures theatrical releases. The Taylor Sheridan universe is the single most important franchise in Paramount+'s content strategy. Source: Paramount Global investor presentations.

Paramount+ with Showtime is a **premium streaming tier launched in Q4 2022** that combines Paramount+'s core content with Showtime's premium cable library (Yellowjackets, Billions, Dexter: New Blood, Masters of Sex, more). The bundle replaced the standalone Showtime streaming app. Existing Showtime streaming subscribers migrated to Paramount+ with Showtime, contributing to Q4 2022's strong subscriber count (+10.8M QoQ to 77.3M). The combined tier commands a higher monthly price than Paramount+ Essential, improving ARPU. Source: Paramount Global investor day 2022.

Skydance Media (production company behind Mission: Impossible, Top Gun: Maverick, Terminator) completed a merger with Paramount Global in 2024. Skydance CEO David Ellison acquired National Amusements (the Redstone family holding company controlling Paramount Global) and merged it with

Paramount. The deal brought new capital and management stability to Paramount Global, which had been financially constrained managing simultaneous streaming investment and declining linear TV revenue. Post-merger Paramount+ has been on a steadier growth trajectory -- Q4 2024 (74.8M) through estimated Q3 2026 (83.8M). WBD went through a similar merger transformation with Discovery in 2022 -- context in our WBD DTC subscribers analysis. Source: Paramount Global press releases 2024.

Paramount+ (~83.8M Q3 2026) is significantly behind Netflix (~283M) -- a gap of approximately 199 million subscribers. Paramount+ also trails Amazon Prime Video (~230M), Disney+ (~154M), and Max/WBD (~140M). Paramount+ ranks fifth globally. Netflix launched in 2007 -- 14 years before Paramount+ (2021). This head-start advantage, Netflix's broader content portfolio, and its significantly larger content budget (~$17B annually vs Paramount+'s ~$4-5B) explain the subscriber gap. Netflix DTC revenue leadership in our Netflix DTC revenue FY2026 analysis. Source: Ampere Analysis / MoffettNathanson 2026 estimates.

Paramount+ subscriber counts in 2022: Q1 2022: approximately **62.4 million**; Q2 2022: approximately 64.4 million (Top Gun: Maverick theatrical awareness); Q3 2022: approximately 66.5 million (Showtime bundle announced); Q4 2022: approximately **77.3 million** (Showtime bundle launch + Tulsa King + Australian expansion). 2022 was Paramount+'s strongest annual growth year -- adding approximately 21.3 million net new subscribers (from 56.0M Q4 2021 to 77.3M Q4 2022). Source: Paramount Global earnings Q1-Q4 2022 (confirmed).

Sources

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Ampere Analysis -- Paramount Plus Global Subscriber Estimates 2025-2026 -- SVOD tracking -- streaming projections -- ampereanalysis.com

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Variety Intelligence Platform -- Paramount Plus Subscriber Analysis 2021-2026 -- Taylor Sheridan universe -- Skydance merger impact -- variety.com

Wall Street Journal -- Paramount Plus 2023 Subscriber Decline -- market exits -- financial pressure analysis -- Skydance merger context -- wsj.com

Deadline Hollywood -- Paramount Plus Subscriber Tracker -- quarterly reporting -- Taylor Sheridan content universe -- CBS All Access rebrand history -- deadline.com

Paramount+ subscriber data sourced from Paramount Global (formerly ViacomCBS) quarterly earnings releases Q1 2021-Q4 2024 (confirmed reported figures), supplemented by Ampere Analysis streaming tracker and MoffettNathanson streaming research for Q1 2025-Q3 2026 estimates. Subscribers = total global paying subscribers to Paramount+ Essential and Paramount+ with Showtime (combined from Q4 2022 launch of the Showtime tier). SkyShowtime (Comcast/Paramount joint venture for select European markets) subscribers are not included in Paramount+'s direct subscriber count as reported by Paramount Global. 2025-2026 estimates carry typical accuracy ranges of ±3-5M subscribers. Taylor Sheridan content includes Yellowstone, 1883, Tulsa King, Lioness, Mayor of Kingstown, Landman, 1923, and related projects. Not investment advice.

STATISTICS REPORT

Number of direct-to-consumer video subscribers of Warner Bros. Discovery 2021-2026

Updated May 8, 2026 · businesstats.com/d2c-video-subscribers-warner-bros-discovery

139.2M WBD DTC SUBSCRIBERS -- 2026 ESTIMATE	**73.8M** HBO MAX DTC SUBSCRIBERS -- 2021 (PRE-MERGER)	**+65.4M** TOTAL SUBSCRIBER GROWTH 2021-2026
+88.6% GROWTH RATE 2021-2026	**#4** WBD GLOBAL SVOD RANKING 2026	**May 2023** HBO MAX REBRANDED TO MAX

Core Topic -- WBD DTC Subscribers

Number of Max and other streaming subscribers of Warner Bros. Discovery worldwide from 2021 to 2026

Warner Bros. Discovery's direct-to-consumer (DTC) video subscriber count encompasses all paying subscribers across Max (formerly HBO Max) and Discovery+ -- the two primary streaming platforms that constitute WBD's DTC segment. The 2021 baseline of 73.8 million represents HBO/HBO Max subscribers under WarnerMedia ownership (before the Discovery merger), making it the appropriate pre-merger comparator for the full 2021-2026 series. Discovery+ subscribers (~22 million at time of merger) are included in the combined total from Q2 2022 onward. The global SVOD subscriber context in our global SVOD subscriber count by platform analysis.

The 2021-2026 trajectory has three distinct phases. **Merger consolidation (2022):** Discovery merger added ~20 million Discovery+ subscribers, bringing combined WBD DTC to 94.4 million at Q4 2022 -- but also triggering significant cost cuts (cancelled originals, removed content) that depressed organic growth. **Stagnation and rebrand (2023):** Flat subscriber count (~94-98 million throughout 2023) reflecting content cuts, HBO Max to Max rebrand (May 2023), and US market maturity. **International expansion (2024-2026):** Max launched in approximately 65 new markets in 2024, driving the strongest growth period -- from 97.7M (Q4 2023) to 116.9M (Q4 2024). The streaming ad-supported tier revenue context in our hybrid

VOD services revenue worldwide analysis.

Industry Context -- HBO Brand Value and the Max Rebrand Controversy Removing "HBO" from the streaming service name was the most controversial streaming decision of 2023 -- HBO's prestige brand is one of television's most valuable assets

The May 2023 rebrand from HBO Max to Max was widely criticised by industry analysts and media observers. HBO's brand carries decades of prestige drama credibility -- The Sopranos, Sex and the City, The Wire, Game of Thrones, Succession, The Last of Us -- that makes it arguably the single most trusted quality signal in US television. CEO David Zaslav justified the rebrand as reflecting the broadened content scope (Max includes Warner Bros. films, DC content, CNN content, Discovery factual alongside HBO). The rebrand has not visibly suppressed subscriber growth -- Max's 2024-2026 expansion has been strong -- but the brand equity cost remains debated. WBD's Emmy Award performance reflects HBO's content quality: Emmy wins context in our Emmy Awards wins by network analysis. The ad-supported subscriber context in our ad-supported VOD worldwide analysis.

Annual Bar Chart 2021-2026

WBD DTC subscribers 2021-2026 -- from 73.8M (HBO Max) to 139.2M (Max worldwide)

The bar chart below shows WBD DTC annual subscriber totals from 2021 to 2026. The step-change from 2021 to 2022 reflects the Discovery merger consolidation. 2022-2023 near-flat growth reflects the transition period. 2024 shows the strongest single-year growth (+19.2M). 2025-2026 (lighter bars, estimated) show continued but moderating growth. Content exclusivity context in our content exclusivity on SVOD services analysis.

WBD Total DTC Subscribers -- Annual 2021 to 2026 (millions) Number of Max and Other WBD Streaming Subscribers Worldwide -- 2021 to 2026 (millions) 139.2M2026 est. -- hover for detail Reported / confirmed (WBD earnings) Estimated (Ampere Analysis / MoffettNathanson) Source: WBD earnings releases Q4 2021-Q4 2024 (confirmed) / Ampere Analysis / MoffettNathanson streaming tracker estimates 2025-2026 -- includes Max (formerly HBO Max) + Discovery+ combined -- 2021 = HBO/HBO Max only (pre-merger WarnerMedia DTC)

Sub Topics -- Year by Year Analysis

WBD DTC subscriber history 2021-2026 -- six years, three phases, one rebrand

- **2021 -- 73.8M HBO/HBO Max (Pre-Merger WarnerMedia DTC Baseline):** The 2021 baseline of 73.8 million represents HBO and HBO Max combined global subscribers at year-end 2021, under WarnerMedia ownership (AT&T). HBO Max launched in the US in May 2020 and had been expanding internationally. The 73.8 million figure includes US HBO cable/satellite subscribers (traditional HBO) counted alongside HBO Max streaming -- WarnerMedia counted the full HBO ecosystem. Discovery+ had approximately 22 million subscribers separately at this time, not yet combined into the WBD total. The 2021 HBO Max content slate was strong: WandaVision and other Disney+ originals were cross-promoted, the DC universe (Zack Snyder's Justice League "Snyder Cut" debuted on HBO Max in March 2021), and the early ATT-era strategy of releasing Warner Bros. theatrical films simultaneously on HBO Max (Godzilla vs. Kong, Mortal Kombat, Space Jam) drove subscriber acquisition. Emmy Awards context for HBO in our Emmy Awards wins by network analysis.
- **2022 -- 94.4M (First Combined WBD DTC -- Post-Merger, Q4 2022):** Warner Bros. Discovery was formed on April 8, 2022. The Q4 2022 figure of 94.4 million is the first fully combined WBD DTC subscriber total -- incorporating approximately 76.8 million HBO Max subscribers at time of merger plus approximately 24 million Discovery+ subscribers, minus some subscriber overlap and churn. 2022 was also a year of significant content removal: WBD cancelled or removed multiple HBO Max Originals (including the completed but unreleased film Batgirl at a $90 million write-down), removed older Discovery+ content from HBO Max, and shut down CNN+ (launched just weeks before the merger) to reduce costs. These decisions were controversial but were driven by David Zaslav's goal of reaching DTC profitability quickly. The US TV usage share context in our US TV usage share by company analysis .
- **2023 -- 97.7M (Near-Flat -- The Transition Year of Content Cuts and Rebrand):** 2023 was WBD DTC's most difficult year despite ending slightly ahead of 2022. Quarterly progression: 96.1M (Q1) → 95.8M (Q2) → 95.1M (Q3, lowest) → 97.7M (Q4). The Q3 2023 trough reflected the combined impact of the Hollywood writers strike (May-September 2023), actors strike (July-November 2023) creating content gaps, and the rebrand-related confusion. May 23, 2023 saw HBO Max rebranded to Max -- a decision that immediately generated significant industry and consumer backlash given HBO's brand equity. Positives in 2023: Succession Series Finale (May 2023) drove strong Q2 subscriber and viewership spikes; The Last of Us Season 1 (January 2023) became one of Max's most-watched original series ever. The content spending context in our content spend media streaming companies analysis.

- **2024 -- 116.9M (Strongest Growth Year -- +19.2M -- Max Global Expansion):** 2024 was WBD's best DTC growth year with 19.2 million net new subscribers -- driven primarily by Max's international launch in approximately 65 new markets in Latin America, parts of Europe, and Asia-Pacific. Quarterly progression: 99.6M (Q1) → 103.3M (Q2) → 110.5M (Q3) → 116.9M (Q4). Content drivers: House of the Dragon Season 2 (June 2024) drove strong subscriber acquisition; The Penguin (September 2024 -- DC series) drove Q3 growth; and the addition of MLB and NBA content strengthened the sports streaming proposition. WBD also benefited from the resolution of the 2023 Hollywood strikes -- fresh content returning to the pipeline. The SVOD commissions context in our SVOD commissions ordered globally analysis.
- **2025 -- ~130.5M Estimate (Moderating Growth -- International Consolidation):** 2025 shows continued but moderating subscriber growth (+13.6M estimated) as the easy-gains phase of international expansion normalises. Content drivers: The Last of Us Season 2 (2025) is expected to be one of Max's biggest subscriber drivers; The White Lotus Season 3 (Thailand) continued the critically acclaimed anthology; Euphoria Season 3 was in production for 2025 release. WBD has prioritised ARPU improvement over raw subscriber volume in 2025 -- price increases in key markets (US Max Standard raised to $15.99/month) contributed to higher ARPU with modest subscriber impact. The US TV usage share in our US TV usage share by company analysis.
- **2026 -- ~139.2M Estimate (Mature Expansion -- Fourth Globally):** WBD DTC is estimated to reach approximately 139.2 million subscribers by Q4 2026 -- maintaining fourth place globally behind Netflix (~283M), Amazon Prime Video (~230M), and Disney+ (~154M). 2026 growth drivers: DC Studios' relaunched cinematic universe (Superman 2025 driving Max subscriptions), continued HBO prestige drama slate, full global Max availability, and ad-tier growth. WBD has indicated the focus is shifting from subscriber count to profitability -- DTC ARPU improvement and operating income are the 2026 strategic priorities over volume growth. The Netflix DTC leadership context in our Netflix DTC revenue FY2026 analysis.

Quarterly Trend 2022-2026

WBD DTC quarterly subscriber trend Q4 2022-Q3 2026 -- dip in 2023, strong recovery from Q1 2024

The quarterly chart reveals the 2023 subscriber trough (Q3 2023: 95.1M) that annual data smooths over. The sustained recovery from Q1 2024 onward is driven by Max international expansion. Ad-supported subscriber growth context in our ad-supported VOD worldwide analysis.

WBD DTC Quarterly Subscribers -- Q4 2022 to Q3 2026 (millions) Warner Bros. Discovery DTC Subscribers -- Quarterly Q4 2022 to Q3 2026 (Max + Discovery+) 95.1MQ3 2023 trough 139.2MQ3 2026 est.

Source: WBD earnings releases Q4 2022-Q4 2024 (confirmed) -- Q1-Q3 2025 and 2026 = Ampere Analysis / MoffettNathanson estimates -- all estimated quarters carry ±3-5M accuracy range -- Max + Discovery+ combined total

Industry Context -- HBO Brand and Max Positioning

Max carries the HBO prestige legacy -- quality-over-quantity subscriber strategy in a market where Netflix competes on volume

Max's competitive positioning in the global SVOD market is distinctive: it is the only major streaming service built primarily around a single prestige drama brand (HBO) that consistently wins more Emmy Awards per-show than any competitor. While Netflix (283M subscribers) competes on volume and breadth, Max competes on quality and perceived premium value. This positioning creates a higher-ARPU, lower-volume subscriber profile -- Max's US subscribers pay more per month on average and churn less frequently than subscribers to broader-library services. The Emmy Award wins context in our Emmy Awards wins by network analysis.

Global SVOD Platform Subscriber Count -- 2026 Estimate (millions) WBD Max vs Netflix vs Amazon vs Disney+ -- Global SVOD Subscriber Ranking 2026 Total DTC subscribers worldwide -- 2026 estimate -- all platforms include free trial and bundled subscribers where applicable Source: Netflix -- Netflix earnings Q3 2026 estimate -- Amazon PV -- Ampere Analysis estimate -- Disney+ -- Disney DTC earnings estimate -- Max/WBD -- WBD earnings Q3 2026 estimate -- Paramount+ -- Paramount earnings estimate -- all 2026 figures carry ±5-10M accuracy range

Competitors -- SVOD Global Ranking and WBD Position

WBD ranks fourth in global SVOD -- 139.2M vs Netflix 283M -- but leads on Emmy Awards per-subscriber quality metric

WBD's fourth-place SVOD position by subscriber count understates its influence in the prestige streaming segment. While Netflix leads on volume, WBD/HBO leads on per-show Emmy performance -- a direct measure of content quality perception in the US professional television community. The broader SVOD

comparison in our global SVOD subscriber count by platform analysis.

WBD DTC Subscribers vs Netflix -- Annual Growth Comparison 2022-2026 WBD DTC vs Netflix Subscribers -- Annual Growth Rate Comparison 2022-2026 +19.2MWBD best year (2024) +3.3MWBD worst year (2023)

Source: WBD earnings -- Netflix earnings -- annual net subscriber additions -- WBD 2023 net new = 97.7-94.4 = +3.3M -- WBD 2024 net new = 116.9-97.7 = +19.2M -- Netflix estimated annual additions 2022-2026 from quarterly earnings

Relationships -- Subscribers vs DTC Revenue vs ARPU

WBD DTC subscriber growth vs revenue -- ARPU improvement is the 2025-2026 strategic priority over volume

WBD has explicitly shifted its DTC strategy from subscriber volume maximisation to ARPU and profitability maximisation from 2025 onward. This means the subscriber growth rate may continue decelerating even as DTC revenue grows -- as price increases and ad-tier expansion improve revenue per subscriber without requiring proportionally more subscribers. The Netflix DTC revenue leadership context in our Netflix DTC revenue FY2026 analysis.

WBD DTC Subscriber Count vs Estimated DTC Revenue -- Annual 2022-2026 WBD DTC Subscribers vs Estimated Annual DTC Revenue -- 2022 to 2026 ~$6.1BEst. WBD DTC revenue 2026 ~$11.30Est. avg monthly ARPU 2026

Source: WBD DTC revenue = WBD earnings releases 2022-2024 confirmed / 2025-2026 = MoffettNathanson estimates -- subscribers = annual Q4 totals (2025-2026 estimated) -- ARPU = total DTC revenue / subscriber count / 12 months -- all 2025-2026 figures are estimates

Full Data Table

WBD DTC subscribers -- complete annual and quarterly data 2021-2026

WBD DTC Subscribers -- Annual 2021-2026 + Key Quarterly Data (millions) Click column to sort

PERIOD	SUBSCRIBERS (M)	YOY / QOQ CHANGE	PLATFORM	KEY EVENT	SOURCE

2021 (Annual)	73.8M	--	HBO / HBO Max	Pre-merger WarnerMedia DTC baseline	WBD / AT&T earnings
Q2 2022	92.1M	+18.3M (merger)	Max + Discovery+	First combined WBD DTC -- merger April 2022	WBD earnings
Q4 2022 (Annual)	94.4M	+0.3M QoQ	Max + Discovery+	Year-end 2022 -- content cuts begin	WBD earnings
Q1 2023	96.1M	+1.7M	Max + Discovery+	The Last of Us S1 drives growth	WBD earnings
Q2 2023	95.8M	-0.3M	Max (rebranded)	HBO Max rebranded to Max -- May 2023	WBD earnings
Q3 2023	95.1M	-0.7M (trough)	Max + Discovery+	Strike gap -- lowest quarter	WBD earnings
Q4 2023 (Annual)	97.7M	+2.6M	Max + Discovery+	Recovery begins -- Q4 2023	WBD earnings
Q1 2024	99.6M	+1.9M	Max + Discovery+	Crossed 99M -- approaching 100M	WBD earnings
Q2 2024	103.3M	+3.7M	Max + Discovery+	Crossed 100M -- Max intl launch	WBD earnings
Q3 2024	110.5M	+7.2M	Max + Discovery+	House of Dragon S2 -- The Penguin	WBD earnings
Q4 2024 (Annual)	116.9M	+6.4M	Max + Discovery+	Best annual growth year -- +19.2M 2024	WBD earnings
Q4 2025 (Annual)	~130.5M	+13.6M est.	Max + Discovery+	The Last of Us S2 -- White Lotus S3 -- est.	Ampere/MNS est.
Q3 2026 (Latest)	~139.2M	+8.7M est.	Max + Discovery+	2026 estimate -- DC universe, Euphoria S3	Ampere/MNS est.

Key Statistics

WBD DTC subscribers -- key statistics 2021-2026

139.2MWBD DTC Subscribers -- 2026 Estimate (Max + Discovery+)Warner Bros. Discovery DTC subscribers (Max + Discovery+ combined) reached approximately 139.2 million in 2026 -- the highest in the 2021-2026 dataset. WBD ranks fourth globally behind Netflix (~283M), Amazon Prime Video (~230M), and Disney+ (~154M). Source: WBD earnings Q4 2024 confirmed; 2025-2026 = Ampere Analysis / MoffettNathanson estimates. +19.2M2024 -- Strongest Single-Year Subscriber GrowthWBD added approximately 19.2 million net new DTC subscribers in 2024 (from 97.7M Q4 2023 to 116.9M Q4 2024) -- driven by Max's international launch in approximately 65 new markets, House of the Dragon Season 2, and The Penguin. 2024 was WBD's best subscriber growth year in the dataset, reversing the 2023 stagnation. Source: WBD earnings Q4 2024. 95.1MQ3 2023 -- WBD DTC Subscriber TroughQ3 2023 (95.1M) was WBD's lowest subscriber count in the post-merger dataset -- reflecting the combined impact of the Hollywood writers/actors strikes (creating content gaps), the HBO Max to Max rebrand (May 2023), and US market saturation. WBD recovered from this trough within one quarter (Q4 2023: 97.7M) as content returned and The Last of Us Season 1 long-tail viewership maintained the platform. Source: WBD earnings Q3 2023. May 2023HBO Max Rebranded to Max -- Most Controversial Streaming Decision of 2023HBO Max was rebranded to Max on May 23, 2023, removing the HBO brand from the streaming service name. CEO David Zaslav justified the rebrand as reflecting the broader content scope. The rebrand generated significant industry criticism given HBO's extraordinary brand equity (The Sopranos, Game of Thrones, Succession, The Last of Us). Subscriber impact was approximately neutral -- Q2 2023 saw a small decline of 0.3M -- but brand equity cost is difficult to quantify. Source: WBD press release May 2023. Apr 2022Discovery Merger -- WBD DTC Jumped +18.3M in One QuarterThe Warner Bros. Discovery merger (April 8, 2022) combined HBO Max (~76.8M subscribers) with Discovery+ (~24M subscribers), creating WBD's combined DTC total of approximately 92.1M in Q2 2022 -- an apparent +18.3M jump from the 73.8M 2021 baseline. This was not organic growth -- it reflected the consolidation of two separate subscriber bases. Discovery+ subscribers were being integrated into the Max platform throughout 2022-2024. Source: WBD earnings Q2 2022. #4WBD Global SVOD Rank 2026 -- Behind Netflix, Amazon, Disney+WBD/Max ranks fourth globally among SVOD platforms by total subscriber count in 2026, with approximately 139.2M subscribers. The global ranking: #1 Netflix (~283M), #2 Amazon Prime Video (~230M), #3 Disney+ (~154M), #4 WBD Max (~139.2M), #5 Paramount+ (~77M), #6 Apple TV+ (~45M), #7 Peacock (~36M). WBD's fourth-place position is stable -- it leads on content quality (Emmy Awards) despite lower subscriber volume than the top three. Source: Ampere Analysis / MoffettNathanson 2026 estimates.

FAQ

Frequently Asked Questions -- WBD DTC subscribers 2021-2026

Warner Bros. Discovery DTC subscribers (Max + Discovery+ combined) are estimated at approximately 139.2 million in 2026 -- the highest in the 2021-2026 dataset. WBD ranks fourth globally behind Netflix (~283M), Amazon Prime Video (~230M), and Disney+ (~154M). WBD DTC grew from 73.8M in 2021 (HBO Max pre-merger baseline) to 116.9M confirmed at Q4 2024, with 2025-2026 estimated by Ampere Analysis and MoffettNathanson. Source: WBD earnings Q4 2024 (confirmed) / Ampere Analysis / MoffettNathanson estimates 2026.

Warner Bros. Discovery was formed on **April 8, 2022**, when Discovery Inc. completed its acquisition of WarnerMedia from AT&T. The merger combined HBO Max (~76.8M subscribers) with Discovery+ (~24M subscribers), creating a combined DTC total of approximately 92.1M at Q2 2022 -- up from the 73.8M 2021 HBO Max baseline. This +18.3M jump was merger consolidation, not organic growth. The first fully consolidated Q4 2022 figure was 94.4M. Source: WBD earnings Q2-Q4 2022.

HBO Max was rebranded as Max on **May 23, 2023**. Subscriber impact was modest: Q2 2023 showed a small decline of 0.3M (95.8M vs 96.1M in Q1 2023), with Q3 2023 falling further to the trough of 95.1M. However, the Q3 2023 decline also reflected the Hollywood strikes (content gaps), making it difficult to isolate rebrand-specific impact. The rebrand did not cause a mass subscriber exodus -- Max recovered to 97.7M by Q4 2023. The controversy was primarily brand equity and industry reputational damage, not an immediate subscriber crisis. Source: WBD earnings Q2-Q4 2023.

WBD DTC subscribers were effectively flat-to-negative in 2023 -- declining from 96.1M (Q1 2023) to a trough of 95.1M (Q3 2023) before recovering to 97.7M (Q4 2023). Three factors: **(1) Hollywood strikes** -- writers (May-September 2023) and actors (July-November 2023) strikes created content gaps; **(2) HBO Max to Max rebrand** (May 2023) caused short-term subscriber confusion and negative publicity; **(3) US market saturation** -- WBD's US subscriber base showed minimal growth as the domestic streaming market matured. Recovery accelerated in Q4 2023 and continued strongly through 2024 as Max's international expansion launched. Source: WBD earnings 2023.

Discovery+ subscriber counts are **no longer separately disclosed** by WBD following the merger -- WBD reports a single combined DTC total (Max + Discovery+). At the time of the merger (April 2022), Discovery+ had approximately 24 million global subscribers. Discovery+ operates as a distinct service in markets where Max has not yet launched, but is progressively being merged into the Max platform as WBD

consolidates its streaming offering. In markets where Max has launched, Discovery+ content is available within Max. Source: WBD earnings releases.

WBD grew from 97.7M (Q4 2023) to 116.9M (Q4 2024) -- **+19.2 million net new subscribers in 2024**, the strongest growth year in the dataset. Key drivers: **(1) Max international expansion** -- Max launched in approximately 65 new markets in Latin America, Europe, and Asia-Pacific in 2024; **(2) House of the Dragon Season 2** (June 2024) drove strong subscriber acquisition; **(3) The Penguin** (September 2024) drove Q3 growth; **(4) Sports content** -- NBA and MLB streaming strengthened the sports proposition; **(5) Strikes resolution** -- fresh content returning after the 2023 Hollywood strikes. Source: WBD earnings Q4 2024, MoffettNathanson analysis.

Max/WBD (~139.2M subscribers 2026) is significantly behind Netflix (~283M) -- a gap of approximately 143.8 million subscribers. Netflix ranks #1 globally, Max #4. However, Max leads Netflix in Emmy Awards per-show in prestige drama categories -- HBO remains the highest-quality content brand per episode in US television. Max's US ARPU is comparable to Netflix's, and its subscriber satisfaction (retention, loyalty) in the US premium tier is high. The subscriber gap primarily reflects Netflix's longer international history and broader content portfolio versus Max's prestige-focused strategy. Netflix DTC revenue context in our Netflix DTC revenue FY2026 analysis. Source: WBD earnings, Netflix earnings, Ampere Analysis 2026.

WBD DTC subscriber growth is estimated to reach approximately **139.2 million in 2026**, with growth moderating from 2024's peak (+19.2M) to approximately +8.7M in 2026 as international expansion matures. WBD's 2026 strategic focus has shifted from subscriber volume to **ARPU improvement and DTC profitability** -- price increases in key markets and ad-tier growth are prioritised over subscriber count. 2026 content drivers: The Last of Us Season 2 (2025-2026), The White Lotus Season 3, Euphoria Season 3, and DC Studios' Superman (2025) driving streaming subscriptions. Source: WBD investor guidance, Ampere Analysis / MoffettNathanson 2026 projections.

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Variety Intelligence Platform -- WBD Max Subscriber Analysis 2021-2026 -- merger impact -- rebrand analysis -- international expansion -- variety.com

Wall Street Journal -- HBO Max to Max Rebrand -- Subscriber Impact Analysis -- David Zaslav strategy -- DTC profitability focus -- wsj.com

Hollywood Reporter -- Warner Bros. Discovery Max 2024 International Expansion -- 19.2M net new subscribers -- House of the Dragon -- Penguin -- hollywoodreporter.com

WBD DTC subscriber data sourced from Warner Bros. Discovery quarterly earnings releases (Q2 2022-Q4 2024 -- confirmed reported figures), supplemented by Ampere Analysis streaming tracker and MoffettNathanson streaming research for 2025-2026 estimates. "DTC subscribers" = total paying subscribers to Max (formerly HBO Max) and Discovery+ globally, as reported by WBD in their DTC segment disclosures. 2021 figure = HBO/HBO Max subscribers as reported by WarnerMedia/AT&T (pre-merger) -- Discovery+ subscribers not included in 2021 baseline. WBD reports combined Max + Discovery+ total from Q2 2022 onward. Discovery+ is no longer separately disclosed. 2025-2026 estimates carry typical accuracy ranges of ±5-8M subscribers. Not investment advice.

STATISTICS REPORT

Ad-supported users/subscribers of VOD services worldwide — 2026

Updated May 4, 2026 · businesstats.com/ad-supported-users-vod-worldwide

94M NETFLIX AD-TIER MAU — UPFRONTS MAY 2025	**315M** AMAZON PRIME VIDEO GLOBAL AD VIEWERS	**164M** DISNEY COMBINED PLATFORMS AD MAU
210M U.S. AD-SUPPORTED VIEWERS — APRIL 2026	**46%** U.S. SVOD NOW AD-SUPPORTED — Q1 2025	**71%** NEW SVOD SUBSCRIBERS FROM AD TIERS — LAST 9 QUARTERS

Overview — May 2026

Number of ad-supported tier users and subscribers of selected video-on-demand services worldwide as of May 2026

The composition of streaming subscriptions has fundamentally changed. In 2023, **67% of SVOD subscriptions were ad-free and 33% ad-supported**. By Q1 2025, that ratio had nearly flipped: **46% of all U.S. SVOD subscriptions are now ad-supported**, a 13-percentage-point swing in just two years (Antenna, May 2025).

Over the past nine quarters, 71% of net new SVOD subscribers have chosen ad-supported plans. At the 2025 Upfronts, the three largest streaming platforms each confirmed extraordinary ad-tier scale, signalling that ad-supported streaming is no longer a secondary feature but the primary growth engine of the industry.

The total subscriber context for each platform is in our SVOD subscribers worldwide analysis.

The structural driver of this shift is simple: **streaming prices have risen dramatically**. Netflix's ad-free plan costs $15.49-$22.99 per month in the U.S., compared to $6.99 for the ad-supported tier. Disney+'s ad-free plan is $15.99/month vs $7.99 for ad-supported. Max's ad-free plan is $15.99/month vs $9.99 for ad-supported.

As streaming subscription fatigue has grown and household budgets have tightened, price-sensitive subscribers have shifted en masse to lower-cost ad-supported options. Platforms have benefited: ad-supported subscribers generate meaningful advertising revenue in addition to subscription fees, often making them more profitable per user than ad-free subscribers in the medium term.

The Netflix financial context for this is in our Netflix net income analysis.

Ad-Supported VOD Users and Subscribers by Service — May 2026 Number of Ad-Supported Tier Users/Subscribers of Selected VOD Services Worldwide — May 2026 Source: Deadline Upfronts May 2025 (Netflix 94M, Amazon 130M U.S., Disney 164M) · Apprupt Nov 2025 (Amazon 315M global MAV) · VAB / ppc.land April 2026 (U.S. 210M) · Antenna May 2025 · Evoca.tv · Note: MAU vs subscriber figures vary by platform

Rankings by Service

Ad-Supported VOD Services — Full Data Table, All Platforms

The table below shows confirmed or estimated ad-supported user/subscriber counts by platform. Note: figures use different metrics (MAU vs paid subscribers) as each platform discloses differently. The streaming revenue context is in our internet companies revenue ranking.

Ad-Supported VOD Users/Subscribers — by Service, May 2026 Click column to sort ↕

SERVICE	AD-TIER USERS (M)	METRIC TYPE	GEOGRAPHY	% OF TOTAL SUBSCRIBERS	DATA SOURCE / DATE
Amazon Prime Video	**315M (global MAV)**	Monthly Active Viewers	Global	~82%	Confirmed — Nov 2025
Amazon Prime Video (U.S.)	**130M (U.S. only)**	Paid Ad-Supported Subs	U.S. only	~82%	Upfronts May 2025
Disney (combined)	**164M MAU**	Monthly Active Users	Global (D+, Hulu, ESPN+)	~40-65%	Upfronts May 2025
Netflix	**94M MAU**	Monthly Active Users	Global	~30%	Upfronts May 2025
Peacock	~37M	Paid Subscribers (est.)	U.S. only	~84%	Estimated (44M total × 84%)

Paramount+	~46M	Paid Subscribers (est.)	Global	~58%	Estimated (79.1M × 58%)
Hulu	~36M	Paid Subscribers (est.)	U.S. only	~65%	Estimated (55.5M × 65%)
Max (HBO Max)	~36M	Paid Subscribers (est.)	Global	~28%	Estimated (128M × 28%)
Apple TV+	No ad tier	—	Global	0%	No ad-supported option

MAU = Monthly Active Users (counts all viewers on ad accounts, including multiple family members). Paid Subscribers = unique paying accounts on ad tier. Amazon's 315M global MAV and 130M U.S. subscriber figures use different methodologies. Disney's 164M combines Disney+, Hulu, and ESPN+ globally. Not directly comparable across platforms.

Netflix

Netflix — 94M Monthly Active Ad-Tier Users Globally (May 2025 Upfronts)

Netflix announced at the May 2025 Upfronts that its ad-supported tier had reached **94 million monthly active users globally**, up from 70 million in November 2024 and approximately 40 million at end of 2024.

This extraordinary growth, from near zero in November 2022 when the tier launched to 94 million in under three years, reflects the success of Netflix's ad-tier pricing strategy and the broader shift toward lower-cost streaming. By Q4 2025, **over 55% of new Netflix sign-ups in ad-supported markets chose the ad tier**.

Netflix targets advertising revenue of more than $3 billion in 2026 (roughly doubling from $1.5 billion in 2025) and $9 billion by 2030. The full Netflix financial context for this ad-tier transformation is in our Netflix statistics and facts analysis.

Netflix's 94 million MAU figure uses the "monthly active users" metric, meaning anyone who watched at least one piece of content in the month on an ad-supported account. This is larger than the number of paying ad-tier subscribers, as one subscriber account can cover multiple household viewers.

For context: Netflix's global paid subscriber count at the same time was 325 million+, implying approximately 30% of subscribers were on ad-supported plans, but the MAU figure captures more viewers due to household sharing. The ad-tier is available in 12 countries with more than 4,000 advertisers, and

programmatic advertising exceeded 50% of non-live ad sales in Q1 2026.

The content spending that draws these viewers is in our Netflix content spending analysis.

Amazon Prime Video

Amazon — 130M U.S. Ad-Supported Subscribers, 315M Global Monthly Active Viewers

Amazon Prime Video's ad-supported reach is the largest of any individual streaming platform by a significant margin. At the May 2025 Upfronts, **Amazon confirmed 130 million ad-supported subscribers in the United States alone**, and by November 2025, Amazon's global monthly active viewer count on the ad-supported tier reached **315 million** (Apprupt).

The reason Amazon's ad-tier numbers dwarf competitors is structural: in January 2024, Amazon automatically enrolled all existing Prime Video subscribers into the ad-supported tier, defaulting everyone to ads unless they paid an additional $2.99/month for ad-free viewing. This "opt-out" model (vs Netflix and Disney's "opt-in" model) means approximately 82% of Prime Video viewers remain on the ad-supported tier.

The broader Amazon business context is in our Amazon statistics and facts analysis.

Ad-Supported Users vs Total Subscribers — Major SVOD Services (millions) Ad-Supported Users vs Total Subscribers — Selected VOD Services May 2026 (millions) 315MAmazon global MAV 46%U.S. SVOD ad-supported

Source: Deadline Upfronts May 2025 (Netflix 94M, Disney 164M) · Apprupt (Amazon 315M global, Nov 2025) · MNTN Research · Evoca.tv · Note: Netflix/Disney = MAU; Amazon = MAV; others = estimated paid subscribers on ad tier

Disney Combined

Disney — 164M Monthly Active Ad-Supported Users Across Disney+, Hulu, and ESPN+

Disney's combined ad-supported streaming reach across its three platforms, **Disney+, Hulu, and ESPN+**, reached **164 million monthly active users globally** as of the Upfronts in May 2025, with 130 million in the U.S. alone. This figure grew from 157 million in the prior disclosed period.

The breakdown by platform: Disney+ has approximately 30% of its 131.6 million subscribers on ad-supported plans (~39-40 million), Hulu has approximately 65% of its ~55.5 million total subscribers on ad-supported plans (~36 million), and ESPN+ is predominantly advertising-supported by nature.

Hulu, with its long history as an ad-supported platform predating the ad-tier trend, has the highest ad-tier penetration of the Disney streaming platforms. The detailed Disney+ context is in our Disney Plus statistics and facts analysis.

Peacock, Hulu, Paramount+, Max

Peacock 84%, Hulu 65%, Paramount+ 58%, Max 28% — Ad-Tier Adoption Rates

Peacock has the highest ad-tier adoption rate among major streaming services at approximately **84%** of paid subscribers (eMarketer via Evoca.tv), approximately 37 million of its 44 million total subscribers are on ad-supported plans.

Peacock's high adoption reflects its low price point for the ad-supported tier ($7.99/month) vs ad-free ($13.99/month), and the platform's demographic skew toward sports and live TV viewers who are accustomed to advertising. **Hulu**, which has been ad-supported since its 2008 launch, long before other platforms, has approximately **65%** of subscribers on ad-supported plans (~36 million of 55.5 million).

Paramount+ has approximately **58%** on ad-supported plans (~46 million of 79.1 million). **Max** has approximately **28%** on ad-supported plans (~36 million of 128 million), the lowest adoption rate among U.S. platforms, reflecting Max's premium HBO branding and higher-income subscriber base. The market cap context for the parent companies is in our internet companies by market cap analysis.

Ad-Tier Adoption Rates

Ad-Tier Adoption Rate by Service — From 28% (Max) to 84% (Peacock)

Ad-Tier Adoption Rate by Streaming Service — % of Total Subscribers on Ad Plan Share of Subscribers on Ad-Supported Tiers — Selected VOD Services 2025-2026 (% of total paid subscribers) Source: eMarketer via Evoca.tv (Peacock 84%, Amazon 82%) · Antenna May 2025 (SVOD 46%) · MNTN Research (Hulu 65%, Paramount+ 58%, Max 28%) · DemandSage (Disney+ 30%) · Netflix Q4 2025 8-K (Netflix ~30-55% new signups)

The variation in ad-tier adoption rates across platforms reveals different strategic approaches. **Amazon's 82%** reflects its default opt-in model, the highest adoption rate of any major platform is a product of the company's decision to automatically enroll all subscribers into ad-supported viewing.

Peacock's 84% reflects its predominantly sports-focused audience and price-conscious subscriber base, Peacock is the most competitively priced major streaming service, making ad-free upsell harder. **Hulu's 65%** reflects its history as a primarily ad-supported platform since 2008. At the other end, **Max's 28%** reflects HBO's premium positioning and subscriber demographics.

Apple TV+'s 0% adoption rate (no ad tier exists) makes it the only outlier, maintaining an entirely ad-free model. The social media advertising context is in our social media statistics analysis.

Ad Revenue by Service

Streaming Ad Revenue — Netflix Targets $3B+, Hulu Projects $5B by 2026

Streaming Ad Revenue — Netflix vs Hulu vs Disney+ 2022-2026 (bnUSD) Ad Revenue of Selected Streaming Services — 2022 to 2026E (billion USD) >$3BNetflix 2026 target $5BHulu 2026 projected

Source: Netflix SEC 8-K Q4 2025 ($1.5B+ 2025, $3B+ 2026 target) · Backlinko (Disney+ $2.86B 2025E) · Evoca.tv Peacock Statistics (Hulu $5B 2026 projected highest ad revenue) · eMarketer

Streaming advertising revenues have grown explosively as platforms scaled their ad tiers and improved their ad technology. **Netflix** generated over $1.5 billion in ad revenue in 2025 (+2.5x from 2024) and targets more than $3 billion in 2026, roughly doubling again. Netflix's long-term target is $9 billion in ad revenue by 2030.

Hulu is projected to generate the highest streaming ad revenue of any single platform at approximately $5 billion in 2026, reflecting its two-decade head start in streaming advertising and its broad reach among 25-54 year-olds. **Disney+'s** projected ad revenue is approximately $2.86 billion in 2025.

Peacock's ad revenue was approximately $4.9 billion in 2025, primarily from live sports advertising (NFL Sunday Night Football, Premier League, Olympics). The full Netflix marketing and advertising context is in our Netflix marketing expenditure analysis.

Key Statistics

Ad-Supported VOD — Key Statistics and Facts 2026

94MNetflix Ad-Tier Monthly Active Users — Upfronts May 2025Netflix confirmed 94M MAU globally on ad-supported tier at Upfronts May 2025 (Deadline confirmed) — up from 70M in November 2024 and ~40M at end of 2024. By May 2026, estimated ~115-120M. 55%+ of new sign-ups choose ad tier in ad markets. Netflix targets $3B+ ad revenue in 2026 (doubling from $1.5B in 2025). Source: Deadline May 20, 2025, Netflix SEC 8-K Q4 2025. 315MAmazon Prime Video Global Monthly Active Ad Viewers — Nov 2025Amazon Prime Video global monthly active viewers on ad-supported tier: 315M (November 2025, Apprupt) — up from 200M in April 2024 (+58%). U.S. ad-supported subscribers: 130M (Upfronts May 2025, Deadline). Amazon launched ads in January 2024 with auto-enrollment. 82% of Prime Video users on ad tier. Source: Apprupt Amazon Prime Subscribers Statistics 2026, Deadline Upfronts May 2025. 164MDisney Combined Platforms Ad-Supported MAU — Upfronts May 2025Disney's combined ad-supported MAU across Disney+, Hulu, and ESPN+: 164M globally (Deadline Upfronts May 2025) — up from 157M in prior period. U.S. alone: 130M. Breakdown: Disney+ ~30% on ad tier (~39M), Hulu ~65% (~36M), ESPN+ primarily ad-supported. Source: Deadline Upfronts May 2025, Backlinko Disney+ March 2026. 210MU.S. Ad-Supported Streaming Viewers — April 2026 (VAB Report)Ad-supported streaming reaches 210 million U.S. viewers as of April 2026 — more than 60% of the U.S. adult population — according to VAB (Video Advertising Bureau) report cited by ppc.land. This compares to 33% of subscriptions being ad-supported in 2023 and 46% in Q1 2025. Over 50% of the U.S. population now watches ad-supported streaming (eMarketer, 2025). Source: ppc.land VAB April 2026, eMarketer 2025. 46%U.S. SVOD Subscriptions Now Ad-Supported — Q1 2025 (Antenna)46% of all U.S. SVOD subscriptions are ad-supported as of Q1 2025 — up from 33% in 2023, a 13-percentage-point swing in two years (Antenna, May 2025). Over the past 9 quarters, 71% of net new SVOD subscribers came from ad-supported plans. Ad-supported tiers accounted for 57% of Q1 2025 gross subscriber additions. Source: Antenna "State of Subscriptions: Adds and Ads" May 2025, ppc.land April 2026. 84%Peacock — Highest Ad-Tier Adoption Rate Among Major PlatformsApproximately 84% of Peacock's 44M subscribers are on ad-supported plans (~37M) — the highest adoption rate of any major streaming service. Amazon is close at 82% (due to auto-enrollment). Peacock's sports-focused audience (NFL Sunday Night Football, Premier League, Olympics) is particularly receptive to advertising. Source: eMarketer via Evoca.tv Peacock Statistics 2026, Deadline April 2026. 0%Apple TV+ — Only Major Streaming Service With No Ad TierApple TV+ remains the only major streaming service without an ad-supported tier as of May 2026 — the sole ad-free holdout among major SVOD platforms. Apple TV+ is priced at $9.99/month with no lower-cost ad option. All other major platforms (Netflix, Amazon, Disney+, Max, Hulu, Paramount+, Peacock) offer ad-supported tiers. Source:

Deadline April 2026, Apple TV+ service terms. $9BNetflix Long-Term Advertising Revenue Target — 2030Netflix's long-term advertising revenue target: $9 billion by 2030. Progression: $1.5B+ (2025, confirmed 8-K) → $3B+ (2026 target, doubling) → $9B (2030 long-term target). By comparison, Hulu has historically been the largest streaming ad seller, generating approximately $5B in ad revenue in 2026. Netflix launched its ad tier in November 2022 and scaled to 94M MAU in under 3 years. Source: Netflix SEC 8-K Q4 2025, Apprupt Netflix Statistics 2026.

2026 Outlook

Ad-Supported Streaming 2026 — Majority of New Sign-Ups on Ad Tiers, $15B+ Total Ad Revenue

The trajectory of ad-supported streaming points clearly toward further acceleration in 2026. **Netflix's ad tier** is expected to reach approximately 115-120 million MAU by May 2026, up from 94 million in May 2025, as the platform continues to raise ad-free prices and improve its ad technology stack.

Netflix's $3 billion+ ad revenue target for 2026 implies approximately doubling its ad business, which will require significant scale in both ad-tier subscribers and ad impressions per viewer.

Amazon has confirmed it is investing in live sports rights ($3.8 billion in 2026 alone, more than Netflix) specifically to drive advertising revenue, which is the most valuable inventory in streaming.

Ad-Supported Streaming — 2026 Key Projections Ad-Supported VOD — 2026 Key Targets and Market Projections ~50%+U.S. SVOD Subscriptions Ad-Supported by 2026 (eMarketer) >$3BNetflix Ad Revenue 2026 Target — Doubling from 2025 ~$5BHulu Projected Ad Revenue 2026 — Highest of Any Streaming Platform 152.8MDisney+ U.S. Ad-Supported Viewership 2026 (eMarketer Estimate) ~$15B+Total U.S. Streaming Advertising Revenue 2026E (All Platforms) Still 0%Apple TV+ — No Ad Tier Announced as of May 2026

FAQ

Frequently Asked Questions — Ad-Supported VOD Subscribers 2026

Netflix confirmed **94 million monthly active users globally** on its ad-supported tier at the Upfronts in May 2025 (Deadline confirmed). This was up from 70M in November 2024. Projected May 2026: approximately 115-120M. Over 55% of new sign-ups in ad markets choose the ad tier. Source: Deadline Upfronts May 20, 2025.

Amazon confirmed **130 million ad-supported subscribers in the U.S.** at the Upfronts May 2025. Globally, Amazon's monthly active viewers on the ad-supported tier reached **315 million** by November 2025. Amazon automatically enrolled all Prime Video users into ad-supported viewing in January 2024, 82% remain on the ad tier. Source: Deadline May 2025, Apprupt November 2025.

46% of all U.S. SVOD subscriptions are now ad-supported as of Q1 2025 (Antenna), up from 33% in 2023. 71% of net new SVOD subscribers over the past 9 quarters came from ad-supported plans. By service: Peacock 84%, Amazon 82%, Hulu 65%, Paramount+ 58%, Disney+ 30%, Netflix ~30%, Max 28%. Source: Antenna May 2025, ppc.land VAB April 2026.

By global monthly active viewers: **Amazon Prime Video with 315M** (November 2025). By combined U.S. platform reach: **Disney's platforms combined (164M globally)**. By single pure-SVOD platform: **Netflix with 94M MAU globally** (May 2025). Amazon leads because it automatically enrolled all subscribers in January 2024. Source: Apprupt November 2025, Deadline Upfronts May 2025.

No, Apple TV+ has no ad-supported tier as of May 2026. It is the only major streaming service without one, remaining at $9.99/month with exclusively ad-free content. All other major platforms (Netflix, Amazon, Disney+, Max, Hulu, Paramount+, Peacock) offer ad-supported options. Source: Deadline April 2026, Apple TV+ service terms.

2025-2026 streaming ad revenue estimates: Netflix $1.5B+ (2025, SEC confirmed) targeting $3B+ (2026). Hulu ~$5B projected (2026, highest U.S. streaming ad revenue). Disney+ ~$2.86B (2025). Peacock ~$4.9B (2025, sports-heavy). Total U.S. streaming ad revenue: estimated $15B+ in 2026. Netflix's 2030 target: $9B. Source: Netflix SEC 8-K Q4 2025, Backlinko, Evoca.tv Peacock Statistics.

Three forces: (1) **Price increases**, Netflix ad-free plans cost $15.49-$22.99/month vs $6.99 for ad tier. (2) **Improved ad experience**, streaming ads are 4-5 minutes per hour vs 14+ on traditional TV, better targeted. (3) **Economic pressure**, subscription fatigue and inflation pushing households toward lower-cost options. Amazon's January 2024 forced auto-enrollment also moved millions to ad-supported viewing. Source: Antenna May 2025, eMarketer, ppc.land.

Disney's combined ad-supported MAU: **164 million globally** (Disney+, Hulu, ESPN+ combined, Upfronts May 2025). **130 million in the U.S. alone**. Grew from 157M in prior period. Disney+ alone: ~30% of 131.6M subscribers on ad tier (~39M). Hulu: ~65% of 55.5M (~36M). ESPN+ primarily ad-supported. Source: Deadline Upfronts May 2025, DemandSage.

Sources

Deadline, Upfronts May 20, 2025 · Netflix: 94M MAU globally confirmed · Amazon: 130M U.S. ad-supported confirmed · Disney: 164M combined MAU confirmed · 46% SVOD now ad-supported

PPC.Land, VAB Report April 2026 · 210M U.S. ad-supported streaming viewers · 46% SVOD subscriptions ad-supported · 71% of net new subs from ad tiers over 9 quarters · Antenna data

eMarketer / Insider Intelligence, May 20, 2025 · Ad-supported 46% of SVOD · 57% of Q1 2025 gross subscriber adds from ad tiers · Disney 164M MAU · Amazon 130M U.S. · Antenna research

Apprupt, Amazon Prime Subscribers Statistics 2026 · 315M global ad-tier MAV (November 2025) · 82% adoption rate · Auto-enrollment January 2024 · FY2025 subscription revenue $49.62B

Evoca.tv, Peacock Statistics 2026 · 84% ad-tier adoption rate · Amazon 82% · eMarketer source · Hulu projected $5B ad revenue 2026 (highest) · Ad revenue CAGR by platform

MNTN Research, Ad-Supported Streaming 2025 · Peacock 84% · Hulu 65% · Paramount+ 58% · Disney+ 36% · Max 28% · Netflix 15-30% · Madison and Wall data · Growth projections

Netflix (94M MAU), Amazon Prime Video (130M U.S.), and Disney combined (164M MAU) ad-tier figures confirmed from Deadline's reporting of Upfronts/NewFronts announcements (May 20, 2025). Amazon's 315M global MAV from Apprupt (November 2025). U.S. total of 210M ad-supported viewers from VAB report via ppc.land (April 2026). 46% U.S. SVOD ad-supported share from Antenna "State of Subscriptions: Adds and Ads" May 2025. Ad-tier adoption rate percentages by platform from eMarketer (Amazon, Peacock), MNTN Research (Hulu, Paramount+, Max), DemandSage (Disney+), and Antenna (Netflix). Note: MAU (monthly active users) and paid subscriber figures are different metrics and not directly comparable. All figures represent the most recently available confirmed data as of approximately May 2026. Not investment advice.

STATISTICS REPORT

K-pop artists statistics & facts

Updated Sep 30, 2026 · businesstats.com/k-pop-statistics

7 of 10 IFPI TOP ALBUMS 2025	**3.49M** STRAY KIDS KARMA UNITS	**$301.7M** ALBUM EXPORTS 2025
641K BTS ARIRANG US WEEK 1	**2.65T won** HYBE REVENUE 2025	**225M** HALLYU FANS 2023

Overview

K-pop artists in numbers

K-pop, the pop music of South Korea, has grown from a regional genre into one of the most commercially powerful forces in global music. In 2025, K-pop acts held 7 of the 10 places on the IFPI Global Album Sales Chart, Stray Kids ranked as the second-biggest recording artist in the world behind Taylor Swift, and South Korea exported a record 301.7 million dollars of K-pop albums. In March 2026, BTS returned from military service with the album Arirang, which sold 4.2 million copies in its first week in Korea and 641,000 units in its first week in the United States, the largest week for a group since Billboard began counting units in 2014.

The business behind these artists is also larger than ever. HYBE, the company behind BTS, SEVENTEEN, TXT and ENHYPEN, earned a record 2.65 trillion won, about 1.86 billion dollars, in 2025, and staged 279 concerts in 53 cities. The Korea Foundation counted 225 million fans of Korean culture worldwide in 2023, up 24-fold since 2012, with about 68 percent of fan clubs focused on K-pop. This report brings together the latest data on K-pop charts, album sales, exports, streaming, touring, the major agencies and the global fan base.

7 of 10K-pop albums in IFPI top 10Global Album Sales Chart, 2025.#2Stray Kids on IFPI Global Artist Chart2025, behind Taylor Swift.$301.7MK-pop album exports2025, a record.225MHallyu fans worldwide2023, Korea Foundation. Global Charts

K-pop on the global charts

The International Federation of the Phonographic Industry (IFPI) publishes annual global charts that combine sales and streams across all markets. In its 2025 Global Artist Chart, which measures consumption of the whole catalogue of each artist across all formats, Stray Kids ranked second behind Taylor Swift, their highest placing and their fourth consecutive year on the chart since debuting at No. 7 in 2022. SEVENTEEN ranked 14th, their fifth consecutive year on the chart.

K-pop dominates physical album sales. On the IFPI Global Album Sales Chart for 2025, K-pop acts held 7 of the top 10 positions. Stray Kids Karma was second with 3.49 million units, behind only Taylor Swift The Life of a Showgirl at 6.05 million. SEVENTEEN Happy Burstday was third with 2.63 million, followed by ENHYPEN Desire: Unleash with 2.13 million, TXT The Star Chapter: Together with 1.62 million, ZEROBASEONE Never Say Never with 1.52 million, IVE Empathy with 1.49 million and G-Dragon Ubermensch with 1.37 million.

IFPI Global Album Sales Chart 2025: Top 10 Albums (million units)Global physical and download album sales in 2025.

Data:

IFPI Global Album Sales Chart 2025, February 2026.

Note:

seven of the top ten are K-pop acts; Snow Man is Japanese and Hua Chen Yu is Chinese. Compiled by BusinessStats.Switch to the table for exact figures.

K-pop owns physical sales: seven of the ten best-selling albums worldwide in 2025 were by K-pop acts, led by Stray Kids Karma with 3.49 million units.

K-pop acts also filled much of the rest of the top 20. NCT WISH Color ranked 11th with 1.36 million units, ZEROBASEONE Blue Paradise 12th with 1.33 million, &TEAM Back to Life 13th with 1.30 million, RIIZE Odyssey 15th with 1.17 million, aespa Rich Man 16th with 1.13 million and BOYNEXTDOOR No Genre 18th with 1.12 million, with further entries for NCT WISH and IVE. In total, at least 15 of the 20 best-selling albums in the world in 2025 were by K-pop or K-pop-affiliated acts.

Album Sales

Album sales in Korea

Physical albums are central to the K-pop business. Fans buy multiple copies to collect photo cards, win entries to fan-sign events or boost first-week sales. According to Circle Chart, the official Korean music chart, sales of the top 400 albums reached a record of about 115 million to 120 million copies in 2023, then fell by about 19.5 percent in 2024, the first decline in a decade, and fell again in 2025 to about 93.5 million copies. The number of albums selling more than 1 million copies dropped from 33 in 2023 to 20 in 2024.

The market has rebounded strongly in 2026. In the first half of 2026, the top 400 albums sold about 53 million copies. BTS Arirang alone sold more than 4.2 million copies, including 4.16 million in its first week, and BTS had 22 albums in the top 400, accounting for 10.2 percent of the market. The rookie group CORTIS sold 2.31 million copies in its first week, and 14 acts passed 1 million first-week sales, together selling about 22.6 million copies.

MEASURE	FIGURE	PERIOD
Top 400 album sales	About 115 to 120 million	2023 (record)
Change in top 400 sales	About minus 19.5 percent	2024
Top 400 album sales	About 93.5 million	2025
Top 400 album sales	About 53 million	First half of 2026
BTS Arirang first-week sales	4.16 million	March 2026
CORTIS first-week sales	2.31 million	2026
Acts with 1 million-plus first-week sales	14	First half of 2026

Exports

K-pop album exports

As domestic sales have weakened, exports have kept growing. According to the Korea Customs Service, South Korea exported a record 301.7 million dollars of K-pop albums in 2025, up 3.4 percent from 2024. Japan was the largest market at 80.6 million dollars, although shipments fell 10.2 percent. China rose to second place with 69.7 million dollars, up 16.6 percent, ahead of the United States at 64.0 million dollars.

K-pop Album Exports by Destination, 2025 (million USD)Value of K-pop album exports from South Korea by destination.

Data:

Korea Customs Service, January 2026.

Note:

other includes Taiwan, Germany, Hong Kong, the Netherlands, Canada, France, Poland and others. Compiled by BusinessStats.Switch to the table for exact figures.

Japan, China and the US lead: the three largest markets bought 214 million dollars of K-pop albums in 2025, about 71 percent of total exports of 301.7 million dollars.

The other leading importers of K-pop albums in 2025 were Taiwan, Germany, Hong Kong, the Netherlands, Canada, France and Poland. The growing role of Europe and North America reflects the spread of K-pop fandom beyond Asia, while the recovery in China follows years of restrictions on Korean cultural content there.

Streaming

Streaming: the most-streamed K-pop artists

Streaming has become a second pillar of K-pop success, especially outside Korea. In Spotify Wrapped 2025, BTS were the most-streamed K-pop act globally, followed by Stray Kids, Jennie, Rose, HUNTR/X, TWICE, BLACKPINK, Jungkook, ENHYPEN and KATSEYE. The rise of solo members of BLACKPINK and BTS, and of the fictional group HUNTR/X from the Netflix film KPop Demon Hunters, shows how the genre is reaching new audiences. More streaming data is available in our Spotify statistics and most-streamed tracks on Spotify.

RANK	MOST-STREAMED K-POP ARTISTS	MOST-STREAMED K-POP SONGS
1	BTS	APT. (Rose and Bruno Mars)
2	Stray Kids	Golden (HUNTR/X)
3	Jennie	Who (Jimin)
4	Rose	Jin solo single (2025)
5	HUNTR/X	like JENNIE (Jennie)
6	TWICE	Your Idol (Saja Boys)

7	BLACKPINK	Soda Pop (Saja Boys)
8	Jungkook	Seven (Jungkook feat. Latto)
9	ENHYPEN	Second HUNTR/X soundtrack single
10	KATSEYE	Gabriela (KATSEYE)

Streaming habits in Korea itself are changing. In June 2026, YouTube Music was the most used music streaming platform in South Korea with 9.49 million monthly active users, ahead of Spotify with 6.22 million and Melon, long the domestic leader, with 5.93 million. Usage of the top 400 digital tracks in Korea fell 4.3 percent in the first half of 2026, as listening shifted to global platforms.

Music Streaming Platforms in South Korea by Monthly Active Users, June 2026 (million)Monthly active users of the leading music streaming apps in South Korea.

Data:

Circle Chart analysis of Korean app usage data, June 2026. Compiled by BusinessStats.Switch to the table for exact figures.

Global platforms overtake Melon: YouTube Music led the Korean streaming market with 9.49 million monthly users in June 2026, with Melon falling to third place.

US Charts

K-pop on the Billboard charts

K-pop has become a regular presence at the top of the US charts. BTS Arirang debuted at No. 1 on the Billboard 200 in March 2026 with 641,000 album-equivalent units, including 532,000 pure album sales and 208,000 vinyl copies, the biggest vinyl week for a group since Luminate began electronic tracking in 1991. It was the seventh No. 1 album for BTS, and the lead single Swim debuted at No. 1 on the Billboard Hot 100. On its first day, Arirang drew 110 million Spotify streams, the most for any album in 2026, and its 14 tracks took the top 14 places on the Spotify global chart.

Stray Kids became the first act in history to debut eight consecutive albums at No. 1 on the Billboard 200. In 2025, the song Golden by HUNTR/X, the fictional girl group from the Netflix animated film KPop Demon Hunters, spent at least eight weeks at No. 1 on the Billboard Hot 100, making HUNTR/X the first female group associated with K-pop to top the chart. The soundtrack became the first ever to generate four simultaneous top 10 hits on the Hot 100 and also reached No. 1 on the Billboard 200. The film audience is

covered in our data on KPop Demon Hunters views on Netflix.

641KBTS Arirang first-week US unitsBillboard 200 No. 1, March 2026.208KArirang vinyl first weekBiggest by a group since 1991.8Consecutive No. 1 debutsStray Kids, Billboard 200.8+ weeksGolden at No. 1 on Hot 100HUNTR/X, 2025.

K-pop Milestones on the Global Charts

- **2012:** PSY Gangnam Style becomes the first video on YouTube to pass 1 billion views.
- **2018:** BTS Love Yourself: Tear becomes the first K-pop album to reach No. 1 on the Billboard 200.
- **2020:** BTS Dynamite becomes the first song by a K-pop act to top the Billboard Hot 100.
- **2023:** BLACKPINK become the first K-pop act to headline the Coachella festival.
- **2025:** Golden by HUNTR/X tops the Hot 100 for at least eight weeks; Stray Kids reach eight consecutive Billboard 200 No. 1 debuts.
- **2026:** BTS Arirang debuts at No. 1 with 641,000 units, the biggest week for a group since 2014.

Solo Artists

The rise of K-pop solo artists

Solo careers have become a major growth area for K-pop. The Spotify Wrapped 2025 rankings show how strongly individual members now perform on their own: Jennie ranked third and Rose fourth among the most-streamed K-pop acts globally, ahead of BLACKPINK as a group in seventh, while Jungkook ranked eighth. Among songs, APT. by Rose and Bruno Mars was the most-streamed K-pop track of 2025, Who by Jimin was third, a solo single by Jin was fourth and like JENNIE by Jennie was fifth. Seven by Jungkook featuring Latto, released in 2023, was still in the top ten.

Solo work allowed BTS members to stay in the charts while they completed their mandatory military service between late 2022 and June 2025, and it has given BLACKPINK members separate record deals and global audiences outside the group. For agencies, strong solo careers increase revenue but also make it harder to keep groups together when contracts come up for renewal, usually after seven years.

Global Expansion

K-pop goes local: groups formed outside Korea

The largest agencies are now exporting the K-pop system itself by forming groups outside Korea. HYBE and Geffen Records created KATSEYE, a multinational girl group based in the United States, through a televised audition in 2024; by 2025 KATSEYE ranked tenth among the most-streamed K-pop acts on Spotify worldwide, and its song Gabriela was tenth among K-pop songs. HYBE Japanese group &TEAM reached 13th on the IFPI Global Album Sales Chart 2025 with Back to Life, selling 1.30 million units.

These so-called localisation strategies aim to reach fans who prefer music in their own language while using the training, production and fan engagement methods developed in Korea. They also reduce the reliance of agencies on the small Korean domestic market, where album sales fell to about 93.5 million copies in 2025. HYBE, SM and JYP have all launched or announced groups in Japan, the United States, China or Latin America.

Touring

Concerts and world tours

Concerts have become the fastest-growing source of revenue for K-pop artists. HYBE staged 279 concerts in 53 cities with 12 touring artists in 2025, up from 172 concerts in 2024, and its concert revenue rose 69.4 percent to 763.9 billion won, about 537 million dollars. BLACKPINK Deadline World Tour, their first all-stadium tour, ran from July 2025 to January 2026 with 33 shows across Asia, Europe and North America, including three nights at the Tokyo Dome for 165,000 fans and 150,000 fans at Singapore National Stadium.

The BTS Arirang World Tour, which began in April 2026, is planned as the largest K-pop tour ever, with about 85 stadium shows. It grossed 76.2 million dollars from 417,000 tickets across eight shows in April 2026 alone, and 124 million dollars from 660,000 tickets by May 10. Three shows at Raymond James Stadium in Tampa grossed 40.7 million dollars from 194,000 tickets. The tour is on course to beat the Love Yourself World Tour of 2018 and 2019, which grossed about 213.9 million dollars from 1.7 million tickets over 62 shows.

TOUR	ARTIST	SHOWS	GROSS AND ATTENDANCE
Arirang World Tour (2026, to May 10)	BTS	About 85 planned	124 million dollars, 660,000 tickets
Love Yourself World Tour (2018 to 2019)	BTS	62	About 213.9 million dollars, 1.7 million tickets

Deadline World Tour (2025 to 2026)	BLACKPINK	33	Stadium tour; 165,000 at Tokyo Dome over three nights
HYBE artists, all tours (2025)	12 HYBE artists	279	763.9 billion won concert revenue

Agencies

The big K-pop agencies

Most K-pop artists are developed and managed by entertainment agencies that train, produce, market and tour them. The four largest are often called the Big 4. HYBE is by far the largest, with revenue of 2.65 trillion won in 2025, up 17.5 percent. SM Entertainment, home to aespa, NCT and RIIZE, reported record revenue of about 1 trillion won. JYP Entertainment, which manages Stray Kids, TWICE and ITZY, reported revenue of 821.9 billion won, and YG Entertainment, home to BLACKPINK and BABYMONSTER, 545.4 billion won, up 49.5 percent as BLACKPINK returned to touring.

Revenue of the Big 4 K-pop Agencies, 2025 (trillion won)Annual revenue of the four largest K-pop entertainment companies.

Data:

HYBE, SM Entertainment, JYP Entertainment and YG Entertainment 2025 annual results.

Note:

SM figure is approximate as reported. Compiled by BusinessStats.Switch to the table for exact figures.

HYBE leads by a wide margin: HYBE earned 2.65 trillion won in 2025, more than the other three major agencies combined.

Revenue growth has not always translated into profit. HYBE operating profit fell 72.9 percent to 49.9 billion won in 2025, cutting its operating margin to 1.9 percent from 8.2 percent, because of heavy investment in new groups, overseas expansion and legal costs. In the first half of 2025, JYP had the highest operating margin of the Big 4 at 20.3 percent, followed by SM at 15.0 percent, YG at 8.9 percent and HYBE at 7.2 percent.

HYBE

Inside HYBE: where the money comes from

The HYBE results show how the K-pop business model is shifting. Revenue directly tied to artists grew 16.4 percent to 1.684 trillion won in 2025, and indirect revenue from merchandise, licensing, content and fan clubs grew 19.3 percent to 965.8 billion won. Within these, concerts were the star performer, up 69.4 percent to 763.9 billion won, and merchandise and licensing rose 35.8 percent to 570.6 billion won. Recorded music, by contrast, fell 10.2 percent to 773.0 billion won, reflecting weaker domestic album sales.

HYBE Revenue Growth by Segment, 2025 vs 2024 (%)Year-on-year change in revenue by business segment.

Data:

HYBE full-year 2025 results, February 2026. Compiled by BusinessStats.Switch to the table for exact figures.

Concerts up, albums down: HYBE concert revenue rose 69.4 percent in 2025, while recorded music revenue fell 10.2 percent.

The same pattern is visible across the industry. SM Entertainment reported that in the fourth quarter of 2025 its concert revenue rose 53.6 percent and merchandise and licensing 50.6 percent, while album and digital music revenue fell 22.8 percent. Agencies are increasingly relying on touring, merchandise, fan platforms and brand deals rather than album sales alone.

Fans

The global K-pop fan base

The Korea Foundation, with the Korean Ministry of Foreign Affairs, has counted members of Hallyu fan clubs worldwide since 2012. The total rose from 9.26 million in 2012 to 99.3 million in 2019, 104.8 million in 2020, 156.6 million in 2021 and about 179 million in 2022. In 2023, it reached 225 million, a rise of 46 million or 25.8 percent in a single year, spread across 1,748 fan clubs in 119 countries. About 68 percent of fan clubs focus on K-pop and about 10 percent on K-dramas.

Global Hallyu Fans, 2012 to 2023 (million)Members of Korean Wave fan clubs worldwide.

Data:

Korea Foundation and Ministry of Foreign Affairs of the Republic of Korea, Global Hallyu Status reports. Compiled by BusinessStats.Switch to the table for exact figures.

A 24-fold rise: the number of Hallyu fans grew from 9.26 million in 2012 to 225 million in 2023, driven mainly by K-pop.

China has by far the largest number of fans, at 100.8 million in 2023, followed by Mexico with 27.8 million, Thailand with 19.5 million, the United States with 16.7 million and Vietnam with 12.1 million. Asia and Oceania account for about 66 percent of fans, but the Americas grew fastest, by about 80 percent in 2023.

Countries With the Most Hallyu Fans, 2023 (million)Members of Korean Wave fan clubs by country.

Data:

Korea Foundation, March 2024. Compiled by BusinessStats.Switch to the table for exact figures.

China and Mexico lead: China had 100.8 million Hallyu fans in 2023 and Mexico 27.8 million, ahead of Thailand and the United States.

Fans are also central to K-pop success online. K-pop groups run some of the most followed accounts on YouTube, Instagram and TikTok, and fan communities organise streaming campaigns, charity projects and social media trends around every release. See our data on YouTube and the countries with the most YouTube users, and our reports on TikTok marketing and brands on social media, where K-pop stars are among the most sought-after brand ambassadors.

Challenges

Challenges facing K-pop

Key Challenges in Numbers

- **Falling domestic album sales:** top 400 album sales fell from about 115 to 120 million in 2023 to about 93.5 million in 2025.
- **Profit squeeze:** HYBE operating profit fell 72.9 percent in 2025 despite record revenue.
- **Digital decline at home:** usage of the top 400 digital tracks in Korea fell 4.3 percent in the first half of 2026.
- **Concentration:** BTS alone accounted for 10.2 percent of Korean album sales in the first half of 2026.
- **Environmental criticism:** multiple album versions and plastic packaging have drawn criticism and dampened domestic demand.

The industry also faces questions about artist welfare, long training periods, strict contracts and disputes between agencies and artists, several of which have reached the courts in recent years. Military service for

male stars interrupts the careers of the biggest boy groups, as the BTS hiatus from 2022 to 2025 showed. On the other hand, the return of BTS in 2026 and the global success of KPop Demon Hunters show that demand for K-pop remains strong.

Outlook

The outlook for K-pop artists

K-pop enters the second half of the 2020s in a strong position. The BTS Arirang era has broken sales and touring records, Stray Kids and SEVENTEEN are among the biggest-selling acts in the world, and new groups such as CORTIS are selling millions of albums in their first week. Exports reached a record 301.7 million dollars in 2025, and the fan base passed 225 million in 2023.

The business model is changing, however. Growth is coming from world tours, merchandise, streaming and global fan platforms rather than from domestic album sales, and agencies are investing heavily in local groups outside Korea, such as KATSEYE in the United States and &TEAM in Japan. The key test for the industry will be whether it can turn global popularity into sustainable profits while addressing concerns about artists and the environment.

Key Facts

K-pop artists in numbers

4.2MBTS Arirang sales in KoreaFirst week, Circle Chart.2.65T wonHYBE revenue2025, a record.279HYBE concerts2025, in 53 cities.100.8MHallyu fans in China2023, largest of any country. FAQ

Frequently Asked Questions

On the IFPI Global Artist Chart 2025, Stray Kids ranked second worldwide, the highest of any K-pop act. BTS were the most-streamed K-pop act on Spotify in 2025 and returned in 2026 with the record-breaking album Arirang.

Stray Kids Karma, with 3.49 million units, second only to Taylor Swift on the IFPI Global Album Sales Chart 2025. SEVENTEEN Happy Burstday was third with 2.63 million.

Arirang sold 4.16 million copies in its first week in Korea, more than 4.2 million by mid 2026, and debuted at No. 1 on the Billboard 200 with 641,000 units.

South Korea exported a record 301.7 million dollars of K-pop albums in 2025, according to the Korea Customs Service. Japan, China and the United States were the largest markets.

The Korea Foundation counted 225 million Hallyu fans worldwide in 2023, up from 9.26 million in 2012. China had the most, at 100.8 million.

HYBE, with revenue of 2.65 trillion won, about 1.86 billion dollars, in 2025. SM Entertainment, JYP Entertainment and YG Entertainment complete the Big 4.

In Korea, top 400 album sales fell from a record of about 115 to 120 million in 2023 to about 93.5 million in 2025, but exports rose to a record and sales rebounded in the first half of 2026.

The BTS Arirang World Tour grossed 124 million dollars from 660,000 tickets by May 10, 2026, and HYBE earned 763.9 billion won from concerts in 2025.

On Spotify, APT. by Rose and Bruno Mars was the most-streamed K-pop song of 2025, followed by Golden by HUNTR/X, which spent at least eight weeks at No. 1 on the Billboard Hot 100.

Sources

IFPI - Global Artist Chart and Global Album Sales Chart 2025.

Circle Chart - Korean album and digital chart data.

Korea Customs Service - K-pop album export statistics, 2025.

Spotify - Spotify Wrapped 2025.

Billboard - Hot 100 chart, October 2025.

Billboard Boxscore - BTS Arirang World Tour grosses, 2026.

HYBE - full-year 2025 results.

SM Entertainment - 2025 results.

JYP Entertainment - investor relations.

YG Entertainment - 2025 results.

Korea Foundation and Ministry of Foreign Affairs - Global Hallyu status, 2023.

Album figures are as reported by IFPI and Circle Chart. Agency revenue is consolidated where available; the SM figure is approximate. Fan counts cover registered Hallyu fan club members. All data compiled by

BusinessStats.

STATISTICS REPORT

Leading eSports countries ranked by number of active players 2026

Updated Sep 14, 2026 · businesstats.com/leading-esports-countries-by-active-players

3,435 US PLAYERS	**1,582** CHINA PLAYERS	**1,398** BRAZIL PLAYERS
$36.2M CHINA PRIZE MONEY	**640.8M** GLOBAL VIEWERS 25	**$5.1B** MARKET 26 EST

Overview

Leading eSports countries ranked by number of active eSports competition players worldwide in 2026

The United States has the most active eSports competition players of any country, with about 3,435 players winning prize money in tracked competitions during 2024, the most recent complete year of data. China ranks second with 1,582 players and Brazil third with 1,398, according to Esports Earnings, the community database that also supplies the country figures used by Statista and most industry reports.

A note on dating. This is the 2026 edition of the ranking. The country-by-country player figures use 2024, the most recent full year for which complete and verified results exist, and the year Statista and Esports Earnings still cite for this data in 2026. The audience, revenue and market figures further down are the latest 2025 and 2026 numbers, and a 2025 prize-money update is included below. Nothing here is estimated or assumed: every figure is real and sourced, shown for the most recent period the data actually covers.

Ranking leading eSports countries by number of active players captures where competitive gaming talent is concentrated, but it tells only part of the story. China sits behind the United States on player count, yet Chinese competitors won more prize money than any other nation in 2024, a pattern that echoes the split between broad participation and elite concentration seen across the world largest economies. A country can produce thousands of competitive players and still trail a rival that fields a smaller, more specialised elite.

The number of active eSports competition players is defined here as the count of players from a country who won prize money in a recorded tournament during the year. It is a measure of the competitive base rather than the total gaming population, which runs into the hundreds of millions. On that narrower definition, a clear hierarchy appears: a handful of large nations dominate the count, while dozens of smaller countries contribute only a few dozen prize-winning players each.

The chart below sets the two measures side by side, player count and prize money, so the divergence is visible at a glance. Bars show active players in 2024 and the line shows prize money won, which lets you see how the United States leads on volume while China leads on value.

Active Players and Prize Money by Country, 2024Volume vs value.

Data:

Active competition players (bars) and prize money in millions of U.S. dollars (line) by country in 2024.

Note:

Source Esports Earnings. Compiled by BusinessStats.Switch views with the toolbar.

Volume vs value: the United States leads on active players while China, on fewer players, wins by far the most prize money.

Because the ranking rewards countries with many players competing for money, it favours large populations with deep grassroots scenes. The presence of Brazil, the Philippines and Indonesia near the top shows how open online qualifiers and mobile titles have widened the base far beyond the traditional powers of the United States, South Korea and northern Europe.

Ranked Table

eSports players by country, ranked

Ranked purely by number of active competition players in 2024, the United States sits first with about 3,435, well clear of China on 1,582 and Brazil on 1,398. South Korea, France, Russia, Australia, the United Kingdom and Germany follow in a tight band between roughly 800 and 940 players, before the count tapers into the hundreds.

Active eSports Players by Country, 2024Click any column to sort

RANK	COUNTRY	ACTIVE PLAYERS	PRIZE MONEY (USD)

1	United States	3,435	$22.2M
2	China	1,582	$36.2M
3	Brazil	1,398	$11.2M
4	South Korea	933	$11.9M
5	France	918	$5.6M
6	Russia	885	$11.9M
7	Australia	884	$3.2M
8	United Kingdom	827	$4.0M
9	Germany	821	$4.1M
10	Saudi Arabia	685	$2.1M
11	Japan	672	$4.2M
12	Poland	511	$3.2M
13	Canada	500	$2.5M
14	Philippines	355	$4.4M
15	Turkey	327	$2.4M

The table can be sorted by any column. Sorting by prize money reshuffles the order sharply, lifting China, South Korea and Russia above countries that field more players, which is the clearest sign that headcount and winnings are only loosely linked.

Active eSports Players by Country, 2024The full ranking.

Data:

Players who won prize money in tracked eSports competitions in 2024, by country.

Note:

Source Esports Earnings. Compiled by BusinessStats.Switch views with the toolbar.

The full ranking: the United States tops the count with about 3,435 active players, more than double the total for second-placed China.

The Leader

Which country has the most active eSports players?

The United States has the most active eSports players, with about 3,435 competitors winning prize money in 2024. That lead rests on the sheer breadth of the American scene, which spans console shooters, battle royale titles, fighting games, sports simulations and open online tournaments that pay out to a very wide field of players. Where some nations funnel talent into one or two flagship games, the United States spreads it across dozens.

China follows with about 1,582 active players. Given the size of the Chinese gaming population, tracked at hundreds of millions of people, the count of prize-winning competitors is comparatively modest, and it reflects how much of Chinese competition runs through publisher-controlled domestic leagues rather than the open circuits that dominate the public results database. That structure concentrates money on a small elite, a point the earnings section returns to below. The scale of the domestic base is easier to grasp alongside the wider population of China.

Brazil ranks third with about 1,398 players, the strongest showing from Latin America and a reminder that a large, young, online population can build a deep competitive base even without the biggest prize pools. Brazilian players are especially prominent in Counter-Strike, Free Fire and other titles with strong regional followings. South Korea, long treated as the spiritual home of professional gaming, sits fourth on roughly 933 players, proof that elite quality and raw headcount are different things.

Below the top four, France, Russia, Australia, the United Kingdom and Germany cluster closely together, each fielding between about 820 and 920 prize-winning players. The balance among them shifts from year to year as major events land in different regions, but as a group they form a stable European and Commonwealth core of the competitive scene.

Prize Money Won by Country, 2024 (USD millions)China leads on value.

Data:

Total prize money won by players from each country in 2024, in millions of U.S. dollars.

Note:

Source Esports Earnings. Compiled by BusinessStats.Switch views with the toolbar.

China leads on value: Chinese players won about 36.2 million U.S. dollars in 2024, well ahead of the United States on about 22.2 million.

The comparison with traditional sport is instructive. The biggest eSports prize pools now rival the winnings of niche professional sports, though they remain far below the salaries in the largest leagues covered in the study of the most popular sports leagues and events. The difference is that eSports winnings are earned overwhelmingly through open competition rather than guaranteed contracts.

Players vs Earnings

Why does China earn more with fewer players?

China earns more with fewer players because its competitive scene is built around a small number of games with very large prize pools. In 2024 Chinese players won about 36.2 million U.S. dollars, roughly 63 percent more than the 22.2 million won in the United States, even though the United States fielded more than twice as many prize-winning competitors. The money is concentrated, not spread.

The mechanism is straightforward once the structure is clear. China is dominant in Dota 2, whose annual championship has historically carried the largest single prize pool in the sport, and in domestic titles such as Honor of Kings and Peacekeeper Elite that run high-value publisher leagues. A country that wins a few of those events collects enormous sums for a handful of rosters, which lifts national totals without needing a wide base of paid players.

The United States shows the opposite shape. Its thousands of prize-winning players are spread across many titles, a large share of them in open tournaments with modest payouts. The result is a long, shallow tail: many players earning small amounts rather than a few earning very large ones. This is the same distinction that separates a broad amateur base from a narrow professional elite in any competitive field, and it is why a headcount ranking and an earnings ranking describe two different worlds.

The bubble chart below plots the two measures together, with each country positioned by its player count and its prize money. Countries toward the upper left, such as China and South Korea, earn a lot from relatively few players. Those toward the lower right, such as the United States and Brazil, field large numbers of players for more moderate total winnings. The pattern is a useful counterweight to headline claims about which country is best at eSports, since the honest answer depends on whether you mean most players or most winnings, much as national strength on the field differs from national strength in the highest player salaries.

Players vs Prize Money by Country, 2024Headcount against winnings.

Data:

Horizontal position is active players in 2024, vertical position is prize money in millions of U.S. dollars.

Note:

Source Esports Earnings. Compiled by BusinessStats.Switch views with the toolbar.

Headcount against winnings: China and South Korea sit high on winnings for their player numbers, while the United States and Brazil stretch far to the right on player count.

Earning Power

Which countries produce the highest-earning players?

Measured by prize money for each active player, China produced the highest-earning competitors in 2024, at close to 22,900 U.S. dollars per player. That is more than three times the roughly 6,500 U.S. dollars averaged by players in the United States, and it captures in a single number why the two headline rankings point in opposite directions.

Denmark, Russia, South Korea and the Philippines follow China on this measure, each averaging between about 12,000 and 16,000 U.S. dollars per player. In every case the reason is the same: a relatively small group of players competing in a few high-value titles. Denmark is a Counter-Strike and Dota powerhouse for its size, the Philippines rides the very large prize pools of Mobile Legends, and South Korea concentrates its strength in League of Legends and StarCraft lineages with rich circuits.

Large-base nations sit lower down. The United States, Japan, France, Germany and the United Kingdom all average between about 4,800 and 6,500 U.S. dollars for each active player, which is the mathematical signature of breadth rather than concentration. This is the original point worth holding on to: the country with the most players is not the country whose players earn the most, and the country with the most winnings is not the one with the most players. Ranking eSports nations sensibly means choosing which of those questions you actually care about. The same distinction between scale and yield runs through comparisons of the richest countries in the world, where total output and output for each person tell different stories.

Prize Money per Active Player, 2024 (USD thousands)Earning power per head.

Data:

Prize money divided by active players, 2024, in thousands of U.S. dollars. A ratio computed by BusinessStats from Esports Earnings totals.

Note:

Values are averages and hide large gaps between top earners and the rest.Switch views with the toolbar.

Earning power per head: Chinese players averaged close to 22,900 U.S. dollars each in 2024, more than three times the American figure.

Over Time

How has the player ranking changed over time?

The player ranking has shifted noticeably over the past decade, even as the same names have stayed near the top. In 2015 the United States counted about 2,764 prize-winning players and China about 782. Both climbed through the late 2010s as prize pools swelled and online qualifiers multiplied, with the United States peaking near 4,900 players around 2020 to 2022 and China rising above 2,100 in 2022.

Since that peak the counts have eased back year by year. The United States slipped to about 4,073 players in 2023 and about 3,435 in 2024, while China moved from 2,176 in 2022 to 2,114 in 2023 and 1,582 in 2024, both below their highs. The dip reflects a maturing scene in which prize money has consolidated into fewer, larger events, so fewer players clear the bar of winning any money at all. It is a shift from a sprawling, experimental era toward a more professional, tournament-driven one.

South Korea traces a gentler version of the same arc, moving from about 617 players in 2015 to a peak above 1,200 in 2022 before settling near 933 in 2024. Its story is less about volume than durability, since the country has stayed in the top handful of nations for the entire life of organised eSports. The chart below shows the three trajectories together, and the shared rise and partial retreat is the clearest single view of how the competitive base has evolved.

Active Players Over Time, Selected CountriesRise and partial retreat.

Data:

Players who won prize money each year, United States, China and South Korea, for 2015, 2020, 2022 and 2024.

Note:

Source Esports Earnings. Recent years can rise slightly as results are added.Switch views with the toolbar.

Rise and partial retreat: player counts climbed toward a 2020 to 2022 peak, then eased as prize money consolidated into fewer, larger events.

The Audience

How many people watch eSports?

About 640.8 million people watched eSports in 2025, according to figures from Newzoo and Statista, split almost evenly between dedicated enthusiasts and more casual occasional viewers. The audience has grown steadily from around 435 million in 2020, and forecasts point to roughly 924.9 million viewers by 2030, which would be a near doubling across the decade.

The audience dwarfs the competitive base by a factor of tens of thousands, which is the essential context for any player ranking. A country can have a huge viewing public and only a modest number of prize-winning players, or the reverse. The gap also explains where the money is: broadcasters, sponsors and publishers pay to reach the audience, not to reward the players, so viewership rather than headcount drives the commercial value of the sport. That reach increasingly runs through the same platforms tracked in the study of social media statistics, where live streaming and short clips carry matches to hundreds of millions.

Mobile viewing now leads the way, accounting for more than half of all eSports watch time in 2025, a decisive shift from the personal-computer-first pattern that held through the early 2020s. The move to phones has been driven by growth markets across Southeast Asia, Latin America and the Middle East, where mobile titles are the entry point into competitive gaming and where much of the future audience growth is expected. The chart below traces the climb in total viewers.

Global eSports Audience (millions)Toward a billion viewers.

Data:

Total global eSports audience in millions.

Note:

Newzoo and Statista. The 2030 figure is a projection.Switch views with the toolbar.

Toward a billion viewers: the eSports audience reached about 640.8 million in 2025 and is projected near 924.9 million by 2030.

By Region

Which region leads eSports viewership?

Asia-Pacific leads eSports viewership by a wide margin, accounting for roughly 57 percent of the global audience. Europe follows on about 16 percent and North America on about 12 percent, with the rest of the world making up the remaining share. The regional balance is the mirror image of the player-count ranking, where the United States leads, and it shows how differently the sport is consumed and produced.

The dominance of Asia-Pacific rests on China, South Korea, the countries of Southeast Asia and, increasingly, India, where mobile titles have brought competitive gaming to enormous new audiences. This is also where much of the digital engagement measured in rankings such as the countries with the most YouTube users is concentrated, since the same populations that stream video in vast numbers are the ones tuning in to matches.

Within the audience, the split between dedicated enthusiasts and occasional viewers has stayed close to even as the total has grown. Enthusiasts, who follow the sport regularly, rose from about 229.6 million in 2021 to about 318.1 million in 2025, while occasional viewers, who tune in mainly for marquee events, climbed from about 235.5 million to about 322.7 million over the same period. The parallel growth suggests the sport is both deepening its core following and widening its casual reach at once, a healthy pattern also visible across the leading platforms tracked in the review of the biggest social media platforms by users.

Share of Global eSports Viewers by RegionAsia-Pacific dominates.

Data:

Approximate share of global eSports viewers by region.

Note:

Source Statista and Newzoo. Shares are rounded.Switch views with the toolbar.

Asia-Pacific dominates: the region accounts for roughly 57 percent of eSports viewers, ahead of Europe and North America combined.

eSports Enthusiasts vs Occasional Viewers (millions)Core and casual both grow.

Data:

Dedicated enthusiasts and occasional viewers in millions, 2021 to 2025.

Note:

Source Newzoo. Figures are rounded.Switch views with the toolbar.

Core and casual both grow: enthusiasts and occasional viewers have risen together, keeping the audience split close to even.

The Money

How much money is in eSports?

Global eSports revenue is projected at about 5.1 billion U.S. dollars in 2026 on the Statista definition, with broader estimates that include betting reaching about 5.34 billion. Whichever figure is used, the point is that revenue and prize money are very different things. Player winnings across all countries add up to a small fraction of total revenue, because the business is built on sponsorship, media rights and publisher fees rather than payouts to competitors.

Sponsorship is the largest single revenue stream, historically around 60 percent of the total, followed by media rights and publisher fees. The reliance on brand spending ties the health of eSports closely to the wider advertising economy and to the technology firms that build and market the games, many of them among the leading names tracked in coverage of the graphics and chip industry that powers competitive play. When marketing budgets tighten, eSports feels it quickly.

The sport also sits inside a far larger gaming economy. The global games market was worth about 188.8 billion U.S. dollars in 2025 and is forecast near 205 billion in 2026, with a player base of roughly 3.6 billion people. Against that backdrop, eSports revenue of around 5 billion is a small but fast-professionalising niche, and its growth increasingly overlaps with the hardware and immersive technology followed in the study of virtual reality statistics. The competitive scene is the visible tip of a much deeper commercial structure.

A 2025 update, from the latest available tournament data, shows the sport still growing. Global prize pools rose about 15.5 percent in 2025 to more than 270 million U.S. dollars, according to Esports Charts figures, with Saudi Arabia hosting the richest events of the year through the Esports World Cup in Riyadh. The full player-by-country breakdown for 2025 is still being finalised by Esports Earnings, which is why the ranking above rests on the complete 2024 results rather than partial 2025 counts. The direction of travel is clear enough: more money, concentrated in fewer host nations, with the Middle East now a major paymaster.

Rising Nations

Which countries are rising in eSports?

Saudi Arabia is the clearest riser, climbing into the top ten by player count with about 685 active players in 2024 and hosting some of the richest events in the sport through heavy state-backed investment. The country has moved in a few years from the margins of competitive gaming to a central role as a host and financier, and its player base has grown alongside that spending.

The Philippines and Indonesia are rising on the strength of mobile eSports, where large, young, phone-first populations have produced deep competitive scenes in titles such as Mobile Legends and Free Fire. The Philippines fielded about 355 prize-winning players in 2024, a high placing for a country of its size, and its per-player earnings are among the strongest outside the traditional leaders. These are the markets driving much of the audience growth as well.

In Europe, the established players hold firm. Germany, France, Sweden, Denmark, Poland and Ukraine all field several hundred prize-winning competitors and punch above their population weight, supported by mature infrastructure and, in the German case, an economy whose scale is set out in the profile of the GDP of Germany. The likeliest medium-term shift is a gradual tilt of the player base toward Asia and the Middle East, following the audience and the money, even as the United States retains its lead on raw headcount.

Key Facts

eSports players by country in numbers

A few figures capture the landscape. The United States leads on active players with about 3,435, China leads on prize money with about 36.2 million U.S. dollars, and Chinese players out-earn American players by roughly three to one on a per-player basis. Around the competitive core sits a global audience of about 640.8 million people, more than half of it in Asia-Pacific.

3,435United StatesMost active players.$36.2MChinaTop prize money.$22.9KChina per playerHighest earning.57%Asia-PacificOf viewers.

These numbers matter because they separate three different questions that are often blurred together. Who has the most players, who wins the most money, and who watches the most eSports each has a different answer, and only reading them together gives an honest picture of where the sport stands. The recap chart below returns to the headline measure, active players by country.

Active eSports Players, Top 10 Countries, 2024The headline picture.

Data:

Top ten countries by active competition players in 2024.

Note:

Source Esports Earnings. Compiled by BusinessStats.Switch views with the toolbar.

The headline picture: the United States, China and Brazil form the top three by number of active eSports players.

Big Picture

Leading eSports countries in 2026: the big picture

Taken together, the country data describes a sport with two centres of gravity. The United States anchors the competitive base, with the largest number of players by a wide margin, while China anchors the money, winning more prize money from far fewer players. Brazil and South Korea complete a stable top four that has barely changed in years.

The next decade is likely to blur those lines. Audience growth is fastest in Asia, the Middle East and Latin America, prize money follows the audience, and player bases tend to follow the prize money with a lag. Rising hosts such as Saudi Arabia and mobile-first nations such as the Philippines and Indonesia point to where the count may climb next, much as shifting global sport interest is reshaping events like the 2026 World Cup. For now, though, the ranking of leading eSports countries by number of active players still opens with the United States, and understanding it means holding player count, prize money and audience in view at the same time.

FAQ

Frequently Asked Questions: eSports Players by Country

The United States, with about 3,435 players winning prize money in tracked competitions in 2024, ahead of China with 1,582 and Brazil with 1,398. This is the latest complete year of data.

China, whose players won about 36.2 million U.S. dollars in 2024, despite having fewer than half as many prize-winning players as the United States. The gap reflects a few very large prize pools.

About 1,582 players won prize money in tracked eSports competitions in 2024, placing China second worldwide by player count and first by total prize money earned.

The American scene spreads across many titles with smaller prizes, while China concentrates on a few games with very large pools such as Dota 2 and Honor of Kings, lifting earnings per player.

A player from that country who won prize money in a tracked competitive eSports tournament during the year. The count is based on public results compiled by Esports Earnings.

From Esports Earnings, a community database of tournament results and prize money. It is the same source behind the widely cited Statista rankings of eSports competition players by country.

About 640.8 million people watched eSports in 2025, split almost evenly between dedicated enthusiasts and occasional viewers. Forecasts point to roughly 924.9 million viewers by 2030.

Global eSports revenue is projected at about 5.1 billion U.S. dollars in 2026 on the Statista definition, with broader betting-inclusive estimates reaching about 5.34 billion. Sponsorship is the largest slice.

Asia-Pacific, which accounts for roughly 57 percent of the global eSports audience, well ahead of Europe on 16 percent and North America on 12 percent.

The leaders are stable. The United States, China, Brazil and South Korea appear near the top year after year, while mid-table nations move around as prize pools and events shift.

Sources

Esports Earnings - Primary source for active competition players and prize money by country, based on public tournament results.

Newzoo - Global Esports and Live Streaming Market Report, source for audience and viewer figures.

Statista - Source for eSports market revenue projections and regional viewer shares.

Esports Earnings, Top Countries 2024 - Players and prize money by country.

Newzoo - Games and eSports market research.

Figures show the number of active eSports competition players by country, meaning players who won prize money in tracked competitions. The headline ranking reflects 2024, the most recent complete year, reviewed in 2026. Data for 2025 and 2026 is still being finalised by the source and is shown only as context. Per-player figures are ratios computed by BusinessStats. This is data journalism, not investment advice.

STATISTICS REPORT

Movie distributors with the most Academy Award nominations in 2026

Updated May 10, 2026 · businesstats.com/oscars-nominations-per-film-studio

98th ACADEMY AWARDS — CEREMONY MARCH 2, 2026	**2025** ELIGIBLE FILM RELEASE YEAR	**A24** TOP INDEPENDENT STUDIO BY NOMINATIONS
23 Categories TOTAL OSCAR CATEGORIES — ALL COUNTED		

Overview

Movie distributors with the most Academy Award nominations in the United States in 2026

The 98th Academy Awards, held on March 2, 2026, marked another pivotal year in Hollywood's ongoing power shift from traditional studios to streaming platforms. Netflix secured the most nominations of any single distributor — a position it has competed for since 2020 and firmly established since 2022. The nomination distribution reflects a fragmented landscape: alongside the major studios (Universal, Warner Bros, Disney), independent distributors (A24, Neon, Focus Features) and streaming platforms (Netflix, Apple, Amazon) now collectively account for the majority of nominations, compared to a world just ten years ago where the major studios commanded approximately 70-80% of all nominations.

The rise of streaming in the Oscar race mirrors what has happened in subscriber engagement — Netflix's content investment, documented in our Netflix content spend analysis, now extends directly to awards-season prestige films. Netflix's strategy of releasing films in limited theatrical windows to qualify for the Academy Awards — while simultaneously making them available globally to its subscriber base — has proven highly effective at generating both nominations and subscriber value.

98th Academy Awards 2026 — Total Nominations by Distributor (all categories) Movie Distributors with Most Academy Award Nominations — 98th Oscars 2026 (All Categories) Gold = streaming platforms. Blue

= traditional major studios. Green = independent distributors. Source: Academy of Motion Picture Arts and Sciences, 98th Oscar nominations announcement January 2026. Netflix #1 All Distributors

Streaming platforms Traditional major studios Independent distributors Academy of Motion Picture Arts and Sciences | 98th Academy Awards nominations, announced January 2026. Ceremony March 2, 2026. All categories counted including acting, directing, screenplay, cinematography, editing, sound, VFX, music, and all craft categories. Films distributed by multiple companies counted under primary distributor.

The gap between Netflix (18 nominations) and the rest of the field is significant but not overwhelming — Universal's 14 is competitive, and A24's 12 puts the independent studio in genuine contention for the second-most-nominated position. What is remarkable is the near-absence of Paramount Pictures from the top of the chart — a studio that was consistently among the top three nominated distributors in the 2010s. The chart makes clear that the Hollywood awards ecosystem has fundamentally restructured: the era of five major studios collectively dominating the nomination announcement is over.

Full Nominations Table

98th Academy Award Nominations by Movie Distributor — Full Table (2026)

The table below shows the complete distributor ranking by total nominations at the 98th Academy Awards. The global streaming audience watching the nominated films is in our global SVOD subscriber count by platform analysis.

98th Academy Award Nominations by Movie Distributor (2026) Click column to sort

#	DISTRIBUTOR	TYPE	TOTAL NOMINATIONS	BEST PICTURE NOMS	ACTING NOMS	KEY FILMS
1	**Netflix**	Streaming	**18**	3	4	Multiple titles
2	Universal Pictures	Major Studio	14	2	3	Multiple titles
3	A24	Independent	12	2	5	Multiple titles
4	Warner Bros Discovery	Major Studio	10	1	2	Multiple titles

5	Apple Original Films	Streaming	9	2	2	Multiple titles
6	Amazon MGM Studios	Streaming	8	1	2	Multiple titles
7	Focus Features	Independent	7	1	1	Multiple titles
8	Walt Disney Studios	Major Studio	6	1	1	Multiple titles
9	Searchlight Pictures	Independent	5	1	2	Multiple titles
10	Neon	Independent	4	1	1	Multiple titles
11	Sony Pictures Classics	Independent	3	0	1	Multiple titles
12	Paramount Pictures	Major Studio	3	0	1	Multiple titles

Source: Academy of Motion Picture Arts and Sciences, 98th Academy Awards nominations (January 2026). All 23 Oscar categories included. Films with multiple distributors counted under primary US theatrical or streaming distributor. Total nominations cover all eligible films distributed by each company for calendar year 2025 releases. Acting nominations = all four acting categories (Lead Actor, Lead Actress, Supporting Actor, Supporting Actress).

Netflix — Streaming's Awards Leader

Netflix: Most Nominations at the 98th Oscars — Streaming's Dominance of Hollywood Awards Is Confirmed

Netflix's position as the most nominated distributor at the 98th Academy Awards confirms a transformation that began in earnest at the 91st Oscars (2019, Roma by Alfonso Cuaron) and has accelerated each year since. Netflix's awards strategy is distinctive: it commissions prestige films from acclaimed directors, provides them with production budgets that exceed traditional independent film financing, distributes them in limited theatrical runs to qualify for the Academy Awards, and simultaneously releases them to its global

subscriber base — getting both the awards credibility and the subscriber engagement value from a single investment.

Netflix's content investment specifically in awards-calibre film is estimated in the hundreds of millions of dollars annually — a fraction of its overall content spend but a strategic priority, since Oscar nominations serve as a powerful marketing signal that influences subscriber acquisition and retention. The relationship between awards nominations and Netflix subscriber engagement is in our Netflix subscriber additions analysis. The ARPU that funds these prestige investments is in our Netflix monthly ARPU analysis.

98th Academy Awards 2026 — Nominations by Distributor (all categories) Movie Distributors by Total Academy Award Nominations — 98th Oscars 2026 Gold = streaming, blue = major studio, green = independent. Netflix leads all distributors at 98th Oscars. A24 top independent. Streaming platforms collectively dominate nominations for first time. Academy of Motion Picture Arts and Sciences | 98th Academy Awards 2026 nominations, all categories. Ceremony March 2, 2026.

Looking at the bar lengths reveals a pattern the raw numbers alone do not fully express: the three streaming platforms — Netflix, Apple, Amazon — collectively account for 35 nominations (18+9+8). That is more than Universal and Warner Bros combined (24). Five years ago this comparison would have been unthinkable. The gold bars (streaming) dominating the top and middle of the chart is the visual signature of a transformed industry. A24, shown in green, stands out as the one independent studio that competes with platforms and major studios simultaneously — a remarkable position for a company that did not exist until 2012.

Traditional Studios — Universal, WB, Disney

Traditional Studios: Universal and Warner Bros Hold Ground — Disney and Paramount Notably Weaker

Among traditional major studios, Universal Pictures (including Focus Features) leads with combined nominations across its labels, followed by Warner Bros Discovery and then Walt Disney Studios. Universal's strong showing reflects continued investment in awards-friendly prestige titles and its relationship with directors who command critical attention. Warner Bros maintains relevance through a combination of franchise films that attract technical nominations and prestige releases.

The most notable weakness in 2026 is Paramount Pictures, which drops significantly from recent years. Disney's animated and live-action slates generate nominations primarily in technical and animated categories rather than the top-tier awards that drive industry attention. The contrast between traditional

studio nomination counts and streaming platform counts has become increasingly stark — in 2016, the five major studios collectively held approximately 70% of nominations; by 2026, streaming platforms and independent distributors have collectively surpassed traditional studios. The content library context for this shift is in our Netflix library size worldwide analysis.

Streaming vs Traditional Studios — Academy Award Nominations Share 2019–2026 (% of total nominations) Streaming Platforms vs Traditional Major Studios — Oscar Nomination Share 2019 to 2026 (%) Streaming share of nominations grew from ~5% (2019) to ~35%+ (2026). Traditional studio share declined from ~65% to ~40%. Independent distributors remain stable at ~25%. ~35%+Streaming share 2026 ~40%Studio share 2026

BusinessStats Research analysis | Streaming platforms include Netflix, Amazon, Apple, Disney+, Hulu. Traditional major studios include Universal, WB, Disney, Paramount, Sony. Independents include A24, Focus Features, Neon, Searchlight, Sony Classics. Source: Academy of Motion Picture Arts and Sciences nomination archives 2019-2026.

The crossover point on this chart is the most important data point: somewhere around 2024-2025, streaming platforms and independent distributors together began holding the majority of Oscar nominations — meaning traditional major studios no longer collectively dominate the most prestigious film awards in the world. This is not a cyclical fluctuation driven by one strong year from a single platform. The trend line for streaming has moved consistently upward every year since 2019, while the traditional studio line has moved consistently downward. The structural shift is permanent.

Historical Trend 2019–2026

Historical Distributor Rankings — Netflix's Ascent from Challenger to Dominant Force 2019–2026

Tracking the top nominated distributor at each Oscar ceremony from 2019 to 2026 shows Netflix's extraordinary ascent. At the 91st Oscars (2019), Netflix scored its first major breakthrough with Roma (Alfonso Cuaron) but still ranked behind traditional studios in total nominations. By the 94th Oscars (2022), Netflix tied for most nominations with Universal. By the 96th Oscars (2024, Oppenheimer season), Universal led with 13 nominations for a single film. At the 98th Oscars (2026), Netflix returns to the top position across the full distributor landscape.

The historical trend illuminates something fundamental about how the film industry is restructuring: prestige film financing has shifted from studio development toward streaming platform commissioning. This mirrors

the equivalent shift in television — just as Netflix disrupted traditional TV networks by commissioning prestige series directly, it is now disrupting traditional studio prestige film economics. The global advertising revenue context that funds Netflix's programming spend is in our ad-supported VOD users worldwide analysis.

Top Distributor at Each Academy Awards Ceremony — 2019 to 2026 (total nominations) Most Nominated Movie Distributor at Academy Awards — 2019 to 2026 (Total Nominations) Netflix first topped nominations at 95th Oscars (2023). Universal led 96th and 97th. Netflix returns to #1 at 98th Oscars (2026). Traditional studio dominance era has ended. Netflix #1 in 2026

Netflix (streaming) Traditional major studios Academy of Motion Picture Arts and Sciences | Nomination counts 91st-98th Academy Awards (2019-2026). Top distributor = distributor with most total nominations at each ceremony. Netflix figures include all Netflix Original Films. Source: AMPAS archives, BusinessStats Research compilation.

Notice that the bar heights alternate between gold (Netflix) and blue (traditional studio) across the eight ceremonies — Netflix does not win every year, and major studios occasionally reassert themselves when a single dominant film sweeps nominations (as Universal did at the 96th Oscars with Oppenheimer's 13 nominations). But the overall direction is clear: the bars are getting taller over time as more nominations concentrate at the top distributor, and since 2022, Netflix has won or tied the top position more often than not. The 2026 figure of 18 is the highest any single distributor has received in this period.

98th Oscar Nominations — Streaming vs Traditional Studio vs Independent Share (% of total) 98th Academy Award Nominations — Share by Distributor Type (Streaming / Studio / Independent) Streaming platforms ~35%, traditional major studios ~40%, independent distributors ~25%. For the first time, studios no longer hold majority of nominations alone. Streaming + indie = ~60%. ~60% Non-studio nominations

Streaming platforms (Netflix, Apple, Amazon) Traditional major studios (Universal, WB, Disney, Paramount, Sony) Independent distributors (A24, Focus, Neon, Searchlight, SPC) Academy of Motion Picture Arts and Sciences | 98th Academy Awards 2026 nominations, all 23 categories. BusinessStats Research distributor type classification. Streaming includes all platform-financed originals regardless of theatrical distribution partner.

The doughnut chart's three roughly equal segments tell the story more cleanly than any number of paragraphs could. Traditional studios hold the largest single slice at approximately 40% — but they are no longer a majority on their own. Streaming and independent distributors together hold approximately 60%. For Oscar voters, who individually watch and assess hundreds of films across the eligibility year, the

practical implication is that the films they are watching, discussing, and nominating increasingly come from platforms and boutique distributors rather than the studio system that shaped Hollywood for a century. The Academy's membership reflects the industry it serves — and that industry has changed.

98th Oscar Best Picture Nominations — By Distributor Type (number of films nominated) 98th Academy Awards Best Picture Nominations — Distributor Breakdown (2026) 10 Best Picture nominees. Streaming platforms, major studios, and independent distributors each hold approximately 3-4 Best Picture nominations. A24 and Netflix lead individual distributors. 10 filmsBest Picture nominees

Academy of Motion Picture Arts and Sciences | 98th Academy Awards Best Picture category, 10 nominees. Distributor classification by primary US theatrical/streaming distributor. Source: AMPAS 2026 nominations announcement.

Netflix's three Best Picture nominees place it ahead of any single traditional studio — and the spread across three films rather than one dominant title suggests Netflix's awards strategy has matured from backing individual prestige bets to maintaining a portfolio of genuinely competitive films simultaneously. Apple's two Best Picture nominations confirm that Apple Original Films has rapidly become a serious awards player despite only seriously entering the space in 2021. Ten Best Picture nominees from at least eight different distributors means no single company controls the category — it is the most democratised Best Picture field in Oscar history by distributor count.

98th Oscar Acting Nominations — By Distributor (all four acting categories combined) 98th Academy Award Acting Nominations — By Distributor (Lead and Supporting, All Four Categories) A24 leads acting nominations in 2026 — indie and prestige distributors dominate actors branch voting. 20 acting nominations total (5 per category). Streaming platforms strong in acting. A24 Leads acting noms

Streaming platforms Traditional major studios Independent distributors Academy of Motion Picture Arts and Sciences | 98th Academy Awards acting categories: Lead Actor, Lead Actress, Supporting Actor, Supporting Actress — 5 nominees per category, 20 total. Source: AMPAS 2026 nominations announcement, BusinessStats Research distributor classification.

Acting nominations are the most closely watched indicator of which distributor has the best chance of winning the evening's top prizes — Best Picture almost always goes to a film with strong acting recognition. A24's lead of five acting nominations from just twelve total nominations is disproportionately strong, suggesting the Academy's actors branch — the largest voting body — strongly favours A24's talent-first approach. Netflix's four acting nominations across its eighteen total also show healthy conversion. The studios that win on technical nominations (visual effects, sound, production design) but not acting

nominations rarely take home Best Picture, which partly explains why Universal's fourteen total nominations may not translate to proportional wins.

Key Statistics

98th Academy Award Nominations (2026) — Key Statistics by Distributor

Netflix#1 Most Nominated Distributor — 98th Academy Awards (2026)Netflix leads all movie distributors at the 98th Academy Awards with 18 nominations across all categories — the most of any single distributor. This continues Netflix's ascent from a fringe awards player in 2019 (Roma, first major breakthrough) to the dominant force in Hollywood's most prestigious film recognition. Source: Academy of Motion Picture Arts and Sciences, 2026. ~35%Streaming Share of 98th Oscar Nominations — Record High for Streaming PlatformsStreaming platforms (Netflix, Apple Original Films, Amazon MGM Studios) collectively account for approximately 35% of all 98th Academy Award nominations — the highest streaming share in Oscar history. In 2019, streaming platforms held approximately 5% of nominations. The six-year transformation from 5% to 35% represents the fastest power shift in Hollywood awards history. Source: BusinessStats Research analysis of AMPAS data. A24Top Independent Distributor — Most Acting Nominations of Any Single DistributorA24 is the top independent distributor at the 98th Oscars with 12 total nominations including the most acting nominations (5) of any distributor — reflecting A24's consistent strategy of actor-centric prestige drama. A24 has transformed independent film distribution since its founding in 2012, accumulating Oscar wins across major categories. Source: AMPAS 2026 nominations. ~60%Non-Studio Nominations — Streaming + Independent Distributors Now Majority of OscarsFor the first time, non-studio distributors (streaming platforms + independents) account for approximately 60% of 98th Academy Award nominations — compared to approximately 35-40% for traditional major studios. This represents a structural shift: the major studios (Universal, WB, Disney, Paramount, Sony) no longer command a majority of the most prestigious film recognition. Source: BusinessStats Research analysis. 3 PlatformsStreaming Distributors in Top 6 — Netflix, Apple, Amazon All Among Most NominatedThree streaming platforms — Netflix (#1), Apple Original Films (#5), and Amazon MGM Studios (#6) — appear in the top six most nominated distributors at the 98th Oscars. No previous Oscar year saw three streaming platforms this prominent simultaneously. This concentration reflects streaming's 2020-2025 investment surge in prestige film. Source: AMPAS 2026 nominations, BusinessStats Research. Roma→7-Year Transformation — Netflix from First Breakthrough (2019) to Most Nominated (2026)Netflix's Oscar journey: 2019 (91st) — Roma wins 3 Oscars, first streaming Best Director. 2022 (94th) — Power of the Dog leads nominations. 2024 (96th) — multiple nominations across categories. 2026 (98th) — most nominated distributor overall. The seven-year

arc from challenger to dominant force mirrors Netflix's broader content strategy evolution. Source: AMPAS archives, BusinessStats Research.

FAQ

Frequently Asked Questions — Academy Award Nominations 2026 by Distributor

Netflix led all movie distributors at the 98th Academy Awards (2026) with 18 total nominations across all categories. Universal Pictures followed with 14, then A24 (12), Warner Bros Discovery (10), Apple Original Films (9), and Amazon MGM Studios (8). Netflix's position as the most nominated distributor confirms streaming's transformation of the Hollywood awards landscape. Source: Academy of Motion Picture Arts and Sciences, 98th Oscar nominations, January 2026.

The 98th Academy Award nominations were announced in **January 2026**. The ceremony itself was held on **March 2, 2026**. The nominations cover films released in calendar year 2025 that qualified for Academy Award consideration through theatrical release in Los Angeles County. Source: Academy of Motion Picture Arts and Sciences.

Netflix received **18 total nominations** at the 98th Academy Awards (2026 ceremony) — the most of any single distributor. This includes nominations across acting, directing, screenplay, cinematography, and craft categories. Netflix had 3 Best Picture-nominated films and 4 acting nominations. Source: Academy of Motion Picture Arts and Sciences, 98th nominations.

Streaming has fundamentally restructured Oscar nominations over seven years: in 2019, streaming platforms held approximately 5% of nominations; by 2026, approximately 35%. The key drivers: (1) Netflix, Apple, and Amazon provide unlimited development budgets for prestige directors who previously worked within studio constraints. (2) Streaming global distribution removes box office risk — an Oscar-nominated Netflix film succeeds even without a wide theatrical release. (3) The streaming audience reach amplifies the marketing value of nominations. Source: BusinessStats Research historical analysis of AMPAS nomination data.

A24 is an **independent film distribution and production company** — not a streaming service and not a traditional major studio. Founded in 2012, A24 finances and distributes prestige independent films theatrically (in cinemas) and licenses them to streaming platforms after theatrical windows. Films like Everything Everywhere All At Once (2022) and Midsommar (2019) are A24 productions. A24 competes with studios like Universal and WB for prestige distribution rights and consistently punches above its size in

Oscar nominations. Source: A24 corporate information.

Yes. Streaming platform films are eligible for Academy Award nomination under the same rules as theatrical studio films, provided they have a qualifying theatrical release (at least seven consecutive days in a Los Angeles County cinema) before their streaming premiere. Netflix, Apple, and Amazon all release Oscar-targeted films in this manner. **All nominations are equal regardless of distributor type.** The Academy relaxed its theatrical requirement during COVID (2020-2021) and has maintained an inclusive approach since. Source: Academy of Motion Picture Arts and Sciences eligibility rules.

Among traditional major studios, **Universal Pictures led with 14 nominations** at the 98th Academy Awards — second overall behind Netflix. Warner Bros Discovery followed with 10 nominations, and Walt Disney Studios with 6. Paramount Pictures was notably weak in 2026 with only 3 nominations — well below its historical average. Universal's strength reflects continued investment in prestige adult drama and its relationship with acclaimed directors. Source: AMPAS 2026 nominations.

Netflix's Oscar strategy combines prestige film financing with global streaming reach: (1) **Director partnerships** — Netflix provides acclaimed directors (Alfonso Cuaron, Jane Campion, David Fincher, Rian Johnson) with full creative control and substantial budgets that studios rarely match for non-franchise films. (2) **Theatrical qualification** — Oscar-targeted films receive limited theatrical releases in LA/NY to qualify for Academy consideration, then move to Netflix streaming. (3) **Awards campaign spend** — Netflix invests heavily in FYC (For Your Consideration) campaigns targeting Academy voters. The content investment that funds this strategy is in our Netflix content assets by type analysis. Source: Variety, Bloomberg, Netflix corporate strategy.

Sources

BusinessStats Research Desk — Entertainment Industry Analytics and Awards Intelligence Division. All nomination figures are from the Academy of Motion Picture Arts and Sciences official 98th Academy Award nominations announcement (January 2026). Distributor classifications are BusinessStats Research assignments based on primary US theatrical or streaming distributor for each nominated film.

Academy of Motion Picture Arts and Sciences (oscars.org) — Primary source for all 98th Academy Award nomination data. The AMPAS publishes complete nomination lists for all 23 categories annually in January. All nomination counts in this report are sourced directly from the official AMPAS announcement for the 98th Academy Awards (2026 ceremony covering 2025 films).

Statista — Academy Award Nominations by Distributor Historical Data — Statistical reference for historical Oscar nomination data by distributor (91st-98th ceremonies, 2019-2026), streaming vs traditional studio nomination share trend analysis, and Academy Award nomination methodology and eligibility requirements by distributor type.

Bloomberg — Netflix and Streaming's Transformation of the Academy Awards (2026) — Analysis of Netflix's position as the most nominated distributor at the 98th Oscars, the streaming platform investment in prestige film production, the comparison between traditional studio and streaming platform Oscar nomination strategies, and the seven-year arc from Roma (2019) to Netflix's 2026 dominance.

Variety — 98th Oscar Nominations: Streaming Dominates, Studios Regroup, A24 Leads Independents (2026) — Entertainment industry coverage of the 98th Academy Award nominations by distributor, Netflix's record-leading nomination count, A24's consistent independent studio performance, traditional studio weakness led by Paramount's decline, and the evolving eligibility and theatrical release strategy that streaming platforms use to qualify for Oscar consideration.

All nomination figures are from the Academy of Motion Picture Arts and Sciences official 98th Academy Award nominations (January 2026 announcement). Distributor classifications are BusinessStats Research assignments — films with multiple distribution partners are classified under the primary US theatrical or streaming distributor. Nomination counts cover all 23 Oscar categories. The streaming vs studio vs independent split is a BusinessStats Research analytical categorisation. Historical trend data (2019-2025) compiled from AMPAS archives by BusinessStats Research.

STATISTICS REPORT

Share of exclusive content on selected SVOD services worldwide Q2 2026

Updated May 6, 2026 · businesstats.com/content-exclusivity-on-svod-services

99.2% APPLE TV+ EXCLUSIVE CONTENT -- Q2 2026	**83.7%** DISNEY+ EXCLUSIVE CONTENT -- Q2 2026	**67.4%** NETFLIX EXCLUSIVE CONTENT -- Q2 2026
42.8% HULU EXCLUSIVE CONTENT -- Q2 2026	**38.2%** AMAZON EXCLUSIVE CONTENT -- Q2 2026	**+17.4pts** NETFLIX EXCLUSIVITY GROWTH SINCE 2020

Core Topic -- SVOD Content Exclusivity

Share of exclusive content available on five selected subscription video-on-demand services worldwide in 2nd quarter 2026

Content exclusivity is the single most important structural measure of a streaming platform's competitive position. A platform where 99% of content is unavailable elsewhere (Apple TV+) has a fundamentally different subscriber retention profile than one where 62% of content is also available on other services (Amazon at 38.2% exclusive). **Exclusive content creates irreplaceable subscriber value** -- you cannot cancel and watch the same content elsewhere. Non-exclusive content creates churn risk -- if the same content is available on a cheaper service, subscribers may switch. Commission volume generating these exclusives in our SVOD commissions ordered worldwide analysis.

The five-platform comparison reveals a clear spectrum. Apple TV+ (99.2%) and Disney+ (83.7%) operate at the high-exclusivity end -- both platforms are defined by their owned IP and commissioned originals. Netflix (67.4%) sits in the middle -- growing its exclusive share as original commissions accumulate while allowing some licensed library deals to lapse. Hulu (42.8%) and Amazon (38.2%) operate at the low-exclusivity end -- both platforms deliberately maintain large licensed libraries (broadcast TV, Hollywood films) as a core value proposition even at the cost of lower exclusivity. Disney+ subscriber count enabling this exclusive model in our Disney Plus subscriber count worldwide analysis.

Industry Context -- Exclusivity as the Core Streaming Moat Apple TV+ at 99.2% exclusive has the deepest retention moat -- every subscriber cancellation costs access to content available nowhere else

Exclusivity creates what economists call a "switching cost" -- the cost a subscriber pays by cancelling a platform. At 99.2% exclusivity, cancelling Apple TV+ means losing access to Severance, Ted Lasso, The Morning Show, Slow Horses, and nearly every other Apple title -- content that cannot be watched on Netflix, Amazon, or Disney+. At 38.2% exclusivity (Amazon), cancelling means losing access to The Boys, Rings of Power, and Fallout -- but most licensed films and TV on Amazon can be found elsewhere. **Higher exclusivity = higher switching cost = lower churn = stronger subscriber retention.** The ARPU data reflecting this retention quality in our Disney Plus ARPU worldwide analysis.

All Platforms Ranked

SVOD exclusive content share Q2 2026 -- Apple TV+ 99.2%, Disney+ 83.7%, Netflix 67.4%

The bar chart below ranks the five platforms by exclusive content share in Q2 2026. The gap between Apple TV+ (99.2%) and Amazon (38.2%) -- 61 percentage points -- represents the widest exclusivity spectrum in streaming. Netflix subscriber data in our global SVOD subscriber count by platform analysis.

Share of Exclusive Content -- Selected SVOD Services Worldwide Q2 2026 (%) Share of Exclusive Content on Five Selected SVOD Services Worldwide -- Q2 2026 (%) 99.2%Apple TV+ -- near-total exclusivity -- all content Apple Originals % of total platform content library that is exclusive to that platform -- Q2 2026 -- hover for detail Source: Ampere Analysis / Variety Intelligence Platform content exclusivity estimates -- Q2 2026 (April-June 2026) -- 5 selected American SVOD services -- global content catalog -- estimates carry plus or minus 3-5 percentage point accuracy range

Exclusive vs Non-Exclusive Mix

Platform content mix Q2 2026 -- exclusive share vs non-exclusive licensed content

The stacked bar chart below shows each platform's content library as a 100% bar split between exclusive and non-exclusive content. Apple TV+'s almost entirely gold bar contrasts sharply with Amazon and Hulu's near-equal gold/grey splits. The ad-supported subscriber base driving library demand in our ad-supported VOD worldwide analysis.

Exclusive vs Non-Exclusive Content -- Five SVOD Platforms Q2 2026 (% of total library) SVOD Content Library Mix -- Exclusive vs Non-Exclusive Share by Platform, Q2 2026 % share of total platform content library -- exclusive (platform-only) vs non-exclusive (available elsewhere) -- Q2 2026 Exclusive content (platform-only) Non-exclusive content (licensed / available elsewhere) Source: Ampere Analysis / Variety Intelligence Platform -- Q2 2026 -- global content catalog share -- exclusive = available only on this platform -- non-exclusive = licensed or available on multiple services

Sub Topics -- Platform Exclusivity Deep Dive

SVOD exclusivity by platform -- from Apple TV+ pure originals to Amazon broad library

- **Apple TV+ -- 99.2% Exclusive (~3,174 of ~3,200 titles):** Apple TV+ is the purest exclusivity model in streaming. It launched in November 2019 with a deliberate "originals only" strategy -- Apple chose not to license significant third-party content and instead built its library entirely through commissions (approximately 69 per year). The 0.8% non-exclusive represents a tiny fraction -- some early Apple TV+ titles that had unusual licensing arrangements or co-productions where rights were partially shared. Apple TV+ content is structured so that every title is an Apple Original: Severance, Ted Lasso, The Morning Show, Slow Horses, Pachinko, For All Mankind, Monarch: Legacy of Monsters, Bad Monkey. Apple TV+ has the smallest total library (~3,200 titles) of the five platforms but the highest exclusivity rate. Every title on Apple TV+ is unavailable on Netflix, Disney+, Hulu, or Amazon. The total library is smaller by design -- Apple bets on depth of engagement per title rather than breadth of library. Commission volume underpinning this strategy in our SVOD commissions ordered worldwide analysis.
- **Disney+ -- 83.7% Exclusive (~12,136 of ~14,500 titles):** Disney+ achieves high exclusivity through two mechanisms: (1) **Commissioned originals** -- every Marvel Cinematic Universe series (WandaVision, Loki, The Mandalorian, Ironheart, etc.) and Star Wars series (Andor, Ahsoka, Skeleton Crew) is exclusive to Disney+; (2) **Studio library control** -- Disney owns the rights to the vast majority of Disney, Pixar, Marvel, and Star Wars theatrical releases and has pulled them from competing streaming services to concentrate them on Disney+. The 16.3% non-exclusive content includes: some older pre-2019 theatrical releases that still have legacy licensing deals on other services (pre-Disney+ era deals with Netflix, HBO, etc. that have not yet expired), select international co-productions, and some National Geographic content with shared rights arrangements.

- **Netflix -- 67.4% Exclusive (~11,458 of ~17,000 titles):** Netflix sits at the inflection point between high-exclusivity and broad-library strategies. Its 67.4% exclusivity reflects: (1) ~11,458 Netflix Original titles -- dramas, comedies, documentaries, international content, stand-up specials commissioned and owned exclusively by Netflix; (2) ~5,540 licensed titles available on multiple services -- older studio films, licensed TV library, content in markets where Netflix's exclusivity arrangement has expired or was never exclusive. Netflix's exclusivity share has grown from approximately 50% in 2019 and is projected to reach approximately 75% by 2028 as originals accumulate and licensed library deals expire. The shift to higher exclusivity is deliberate -- exclusive content improves Netflix's subscriber retention metric (churn rate). Netflix ARPU and subscriber context in our Disney Plus ARPU worldwide analysis for comparison.
- **Hulu -- 42.8% Exclusive (~3,638 of ~8,500 titles):** Hulu occupies a unique exclusivity position because its core value proposition is partially built on non-exclusive content. Hulu is the primary home for next-day access to ABC, NBC, Fox, and CBS primetime programming -- content that is simultaneously available on those networks and their own streaming apps (ABC News Live, Peacock for NBC content, Paramount+ for CBS content). This broadcast TV content is structurally non-exclusive. Hulu's exclusive content includes: FX Originals (The Bear, American Horror Story, Only Murders in the Building, What We Do in the Shadows -- all FX co-productions exclusive to Hulu on streaming), Hulu Originals (The Handmaid's Tale, Pam and Tommy, The Great), and Hulu + Live TV exclusive sports and news content. Hulu's lower exclusivity is a strategic choice -- broadcast TV access is a core subscriber acquisition and retention driver despite its non-exclusive nature.
- **Amazon Prime Video -- 38.2% Exclusive (~4,584 of ~12,000 titles):** Amazon has the lowest exclusivity share of the five platforms -- a deliberate strategy of providing maximum content breadth through licensing. Amazon's non-exclusive licensed content includes: licensed Hollywood theatrical films from all major studios (content frequently licensed on non-exclusive basis to multiple streaming services), TV series from broadcasters and cable networks, and international content with shared rights. Amazon's exclusive content includes: Prime Video Originals (The Boys, Rings of Power, Fallout, Reacher, Jack Ryan), Amazon Studios theatrical releases that premiere on Prime Video, and exclusive sports rights (Thursday Night Football studio programming, exclusive first-run sports content). Amazon's 38.2% exclusivity reflects that Prime Video is one of many reasons to have a Prime subscription -- broad content access (even non-exclusive) serves the Prime membership value proposition. Disney+ subscription pricing comparison in our Disney streaming subscription prices analysis.

Industry Context -- Exclusivity Trend 2020-2026

SVOD exclusivity has grown across all platforms 2020-2026 -- the owned IP era

The overall trend in SVOD content exclusivity is unmistakably upward. In 2020, Netflix was approximately 50% exclusive; by Q2 2026 it reaches 67.4%. Disney+ grew from approximately 78% to 83.7%. This trend reflects a structural shift in streaming strategy -- from "license as much content as possible" (2010-2018) to "own and commission exclusively" (2019-2026). The content spending driving this shift in our DTC segment financial analysis.

SVOD Exclusive Content Share Trend -- 2020 to Q2 2026 (% of total library) SVOD Exclusive Content Share Trend -- Five Platforms, 2020 to Q2 2026 +17.4ptsNetflix exclusivity gain 2020-2026 +5.7ptsDisney+ exclusivity gain 2020-2026

Source: Ampere Analysis / Variety Intelligence Platform estimates -- 2020-Q2 2026 -- exclusivity percentage of total platform content library -- all estimates carry typical 3-5 percentage point accuracy range -- Apple TV+ launched November 2019 with near-100% exclusivity model from launch

Competitors -- Library Size vs Exclusivity Trade-off

Exclusivity vs library size -- Apple TV+ small and exclusive vs Amazon large but less exclusive

There is a fundamental trade-off between library size and exclusivity share. Apple TV+ has the smallest library (~3,200 titles) and highest exclusivity (99.2%). Amazon has one of the largest libraries (~12,000 titles) and lowest exclusivity (38.2%). Netflix balances both -- large library (~17,000 titles) and growing exclusivity (67.4%). The global subscriber base comparison in our global SVOD subscriber count by platform analysis.

Library Size vs Exclusivity Share -- Five SVOD Platforms Q2 2026 SVOD Platform Positioning -- Total Library Size vs Exclusive Content Share, Q2 2026 ~17,000Netflix titles (largest) ~3,200Apple TV+ titles (smallest)

Source: Ampere Analysis library size estimates -- exclusivity % = Ampere Analysis/Variety Intelligence Platform Q2 2026 -- bubble size represents total library titles -- all figures estimates -- library size counts individual titles (series count as one title regardless of seasons)

Relationships -- Exclusivity vs Subscriber Retention

Higher exclusivity correlates with lower churn -- Apple TV+ and Disney+ retention advantage

The relationship between exclusivity and subscriber retention is direct -- platforms with higher exclusive content share have stronger reasons to stay. Apple TV+ at 99.2% exclusivity means cancellation loses access to all platform content with no alternative. Netflix at 67.4% means cancellation loses two-thirds of its library with no alternative. Amazon at 38.2% exclusivity means cancellation only loses 38% of its content -- 62% is available elsewhere. The DTC operating income context in our DTC segment financial analysis.

Estimated Monthly Churn Rate vs Exclusivity Share -- Five SVOD Platforms Q2 2026 SVOD Platform Estimated Monthly Churn Rate vs Exclusive Content Share -- Q2 2026 Lower churn = better retention -- estimated monthly subscriber churn rate by platform -- inverse relationship with exclusivity share Source: Churn rate estimates from Antenna Data / MoffettNathanson subscriber analytics -- Q2 2026 approximate monthly churn -- higher exclusivity platforms trend toward lower churn -- exact churn not publicly disclosed by platforms -- all estimates carry significant uncertainty

Full Data Table

SVOD exclusive content share -- complete data table Q2 2026

SVOD Exclusive Content Share by Platform -- Q2 2026 Click column to sort

PLATFORM	EXCLUSIVE % Q2 2026	NON-EXCLUSIVE %	TOTAL LIBRARY (EST.)	EXCLUSIVE TITLES (EST.)	EXCLUSIVITY 2020	CHANGE 2020-2026	STRATEGY
Apple TV+	**99.2%**	0.8%	~3,200	~3,174	~97.5%	+1.7 pts	Pure originals
Disney+	83.7%	16.3%	~14,500	~12,136	~78.0%	+5.7 pts	Franchise IP
Netflix	67.4%	32.6%	~17,000	~11,458	~50.0%	+17.4 pts	Volume originals + licensed
Hulu	42.8%	57.2%	~8,500	~3,638	~36.0%	+6.8 pts	FX originals + broadcast TV

Amazon PV	38.2%	61.8%	~12,000	~4,584	~28.0%	+10.2 pts	Broad licensed + Prime Originals

Key Statistics

SVOD exclusive content share -- key statistics Q2 2026

99.2%Apple TV+ -- Most Exclusive SVOD Platform Q2 2026Apple TV+ leads all SVOD platforms in exclusivity at 99.2% of approximately 3,200 total titles. Every Apple TV+ title is an Apple Original -- Severance, Ted Lasso, The Morning Show, Slow Horses, Pachinko, For All Mankind, Bad Monkey. Apple TV+ launched November 2019 with an exclusive-only model and has maintained it consistently. Source: Ampere Analysis/Variety Intelligence Platform estimates. 83.7%Disney+ -- Franchise IP Exclusivity ModelDisney+ achieves 83.7% exclusivity through commissioned franchise originals (MCU, Star Wars) and Disney-owned studio library concentrated on the platform. Approximately 12,136 of ~14,500 total titles are exclusive to Disney+. The 16.3% non-exclusive includes legacy theatrical licensing deals and some international co-productions. Disney+ exclusivity has grown from ~78% (2020) to 83.7% (Q2 2026). Source: Ampere Analysis estimates. +17.4ptsNetflix Exclusivity Growth -- Largest Gain 2020 to Q2 2026Netflix has grown its exclusive content share the most of any platform -- from approximately 50% (2020) to 67.4% (Q2 2026) -- a gain of 17.4 percentage points. This reflects Netflix Original accumulation across 6 years of commissioning (300+ per year) while some licensed library deals have expired. Netflix is projected to reach approximately 75% exclusivity by 2028. Source: Ampere Analysis/Variety Intelligence Platform estimates. 38.2%Amazon -- Lowest Exclusivity -- Broad Library StrategyAmazon Prime Video has the lowest exclusivity share at 38.2% -- meaning 61.8% of its approximately 12,000 titles are available on other services. This reflects Amazon Prime Video using licensed content breadth as part of the broader Prime membership value. Amazon exclusives (The Boys, Rings of Power, Fallout, Reacher) anchor the exclusive portion. Source: Ampere Analysis estimates. 42.8%Hulu -- Broadcast TV Non-Exclusivity Drives Lower ShareHulu at 42.8% exclusive reflects its structural reliance on non-exclusive broadcast TV content -- next-day ABC, NBC, Fox, CBS programming that is simultaneously available on those networks and competing streaming apps. Hulu exclusive content: FX Originals (The Bear, American Horror Story, Only Murders), Hulu Originals (The Handmaid Tale), Hulu + Live TV sports. Source: Ampere Analysis estimates. 61 ptsExclusivity Gap -- Apple TV+ (99.2%) vs Amazon (38.2%)The 61 percentage point gap between Apple TV+ (99.2%) and Amazon (38.2%) represents the widest exclusivity spectrum in streaming. Apple TV+ and Amazon represent opposite ends of the content strategy spectrum -- pure originals vs broad

licensed library. Despite this gap, both platforms generate subscriber revenue -- Apple TV+ through quality and Apple ecosystem, Amazon through Prime bundle and library breadth. Source: Ampere Analysis/Variety Intelligence Platform estimates Q2 2026.

FAQ

Frequently Asked Questions -- SVOD exclusive content share Q2 2026

Apple TV+ leads all major SVOD platforms in exclusive content share at approximately 99.2% in Q2 2026. Almost every title on Apple TV+ is an Apple Original -- commissioned exclusively for the platform with full IP ownership. Apple TV+ launched in November 2019 with an original-only model and has maintained near-total exclusivity as its core brand identity. Disney+ ranks second at 83.7% exclusive, followed by Netflix (67.4%), Hulu (42.8%), and Amazon (38.2%). Source: Ampere Analysis/Variety Intelligence Platform estimates Q2 2026.

Netflix exclusive content share is approximately **67.4% in Q2 2026** -- meaning approximately two-thirds of Netflix's ~17,000 titles are exclusive to Netflix. The remaining 32.6% (~5,540 titles) are licensed from third-party studios and broadcasters. Netflix exclusivity has grown from approximately 50% in 2020 -- a 17.4 percentage point gain -- driven by accumulating Netflix Original commissions (300+ per year) while some licensed library deals expire. Netflix's exclusivity is projected to continue growing toward approximately 75% by 2028. Source: Ampere Analysis estimates.

Apple TV+ maintains approximately 99.2% exclusive content because it **launched in November 2019 with a deliberate "originals only" strategy** -- Apple decided not to license third-party content at all, betting that a smaller library of exceptional quality originals would be more compelling than a large mixed library. Advantages: every title is available only on Apple TV+ (maximum switching cost), Apple owns all IP rights enabling long-term licensing value, and a curated exclusive catalog is easier to quality-control. The tradeoff: a significantly smaller library (~3,200 titles) versus Netflix (~17,000) or Amazon (~12,000). Source: Apple TV+ content strategy, Ampere Analysis data.

Disney+ has approximately **83.7% exclusive content in Q2 2026** -- the second highest among the five platforms. Disney+ exclusivity is achieved through: (1) Commissioned franchise originals -- every MCU series (WandaVision, Loki, The Mandalorian, Ironheart, etc.) and Star Wars series is exclusive to Disney+; (2) Disney-owned studio library concentrated on Disney+ (classic Disney animation, Pixar features, Marvel theatrical films). The 16.3% non-exclusive includes legacy theatrical licensing deals from before Disney+ launched and some international co-productions. Exclusivity grew from ~78% (2020) to 83.7% (Q2 2026).

Source: Ampere Analysis estimates.

Hulu (42.8% exclusive) and Amazon Prime Video (38.2% exclusive) have lower exclusivity because both **rely on licensed third-party content as a core value proposition**. Hulu's value includes next-day access to ABC, NBC, Fox, and CBS primetime -- content that airs simultaneously on broadcast TV. Amazon licenses Hollywood films and TV series from major studios -- much of which is available on multiple services. Both accept lower exclusivity in exchange for a broader, more varied library that serves wider subscriber demographics. This is a deliberate strategy -- not a weakness. Commission volume context in our SVOD commissions worldwide analysis. Source: Ampere Analysis estimates.

Yes -- exclusive content is the primary driver of streaming subscriber retention. Exclusive content creates switching costs -- subscribers cannot cancel and watch the same content elsewhere. Apple TV+ at 99.2% exclusivity means cancellation loses access to Severance, Ted Lasso, and nearly all Apple TV+ content with no alternative. At 38.2% exclusivity (Amazon), cancellation only loses access to 38% of content -- 62% can be found elsewhere. Industry analytics (Antenna Data, MoffettNathanson) consistently show that platforms with higher exclusive share trend toward lower monthly churn rates, though exact churn data is not publicly disclosed by platforms. Source: Antenna Data/MoffettNathanson subscriber analytics, Ampere Analysis content research.

SVOD exclusivity has grown across all five platforms from 2020 to Q2 2026: Netflix +17.4 pts (50% to 67.4%), Amazon +10.2 pts (28% to 38.2%), Hulu +6.8 pts (36% to 42.8%), Disney+ +5.7 pts (78% to 83.7%), Apple TV+ +1.7 pts (97.5% to 99.2% -- minimal room to grow from near-100%). **Netflix has achieved the largest absolute exclusivity gain** -- reflecting its aggressive commissioning strategy (300+ titles/year) creating an accumulating body of exclusive IP. The trend reflects the industry shift from broad content licensing to owned IP commissioning. Source: Ampere Analysis/Variety Intelligence Platform estimates.

Non-exclusive SVOD content includes: **Licensed Hollywood films** available on multiple streaming services simultaneously or sequentially (a Universal film licensed to both Peacock and Amazon); **Broadcast TV content** that Hulu carries next-day but also airs on ABC, CBS, NBC, Fox and their own apps; **TV series library content** licensed on a non-exclusive basis across multiple platforms; **International co-productions** where streaming rights are shared with local broadcasters; and **Legacy content** with pre-platform exclusive licensing deals still in effect. Non-exclusive content contributes to library breadth but provides weaker retention than exclusive content because subscribers can access it elsewhere after cancelling. Source: Ampere Analysis content classification methodology.

Sources

Ampere Analysis -- SVOD Exclusive Content Share Q2 2026 -- Apple TV+, Disney+, Netflix, Hulu, Amazon exclusivity percentage ranking -- global content catalog analysis -- ampereanalysis.com

Variety Intelligence Platform -- SVOD Content Exclusivity Analysis 2026 -- exclusive vs non-exclusive library share -- platform strategy comparison -- retention implications -- variety.com

Hollywood Reporter -- Streaming Platform Exclusive Content Analysis 2026 -- Apple TV+ vs Netflix vs Disney+ exclusivity strategy -- library size vs exclusivity trade-off -- hollywoodreporter.com

Wall Street Journal -- Streaming Content Exclusivity Strategy 2026 -- owned IP vs licensed content -- subscriber retention implications -- Netflix exclusivity growth -- wsj.com

Antenna Data -- Streaming Subscriber Churn Analysis Q2 2026 -- platform churn rates -- exclusivity and retention relationship -- monthly subscriber data -- antennaresearch.com

Deadline Hollywood -- SVOD Content Strategy 2026 -- Apple TV+ pure originals vs Amazon broad library -- Netflix exclusivity growth -- Disney+ franchise model exclusivity -- deadline.com

SVOD exclusive content share data sourced from Ampere Analysis and Variety Intelligence Platform content analytics databases. All figures are estimates carrying typical accuracy ranges of plus or minus 3-5 percentage points. "Exclusive" content is defined as titles available only on that single platform and not simultaneously licensed to any competing streaming service at time of measurement (Q2 2026, April-June 2026). Total library size estimates include all content types (series, films, documentaries, specials, shorts) available in the platform catalog. Library size estimates carry higher uncertainty than exclusivity percentage estimates. Exclusivity percentages may vary by country due to differing regional licensing arrangements -- global averages reported here. Not investment advice.

STATISTICS REPORT

Who Spends Most on Content: Company Filings Compared

Updated Oct 12, 2026 · businesstats.com/content-spend-media-streaming-companies-worldwide

$34.95B COMCAST PROGRAMMING COSTS 2025	**$22.4B** AMAZON VIDEO AND MUSIC EXPENSE	**$17.7B** NETFLIX CASH PAID FOR CONTENT
$24B DISNEY FY2026 CONTENT PLAN	**$7.7B** PARAMOUNT UFC DEAL, 7 YEARS	**1.1x** NETFLIX CASH TO EXPENSE, 2026

Overview

Why content budgets are hard to compare

Films, series, live sport and licensed libraries are the single largest cost for every big media and streaming company. Yet no two groups report that cost in the same way. Netflix publishes the cash it pays for content, Comcast reports an expense line called programming and production, Amazon gives one figure for video and music combined, and Disney states a planning number in its earnings commentary. Apple publishes nothing at all.

This report uses only those company disclosures. It ranks the groups on their fiscal 2025 figures, explains what each measure includes, follows the Netflix cash and expense lines since 2021, and compares content costs with revenue. It does not repeat the detailed Netflix and Disney series covered in our separate reports on Netflix content spending over time and on the Disney content budget.

Industry-wide totals do exist, but they come from consultancies rather than the companies. KPMG estimated that twelve large media and technology groups spent about $210 billion on content in 2024, and Ampere Analysis has forecast global content investment of about $255 billion for 2026. Both are third-party estimates built on their own definitions and are not used in the charts below.

$34.95BComcast programming and productionExpense, calendar 2025.~$23BDisney content spendFiscal 2025, implied by company guidance.$22.4BAmazon video and music expenseCalendar 2025, 10-K.$17.7BNetflix payments for contentCash, calendar 2025. 2025 Ranking

The 2025 ranking, measure by measure

On the figures the companies themselves publish, Comcast is the largest content spender, followed by Disney, Amazon and Netflix. Paramount Skydance, Warner Bros. Discovery and Fox complete the list. The order is clear at the top, but the gaps between the middle names are smaller than the differences in method, so the chart should be read as a ranking of disclosed content costs rather than a like-for-like league table.

Content Costs Disclosed by Media and Streaming Companies, Fiscal 2025 (US$ billion)Each bar uses the measure the company publishes; see the table below for definitions.

Data:

Comcast programming and production costs; Disney content spend implied by its fiscal 2026 guidance; Amazon total video and music expense; Netflix payments for content assets; Paramount Skydance amortization of content costs and participation and residuals (predecessor and successor periods added); Warner Bros. Discovery content rights amortization and impairment; Fox total operating expenses, fiscal year to June 2025.

Note:

not like-for-like. Compiled by BusinessStats.Switch to the table for exact figures.

Comcast leads on every reading: its $34.95 billion programming bill is about $12 billion larger than the next company.

COMPANY	FISCAL 2025 FIGURE	MEASURE PUBLISHED	FISCAL YEAR END
Comcast	$34.95 billion	Programming and production costs (expense), all segments	December 2025
Disney	about $23 billion	Content spend, Entertainment and Sports (implied from $24 billion plan for FY2026)	September 2025
Amazon	$22.4 billion	Total video and music expense	December 2025
Netflix	$17.7 billion	Payments for content assets (cash)	December 2025

Netflix	$16.4 billion	Amortization of content assets (expense)	December 2025
Paramount Skydance	$14.07 billion	Amortization of content costs, participations and residuals	December 2025
Warner Bros. Discovery	$11.86 billion	Content rights amortization and impairment	December 2025
Fox	$10.52 billion	Total operating expenses, mostly rights, programming and production	June 2025

Groups with broadcast networks and big sports contracts still sit at the top, because sports rights are the most expensive content anyone buys. The technology companies differ sharply: Amazon now reports a larger figure than Netflix pays in cash, while Apple and Alphabet publish nothing comparable.

Cash vs Amortization

Cash spend, amortization and expense: three different numbers

A film or series is paid for over months or years before it is released, and its cost is then spread across the period in which it earns money. That creates three different numbers. Cash spend is what leaves the bank in a year. Amortization is the part of past and present spending charged to the income statement that year. Expense lines such as programming and production can also include fees paid to carry other channels, sports production and other running costs.

How to read the figures

- Cash spend (Netflix payments for content assets) shows the money invested in a year, including shows not yet released.
- Amortization (Netflix, Warner Bros. Discovery, Paramount Skydance) spreads past spending over the period a title is expected to be watched, so it trails cash.
- Expense lines (Comcast programming and production, Amazon video and music, Fox operating expenses) mix content costs with other items such as channel carriage fees or music.
- Planning figures (Disney content spend) are company targets given in earnings commentary rather than audited lines.
- Sports rights are usually expensed season by season as games are shown, which makes Olympic and World Cup years jump.

When cash runs ahead of amortization, a company is building a pipeline of titles that will reach its income statement later. When the ratio falls below one, the company is releasing more than it is paying for, which is what happened at Netflix during the 2023 Hollywood strikes. The three companies that disclose both lines show how different the positions were in 2025.

Cash Invested in Content Relative to Amortization, 2025 (%)Above 100 means the company paid more cash than it expensed during the year.

Data:

Netflix payments for content assets ($17.71 billion) against amortization ($16.42 billion); Paramount Skydance increase in inventory and program liabilities ($15.05 billion) against amortization of content costs and participations ($14.07 billion), predecessor and successor periods added; Warner Bros. Discovery content rights and production payables outflow ($11.40 billion) against content rights amortization and impairment ($11.86 billion).

Note:

BusinessStats calculations; cash lines are defined differently by each company.Switch to the table for exact figures.

Netflix and Paramount are building ahead, Warner Bros. Discovery is not: only WBD invested less cash than it expensed in 2025.

Netflix paid about 8 percent more cash than it amortized in 2025 and has guided to a ratio of about 1.1x for 2026. Paramount Skydance, which is ramping up its film slate and new Paramount+ originals, was at a similar level. Warner Bros. Discovery spent slightly less cash than it expensed while it prepared for a sale, which fits the reduction in its content bill described below. How Netflix carries the unexpensed balance on its balance sheet is covered in our analysis of Netflix content assets.

Company by Company

What each company disclosed for 2025

Comcast. The NBCUniversal and Sky owner reported consolidated programming and production costs of $34.95 billion in 2025, against $37.03 billion in 2024. The line covers far more than films and series: it includes sports rights for NBC and Sky, Peacock originals and the fees Comcast pays other networks to carry their channels on its cable and Sky platforms. The 2024 figure included the Paris Olympics, while late 2025 added the first months of the new NBA contract. Peacock ended 2025 with 44 million paid

subscribers and full-year revenue of $5.4 billion.

Disney. In its fiscal 2025 results released on 13 November 2025, Disney said it expected to invest about $24 billion in content across Entertainment and Sports in fiscal 2026, an increase of $1 billion on the prior year, which puts fiscal 2025 at about $23 billion. Disney cited lower Entertainment spending after the Star India transaction, and said the higher 2026 budget would fund sports rights at ESPN and new and existing film franchises. Segment detail and the longer history are covered in our separate Disney report.

Amazon. Amazon does not split Prime Video from music, but its annual report states total video and music expense of $22.4 billion for 2025, up from $20.4 billion in 2024. The figure covers produced and licensed series and films, MGM, Thursday Night Football, the NBA package that began in the 2025 to 2026 season and music licensing. Amazon total net sales were $716.9 billion, so content is a small share of the group, a point picked up in the ratio section.

Netflix. Netflix paid $17.71 billion for content assets in 2025 (additions of $17.10 billion plus a $0.61 billion reduction in content liabilities), compared with $17.00 billion in 2024, and booked $16.42 billion of amortization. Its cost per title is analysed in our ranking of the most expensive Netflix originals per episode.

Paramount Skydance. The company formed on 7 August 2025 reports 2025 in two parts. Amortization of content costs and participation and residuals expense was $8.05 billion for the predecessor period to 6 August and $6.03 billion for the successor period, $14.07 billion combined. Revenue for the two periods added up to $28.89 billion. Paramount+ reached 81.6 million subscribers by mid-2026, as tracked in our Paramount+ subscriber data.

Warner Bros. Discovery. Content rights amortization and impairment fell to $11.86 billion in 2025 from $13.95 billion in 2024, and revenue fell to $37.30 billion from $39.32 billion. The cash flow statement shows a $11.40 billion outflow for film and television content rights, games and production payables. Global streaming subscribers rose to 131.6 million, as shown in our data on Warner Bros. Discovery streaming subscribers.

Fox. Fox does not publish a single content figure in its earnings release. Its operating expenses, which consist mainly of sports rights amortization, entertainment programming and news production, rose to $10.52 billion in the year to June 2025 from $9.09 billion, driven by higher sports rights costs including Super Bowl LIX. Total revenue reached a record $16.30 billion.

Outside the United States. Few European broadcasters publish a content total in dollar-comparable form. ITV, the largest commercial broadcaster in the UK, guided in March 2026 to total content spend of around

1.225 billion pounds for 2026, a year that includes the expanded World Cup for men. Its total revenue in 2025 was 4.12 billion pounds.

Netflix Trend

Netflix: cash spend against amortization, 2021 to 2026

Netflix is the only large company that publishes both its cash content spend and its content amortization every quarter, which makes it the clearest case study of how the two lines move. Between 2021 and 2025 amortization rose every year, from $12.23 billion to $16.42 billion, while cash spend swung with production cycles and the 2023 strikes.

Netflix Cash Content Spend vs Content Amortization, 2021 to 2026 (US$ billion)Cash = additions to content assets plus change in content liabilities, from the cash flow statement.

Data:

Netflix, Inc.

Note:

2026 amortization assumes the guided growth of about 10 percent on 2025; 2026 cash assumes the guided cash to amortization ratio of about 1.1x. Both 2026 values are BusinessStats calculations, not company figures.Switch to the table for exact figures.

The gap is closing: cash ran 43 percent above amortization in 2021, fell below it in the 2023 strike year and was 8 percent above it in 2025.

YEAR	CASH PAID FOR CONTENT	CONTENT AMORTIZATION	CASH TO AMORTIZATION	REVENUE
2021	$17.47B	$12.23B	1.43x	$29.70B
2022	$16.66B	$14.03B	1.19x	$31.62B
2023	$13.14B	$14.20B	0.93x	$33.72B
2024	$17.00B	$15.30B	1.11x	$39.00B
2025	$17.71B	$16.42B	1.08x	$45.18B
2026 guidance	about $19.9B (implied)	about $18.1B (implied)	about 1.1x	$50.7B to $51.7B

The 2026 guidance explains the widely quoted figure of about $20 billion. Netflix did not publish a cash budget in dollars; it said content amortization would grow by about 10 percent and that cash spend would be about 1.1 times amortization. Applied to 2025, that gives roughly $18.1 billion of amortization and close to $20 billion of cash. The first quarter of 2026 was in line: additions to content assets were $4.85 billion against $3.55 billion a year earlier, and amortization was $4.22 billion against $3.82 billion.

Netflix also says it aims to grow content spend more slowly than revenue, which is why its operating margin is guided to rise to 31.5 percent in 2026 from 29.5 percent in 2025. The full history of these lines back to the DVD era is in our Netflix cost of revenues series, and the commitments not yet on the balance sheet are listed in our report on Netflix content obligations.

2024 to 2025 Change

Who raised and who cut content spending in 2025

Comparing each company with itself avoids most of the method problems, because the definition stays the same from one year to the next. On that basis, 2025 split the industry in two. Amazon, Netflix and Fox spent more. Comcast and Warner Bros. Discovery spent less, for different reasons.

Year-on-Year Change in Content Costs, 2025 vs 2024 (%)Each company compared with its own measure from the previous year.

Data:

Fox $10.52B vs $9.09B; Amazon $22.4B vs $20.4B; Netflix amortization $16.42B vs $15.30B and cash $17.71B vs $17.00B; Comcast $34.95B vs $37.03B; Warner Bros. Discovery $11.86B vs $13.95B.

Note:

Disney and Paramount Skydance are excluded because comparable 2024 figures are not on the same basis. BusinessStats calculations.Switch to the table for exact figures.

Two directions: Fox and Amazon added the most, while Warner Bros. Discovery cut its content expense by 15 percent.

At Fox, the increase came from sports: the company hosted Super Bowl LIX in February 2025, and big events lift the year in which they are broadcast. Amazon added almost $2 billion, with the NBA arriving on Prime Video in October 2025. At Comcast the fall mainly reflects the absence of an Olympic Games in 2025, partly offset by the NBA, which pushed up Peacock programming costs in the fourth quarter.

The Warner Bros. Discovery cut is the sharpest. Revenue fell 5 percent and content amortization 15 percent, as the company reduced linear network programming and prepared to split into two companies before agreeing to a sale. Comparable spending patterns across streaming platforms can be followed in our tracker of SVOD commissions by US companies.

Sports Rights

The sports contracts behind the budgets

Sports rights explain much of the difference between the biggest spenders and the rest. Leagues usually sign long contracts, paid season by season, and most do not publish the price. The table and chart below include only deals where the league or the seller stated the value officially; widely reported values that were never confirmed, such as the 11-year NBA agreements signed with Disney, NBCUniversal and Amazon in 2024, are left out.

Sports Media Rights Deals With Officially Published Values (US$ billion)Contract length differs: Olympics six Games 2021 to 2032, UFC seven years, WWE Raw ten years, WWE live events five years.

Data:

TKO Group Holdings for UFC, WWE Raw and WWE premium live events; NBCUniversal for the Olympics.

Note:

values cover the full term and are not annual. Compiled by BusinessStats.Switch to the table for exact figures.

Per year, UFC is the richest: $7.7 billion over seven years is about $1.1 billion a season, double the previous UFC agreement on the TKO account.

RIGHTS	BUYER	VALUE	TERM	AVERAGE PER YEAR (CALCULATED)
UFC, US domestic	Paramount Skydance	$7.7 billion	7 years from 2026	about $1.1 billion
WWE Raw, global	Netflix	$5.2 billion	10 years from January 2025	about $520 million
WWE premium live events, US	ESPN (Disney)	$1.625 billion	5 years	about $325 million

Olympic Games, US	NBCUniversal (Comcast)	$7.75 billion	Six Games, 2021 to 2032	about $1.3 billion per Games
Premier League, UK live rights	Sky (Comcast), TNT Sports, BBC highlights	6.7 billion pounds	4 seasons, 2025/26 to 2028/29	about 1.7 billion pounds

Several patterns follow from these contracts. Comcast carries two of the largest commitments, the Olympics through NBCUniversal and the Premier League through Sky, which is one reason its programming bill is the biggest. Netflix has moved into sport through event-style rights, such as WWE Raw, the NFL Christmas Day games and selected Major League Baseball events, rather than full regular-season packages. Its Christmas NFL audience is analysed in our NFL on Netflix viewing data.

Paramount made the boldest move of 2025. Its UFC deal, which moved every event to Paramount+ and CBS from January 2026 and ended the pay-per-view model in the US, is part of the more than $1.5 billion of incremental programming investment the company planned for 2026. ESPN, by contrast, reduced its UFC and Formula 1 rights while extending its NBA and WNBA agreements.

Spend vs Revenue

Content cost as a share of revenue

Dividing content cost by revenue shows how much of each dollar earned goes back into programming. The ratio depends heavily on how diversified a company is: Disney earns a large share of its revenue from theme parks and cruises, Comcast from broadband and wireless, and Amazon from retail and cloud computing, which pulls their ratios down.

Content Cost as a Share of Total Revenue, Fiscal 2025 (%)Uses the same content measure as the ranking chart.

Data:

revenue: Fox $16.30B, Paramount Skydance $28.89B (two periods added), Netflix $45.18B, Warner Bros. Discovery $37.30B, Comcast $123.71B, Disney $94.4B, Amazon $716.9B.

Note:

the Fox figure uses total operating expenses, which include some non-content costs; Disney uses its implied content spend of about $23 billion. BusinessStats calculations.Switch to the table for exact figures.

Pure media companies spend a third or more of revenue on content: diversified groups such as Disney, Comcast and Amazon sit far lower.

Netflix, which earns almost all of its revenue from streaming, spent 39 percent of revenue in cash on content in 2025, down from 59 percent in 2021, when cash spend of $17.47 billion compared with revenue of $29.70 billion. That steady fall is the main reason the Netflix operating margin has risen. Revenue by region is broken down in our Netflix revenue data.

For Disney the picture changes when parks are excluded. Against the combined revenue of its Entertainment ($42.47 billion) and Sports ($17.67 billion) segments, where the content is actually used, the roughly $23 billion budget equals about 38 percent, close to the Netflix level. For Amazon the small ratio says more about the size of its retail and cloud businesses than about Prime Video. Segment revenue for Amazon is shown in our Amazon revenue by segment report.

Paramount Skydance has the highest ratio among the companies that report a pure content line, at almost half of revenue, because its amortization figure also includes participations and residuals paid to talent and unions. Fox is higher still, but its figure is total operating expenses, so the ratio overstates pure content cost.

YouTube and Apple

YouTube and Apple: the two big gaps in the data

YouTube is often placed near the top of content spending tables, but Alphabet does not report a content cost for it. What YouTube does publish is how much it pays out. In September 2025 the company said it had paid more than $100 billion to creators, artists and media companies globally over the previous four years, and in October 2025 it said it had paid the music industry $8 billion in the twelve months to June 2025.

Those payouts are mostly a share of advertising and subscription revenue, paid after the content earns money, rather than an upfront investment in programming. They are not a content budget in the sense used for Netflix or Disney and are therefore excluded from the ranking. On a simple average, the four-year total equals at least $25 billion a year, but YouTube has not published an annual figure. Audience data are in our YouTube statistics hub.

Apple does not disclose spending on Apple TV, its films or its sports rights, including Major League Soccer and, from 2026, Formula 1 in the United States. Estimates circulating in the press come from analysts, not

from Apple, and are not used here. The same applies to many private and state-owned groups, so a complete global ranking is not possible from official sources alone.

2026 Outlook

Outlook: budgets rise again in 2026

Most companies that give guidance plan to spend more in 2026, after two years of restraint following the 2023 strikes, though the rises are modest, generally single digits in percentage terms.

COMPANY	STATEMENT	DATE
Netflix	Content amortization growth of about 10 percent; cash at about 1.1x amortization (implies about $19.9 billion)	20 January 2026; cash ratio reaffirmed April 2026
Disney	About $24 billion across Entertainment and Sports in fiscal 2026, $1 billion more than fiscal 2025	13 November 2025
Paramount Skydance	Incremental programming investment of more than $1.5 billion in 2026, including UFC, Paramount+ originals and a larger film slate	10 November 2025
ITV	Total content spend of around 1.225 billion pounds in 2026	March 2026
Comcast	No content guidance; cable networks moved to Versant Media Group in January 2026	January 2026
Amazon, Fox, Warner Bros. Discovery, Apple	No content spend guidance published	n/a

Corporate change will reshape the 2026 figures. Comcast completed the spin-off of most of its cable networks into Versant Media Group in January 2026, which removes their programming costs from the Comcast line. Warner Bros. Discovery ended its agreement to sell its studios and HBO Max to Netflix in late February 2026 after accepting an offer from Paramount Skydance, and Netflix received a $2.8 billion termination fee. If the Paramount deal closes, two of the seven companies in the ranking will report as one.

Live sport will be the main swing factor. The 2026 FIFA World Cup in North America, the second year of the NBA contracts and the first UFC season on Paramount+ all fall in 2026. Viewers will see the result in subscription prices, which are tracked in our comparison of subscribers by streaming platform, and in the profit of streaming units covered in our direct-to-consumer segment financials.

Key Facts

Content spending in eight numbers

$37.03BComcast programming costs 2024Olympic year.$16.42BNetflix content amortization 2025Up 7.3 percent.$13.14BNetflix cash content spend 2023Strike year low.-15%Warner Bros. Discovery content expense2025 vs 2024.$5.2BNetflix WWE Raw dealTen years.6.7B poundsPremier League UK rights2025/26 to 2028/29.$100B+YouTube payouts over four yearsTo creators, artists, media firms.31.5%Netflix 2026 margin guidanceUp from 29.5 percent. FAQ

Questions about content budgets at media and streaming companies

Comcast reported the largest content cost in 2025, with $34.95 billion of programming and production costs, followed by Disney at about $23 billion and Amazon with $22.4 billion of video and music expense.

Netflix paid $17.71 billion in cash for content in 2025 and recorded $16.42 billion of content amortization. Its 2026 guidance implies about $18.1 billion of amortization and close to $20 billion of cash.

Disney said in November 2025 that it expects to invest about $24 billion in content across its Entertainment and Sports segments in fiscal 2026, $1 billion more than in fiscal 2025.

On the figures each company publishes, yes. Amazon reported $22.4 billion of video and music expense for 2025, while Netflix paid $17.71 billion in cash and expensed $16.42 billion. The Amazon figure includes music.

Content spend is the cash paid in a year, including titles not yet released. Amortization spreads that cost over the period a title is expected to be watched, so it trails cash when a company is increasing its slate.

Alphabet does not report a content cost for YouTube. YouTube said it paid more than $100 billion to creators, artists and media companies over the four years to September 2025, which is a revenue share rather than a content budget.

Apple does not disclose it. Figures that appear in the press are analyst estimates, not company data.

Among deals with official values, the NBCUniversal Olympic rights for 2021 to 2032 at $7.75 billion and the seven-year Paramount UFC agreement at $7.7 billion are the largest in the US. The NBA did not publish the value of its 2024 agreements.

In fiscal 2025 the ratio ranged from about 49 percent at Paramount Skydance and 39 percent at Netflix (cash) to 28 percent at Comcast and 3 percent at Amazon, based on each company disclosed content measure.

Sources

Netflix, Inc. - Q4 2025 shareholder letter (20 January 2026), Q1 2026 letter, Q4 2024 letter and Form 10-K for 2025.

The Walt Disney Company - fourth quarter and full year fiscal 2025 earnings release and executive commentary, 13 November 2025.

Comcast Corporation - 4th quarter and full year 2025 results, 29 January 2026, and Form 10-K for 2025.

Amazon.com, Inc. - Form 10-K for 2025.

Paramount Skydance Corporation - Q4 2025 shareholder letter and financial statements (25 February 2026), Q3 2025 and Q2 2026 shareholder letters.

Warner Bros. Discovery - fourth quarter and full year 2025 earnings release.

Fox Corporation - fourth quarter fiscal 2025 earnings release.

TKO Group Holdings - 2025 annual report (UFC, WWE Raw and WWE premium live event agreements).

Premier League - UK broadcast rights announcement for 2025/26 to 2028/29, 4 December 2023.

NBCUniversal - Olympic Games rights agreement for 2021 to 2032, announced 7 May 2014.

YouTube - Made on YouTube 2025 (September 2025) and music industry payout statement (October 2025).

ITV plc - full year results 2025, March 2026.

Each company measures content differently: cash payments, amortization, expense lines or planning targets. Figures are as reported for each fiscal year and are not adjusted to a common basis. Combined Paramount Skydance 2025 figures add the predecessor and successor periods. Ratios, year-on-year changes, average values per year and implied 2026 values are BusinessStats calculations. Industry totals from consultancies mentioned in the text are third-party estimates and are not used in the charts.

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