

### TV Households

Every industry needs a measure of the size of its marketplace and the radio and television industries are no exceptions.

A major source of such media market data in the United States is Nielsen Media Research (NMR), and one of the measurements it takes annually is TV Households (TV HH). A home with one operable TV/monitor is a TV HH, and Nielsen is able to extrapolate its “National Universe Estimates” from Census Bureau population data combined with this expression of TV penetration.

### With Us from Day One

The advent of broadcast advertising, in July 1941, was coincidental with the dawn of commercial television, and within ten years market research in the new medium was in full swing.

Since the Federal Communications Commission (FCC) allowed those first TV ads—for Sun Oil, Lever Bros., Procter & Gamble and the Bulova Watch Company—reliable audience measurement has been necessary for marketers to target their campaigns. The proliferation of devices for viewing TV content and the continual evolution of consumer behavior have made the task more important—and more challenging—than ever.

Nevertheless, while the reality of “TV Everywhere” has undeniably complicated the work of audience measurement, the use of one rudimentary gauge persists—the number of households with a set, TV HH.

### Nielsen Media Research

In the United States, Nielsen Media Research (NMR) is the authoritative source for television audience measurement (TAM). Best-known for its ratings system, which has determined the fates of many television programs, NMR also tracks the number of households in a Designated Market Area (DMA) that own a TV.

Published annually before the start of the new TV season in September, these Universe Estimates, representing potential regional audiences, are used by advertisers to plan effective campaigns.

### TV Ownership...

For more than 40 years, almost all households in the United States have owned at least one television. Nielsen estimates that number to be 120.6 million for the 2019-20 season, with 307.3 million persons aged 2 and older in those households, representing a 0.6% increase from last year.<sup>1</sup>

Nielsen also reports that the 96.1 % of U.S. homes with televisions receive content through over-the-air, cable, DBS/Telco, or broadband Internet connection connected directly to a TV set, marking a 0.2% increase from last year.

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<sup>1</sup> Nielsen estimates 120.6 million TV homes in the U.S. for the 2019-2020 TV season (August 27, 2019). *Nielsen.com*. Retrieved October 1, 2019 from <https://www.nielsen.com/us/en/insights/article/2019/nielsen-estimates-120-6-million-tv-homes-in-the-u-s-for-the-2019-202-tv-season>.

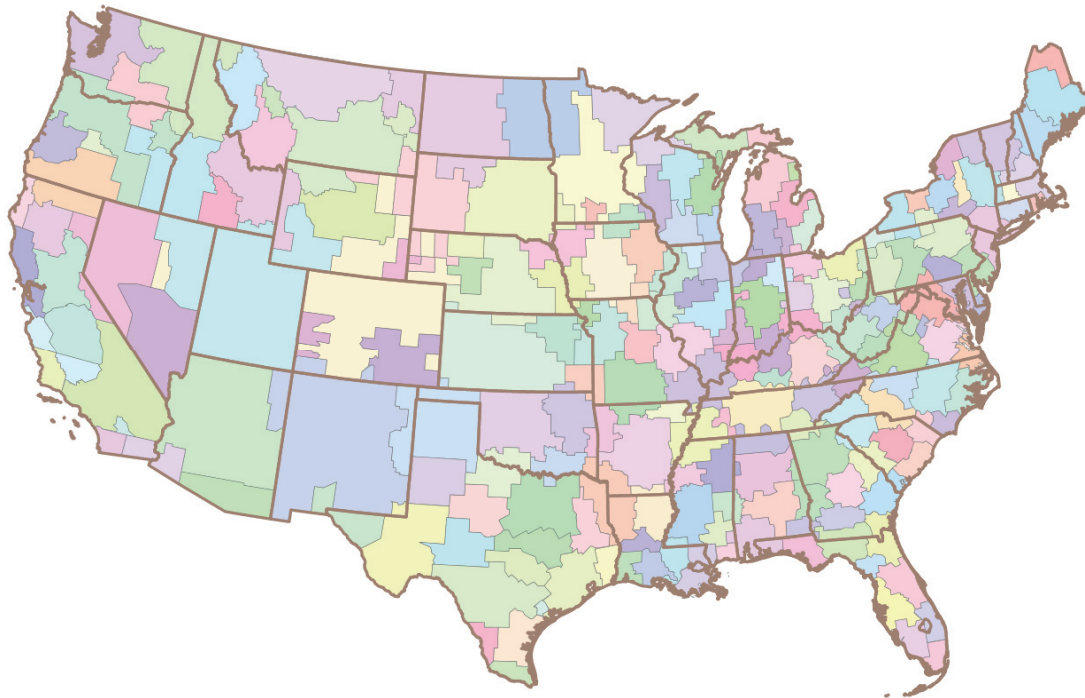
### ...Is Where One Would Expect

Nielsen Media Research divides the United States into 210 Designated Market Areas (DMAs. See Figure 1). Each market area consists of a number of counties served by the same television and radio stations. Naturally, the largest DMAs are the most heavily populated metropolitan areas in the country.

They are named for the largest city (e.g., New York) or cities (e.g., San Francisco-Oak-San Jose) in the region, and there is sometimes service overlap with nearby markets.

This year, the five top markets – New York, Los Angeles, Chicago, Philadelphia and Dallas-Ft. Worth – are unchanged. San Francisco-Oak-San Jose, Washington, D.C., Houston, Boston and Atlanta round out the top ten, with San Francisco-Oak-San Jose moving up two spots since last year.

Figure 1 Designated Market Areas



Source "Designated Market Areas, 2013" by 7.11brown licensed under CC BY-SA 3.0

### Regional Top Fives<sup>2</sup>

The top 5 market areas in the Northeast (as defined by the Census Bureau) are New York (1), Philadelphia (4), Boston (9), Pittsburgh (24) and Baltimore (26).

In the South, the largest DMAs are Dallas-Ft. Worth (5), Washington, D.C. (7), Houston (8), Atlanta (10), and Tampa-St. Petersburg (12).

Chicago (3) leads the Midwest, followed by Detroit (14), Minneapolis-St. Paul (15), Cleveland-Akron (19) and St. Louis (23).

In the West, the second largest city in the country, Los Angeles, is the number 2 DMA. The other four in the region are San Francisco-Oak-San Jose (6), Phoenix (11), Seattle-Tacoma (13) and Denver (17).

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<sup>2</sup> The Nielsen Company. *Local Television Market Universe Estimates*. Retrieved October 1, 2019 from <https://www.nielsen.com/wp-content/uploads/sites/3/2019/09/2019-20-dma-ranker.pdf>.

## 55 Years of Station Transactions

YEAR	RADIO ONLY*	GROUPS*	TV ONLY	TOTAL
1954	\$10,224,047 (187)	\$26,213,323 (18)	\$23,906,760 (27)	\$60,344,130
1955	27,333,104 (242)	22,351,602 (11)	23,394,660 (29)	\$73,079,366
1956	32,563,378 (316)	65,212,055 (24)	17,830,395 (21)	\$115,605,828
1957	48,207,470 (357)	47,490,884 (28)	28,489,206 (38)	\$124,187,560
1958	49,868,123 (407)	60,872,618 (17)	16,796,285 (23)	\$127,537,026
1959	65,544,653 (436)	42,724,727 (15)	15,227,201 (21)	\$123,496,581
1960	51,763,285 (345)	24,648,400 (10)	22,930,225 (21)	\$99,341,910
1961	55,532,516 (282)	42,103,708 (13)	31,167,943 (24)	\$128,804,167
1962	59,912,520 (306)	18,822,745 (8)	23,007,638 (16)	\$101,742,903
1963	43,457,584 (305)	25,045,726 (3)	36,799,768 (16)	\$105,303,078
1964	52,296,480 (430)	67,185,762 (20)	86,274,494 (36)	\$205,756,736
1965	55,933,300 (389)	49,756,993 (15)	29,433,473 (32)	\$135,123,766
1966	76,633,762 (367)	28,510,500 (11)	30,574,054 (31)	\$135,718,316
1967	59,670,053 (316)	32,086,297 (9)	80,316,223 (30)	\$172,072,573
1968	71,310,709 (316)	47,556,634 (9)	33,588,069 (20)	\$152,455,412
1969	108,866,538 (343)	35,037,000 (5)	87,794,032 (32)	\$231,697,570
1970	86,292,899 (268)	1,038,465 (3)	87,454,078 (19)	\$174,785,442
1971	125,501,514 (270)	750,000 (2)	267,296,410 (27)	\$393,547,924
1972	114,424,673 (239)	0 (0)	156,905,864 (37)	\$271,330,537
1973	160,933,557 (352)	2,812,444 (4)	66,635,144 (25)	\$230,381,145
1974	168,998,012 (369)	19,800,000 (5)	118,983,462 (24)	\$307,781,474
1975	131,065,860 (363)	0 (0)	128,420,101 (22)	\$259,485,961
1976	180,663,820 (413)	1,800,000 (3)	108,459,657 (32)	\$290,923,477
1977	161,236,169 (344)	0 (0)	128,635,435 (25)	\$289,871,604
1978	331,557,239 (586)	30,450,000 (5)	289,721,159 (51)	\$651,728,398
1979	335,597,000 (546)	463,500,000 (52)	317,581,000 (47)	\$1,116,678,000
1980	339,634,000 (424)	27,000,000 (3)	534,150,000 (35)	\$900,784,000
1981	447,838,060 (625)	78,400,000 (6)	227,950,000 (24)	\$754,188,060
1982	470,722,833 (597)	0 (0)	527,675,411 (30)	\$998,398,244
1983	621,077,876 (669)	332,000,000 (10)	1,902,701,830 (61)	\$2,855,779,706
1984	977,024,266 (782)	234,500,000 (2)	1,252,023,787 (82)	\$2,463,548,053
1985	1,414,816,073 (1,558)	962,450,000 (218)	3,290,995,000 (99)	\$5,668,261,073
1986	1,490,131,426 (959)	1,993,021,955 (192)	2,709,516,490 (128)	\$6,192,669,871
1987	1,236,355,748 (775)	4,610,965,000 (132)	1,661,832,724 (59)	\$7,509,153,472
1988	1,841,630,156 (845)	1,326,250,000 (106)	1,779,958,042 (70)	\$4,947,838,198
1989	1,148,524,765 (663)	533,599,078 (40)	1,541,055,033 (84)	\$3,223,178,876
1990	868,636,700 (1,045)	411,037,150 (60)	696,952,350 (75)	\$1,976,626,200
1991	534,694,500 (793)	206,995,500 (61)	273,365,000 (38)	\$1,015,055,000
1992	603,192,980 (667)	318,176,050 (24)	124,004,000 (41)	\$1,045,373,030
1993	815,450,000 (633)	756,722,000 (NA)	1,728,711,000 (101)	\$3,300,883,000
1994	970,400,000 (494)	1,800,000,000 (154)	2,200,000,000 (89)	\$4,970,400,000
1995	792,440,000 (524)	2,790,000,000 (213)	4,740,000,000 (112)	\$8,322,440,000
1996	2,840,820,000 (671)	12,034,000,000 (345)	10,488,000,000 (99)	\$25,362,820,000
1997	2,461,570,000 (630)	14,580,000,000 (329)	6,400,000,000 (108)	\$23,441,570,000
1998	1,596,210,000 (589)	14,080,000,000 (271)	7,120,000,000 (90)	\$22,796,210,000
1999	1,718,000,000 (382)	26,880,000,000 (196)	4,720,000,000 (86)	\$33,318,000,000
2000**	24,900,000,000 (1,794)	0 (0)	8,800,000,000 (154)	\$33,700,000,000
2001**	3,800,000,000 (1,000)	0 (0)	4,900,000,000 (108)	\$8,700,000,000
2002**	5,594,141,000 (836)	0 (0)	2,529,039,000 (249)	\$8,123,180,000
2003**	2,400,000,000 (950)	0 (0)	520,000,000 (97)	\$2,920,000,000
2004**	1,897,422,000 (901)	0 (0)	871,923,000 (66)	\$2,769,345,000
2005**	2,791,531,000 (895)	0 (0)	2,842,439,000 (86)	\$5,633,970,000
2006**	22,871,247,000 (2101)	0 (0)	18,127,686,000 (180)	\$40,998,933,000
2007**	1,488,628,000 (1,187)	0 (0)	4,616,018,000 (295)	\$6,104,646,000
2008**	642,344,000 (749)	0 (0)	745,511,000 (48)	\$1,387,855,000
2009**	345,487,000 (638)		713,490,000 (80)	\$1,058,977,000
2010**	339,317,000 (816)		199,288,000 (60)	\$538,605,000
2011**	4,275,300,000 (1,067)		1,098,971,000 (49)	\$5,374,271,000
2012**	1,082,137 (898)		1,891,012 (95)	\$2,973,149
2013**	1,040,135 (887)		8,823,042(290)	\$9,863,177
2014**	944,895 (924)		4,615,443 (168)	\$5,560,338
2015**	712,000 (785)		669,950 (86)	\$1,381,950
2016**	493,000 (556)		5,279,500 (97)	\$5,773,000
2017**	3,321,000 (752)		5,000,000 (107)	\$8,320,000
2018**	745,500,000 (609)		8,800,000,000 (88)	\$9,545,500,000

Note: Dollar volume figures represent total considerations reported for all transactions with exception of minority interest transfers in which control of stations did not change hands and stations sold as part of larger company transactions. Although all states have been approved by the FCC, they may not necessarily have reached final closing. Prior to 1978, combined AM-FM facilities were counted as one station in computing total number of stations traded. Now AM-FM combinations are counted as two stations.

\*Starting in 1993, the Radio only column includes only stand alone AM and FM deals and the Groups column contains AM-FM combos and all other multiple station deals. In previous years the AM-FM combos were included under Radio only.

\*\*Figures for 2000 to 2018 courtesy of BIA/Kelsey.

Source: BIA Advisory Services (www.bia.com)

## Sales of Television Receivers

Year	Product Category	Units (Thousands)	Dollars (Million)	Average Price
1954	Analog Color TV	5	\$2	\$400
1955	Analog Color TV	20	\$10	\$500
1956	Analog Color TV	100	\$46	\$460
1957	Analog Color TV	85	\$37	\$435
1958	Analog Color TV	80	\$34	\$425
1959	Analog Color TV	90	\$37	\$411
1960	Analog Color TV	120	\$47	\$392
1961	Analog Color TV	147	\$56	\$381
1962	Analog Color TV	438	\$154	\$352
1963	Analog Color TV	747	\$258	\$345
1964	Analog Color TV	1,404	\$488	\$348
1965	Analog Color TV	2,694	\$959	\$356
1966	Analog Color TV	5,012	\$1,861	\$371
1967	Analog Color TV	5,563	\$2,015	\$362
1968	Analog Color TV	6,215	\$2,086	\$336
1969	Analog Color TV	6,191	\$2,031	\$328
1970	Analog Color TV	4,821	\$1,684	\$349
1971	Analog Color TV	6,180	\$2,355	\$381
1972	Analog Color TV	7,555	\$2,825	\$374
1973	Analog Color TV	9,264	\$3,097	\$334
1974	Analog Color TV	7,830	\$2,658	\$339
1975	Analog Color TV	6,485	\$2,212	\$341
1976	Analog Color TV	7,700	\$2,688	\$349
1977	Analog Color TV	9,107	\$3,187	\$350
1978	Analog Color TV	10,236	\$3,583	\$350
1979	Analog Color TV	9,846	\$3,545	\$360
1980	Analog Color TV	10,897	\$4,004	\$367
1981	Analog Color TV	11,157	\$4,123	\$370
1982	Analog Color TV	11,366	\$4,141	\$364
1983	Analog Color TV	13,986	\$4,728	\$338
1984	Analog Color TV	16,083	\$5,359	\$333
1985	Analog Color TV	16,829	\$5,522	\$328
1986	Analog Color TV	18,204	\$5,836	\$321
1987	Analog Color TV	19,330	\$6,148	\$318
1988	Analog Color TV	20,216	\$5,907	\$292
1989	Analog Color TV	21,706	\$6,490	\$299
1990	Analog Color TV	20,384	\$6,197	\$304
1991	Analog Color TV	19,474	\$5,979	\$307
1992	Analog Color TV	21,056	\$6,591	\$313
1993	Analog Color TV	23,005	\$7,316	\$318
1994	Analog Color TV	24,715	\$7,225	\$292
1995	Analog Color TV	23,231	\$6,798	\$293
1996	Analog Color TV	22,384	\$6,492	\$290
1997	Analog Color TV	21,293	\$6,036	\$283
1998	Analog Color TV	22,204	\$6,122	\$276
1999	Analog Color TV	23,218	\$6,199	\$267
2000	Analog Color TV	24,175	\$6,140	\$254
2001	Analog Color TV	21,167	\$5,130	\$242

2002	Analog Color TV	22,469	\$5,782	\$257
2003	Analog Color TV	20,791	\$4,756	\$229
2004	Analog Color TV	19,934	\$3,526	\$177
2005	Analog Color TV	16,934	\$2,790	\$165
2006	Analog Color TV	8,761	\$1,000	\$114
2007	Analog Color TV	1,155	\$115	\$100
1998	Digital TV Sets and Displays	14	\$43	\$3,071
1999	Digital TV Sets and Displays	121	\$295	\$2,438
2000	Digital TV Sets and Displays	625	\$1,422	\$2,275
2001	Digital TV Sets and Displays	1,460	\$2,648	\$1,814
2002	Digital TV Sets and Displays	2,535	\$4,280	\$1,688
2003	Digital TV Sets and Displays	5,532	\$8,692	\$1,571
2004	Digital TV Sets and Displays	8,002	\$12,300	\$1,537
2005	Digital TV Sets and Displays	11,368	\$15,563	\$1,369
2006	Digital TV Sets and Displays	23,504	\$23,380	\$995
2007	Digital TV Sets and Displays	26,292	\$25,185	\$958
2008	Digital TV Sets and Displays	31,154	\$25,930	\$832
2009	Digital TV Sets and Displays	34,799	\$22,032	\$633
2010	Digital TV Sets and Displays	34,659	\$20,137	\$581
2011	Digital TV Sets and Displays	33,781	\$18,151	\$537
2012	Digital TV Sets and Displays	40,310	\$19,866	\$493
2013	Digital TV Sets and Displays	39,191	\$19,385	\$495
2014	Digital TV Sets and Displays	37,588	\$19,388	\$516
2015	Digital TV Sets and Displays	40,146	\$19,438	\$484
2016	Digital TV Sets and Displays	40,887	\$19,090	\$467
2017	Digital TV Sets and Displays	42,863	\$21,062	\$491
2018	Digital TV Sets and Displays	38,260	\$23,585	\$616
2019	Digital TV Sets and Displays	38,832	\$21,409	\$551
2006	Full HDTV (1080p)	1,786	\$2,570	\$1,439
2007	Full HDTV (1080p)	5,807	\$8,946	\$1,541
2008	Full HDTV (1080p)	11,268	\$13,727	\$1,218
2009	Full HDTV (1080p)	13,403	\$13,117	\$979
2010	Full HDTV (1080p)	14,702	\$13,232	\$900
2011	Full HDTV (1080p)	15,334	\$12,494	\$815
2012	Full HDTV (1080p)	18,441	\$14,505	\$787
2013	Full HDTV (1080p)	27,515	\$16,978	\$617
2014	Full HDTV (1080p)	27,450	\$14,878	\$542
2015	Full HDTV (1080p)	22,503	\$9,463	\$421
2016	Full HDTV (1080p)	23,186	\$7,795	\$336
2017	Full HDTV (1080p)	21,655	\$6,904	\$319
2018	Full HDTV (1080p)	11,582	\$5,050	\$436
2019	Full HDTV (1080p)	10,904	\$3,538	\$324
2012	4K Ultra HDTVs	1	\$22	\$22,000
2013	4K Ultra HDTVs	77	\$310	\$4,026
2014	4K Ultra HDTVs	1,431	\$2,238	\$1,564
2015	4K Ultra HDTVs	7,322	\$7,673	\$1,048
2016	4K Ultra HDTVs	10,488	\$10,033	\$957
2017	4K Ultra HDTVs	16,086	\$13,324	\$828
2018	4K Ultra HDTVs	16,296	\$15,823	\$971
2019	4K Ultra HDTVs	17,198	\$14,891	\$866

Source: Consumer Technology Association U.S. Consumer Technology Sales & Forecasts, July 2019 edition

# Introduction: a market on the move

“On-demand-services will disrupt the TV and video industry,” “New market players such as Netflix or Amazon will soon replace traditional broadcasters,” “Consumers’ demand for TV and video consumption is fundamentally changing.” Established players are increasingly confronted with this kind of alarming news about their positioning within the future TV and video landscape.

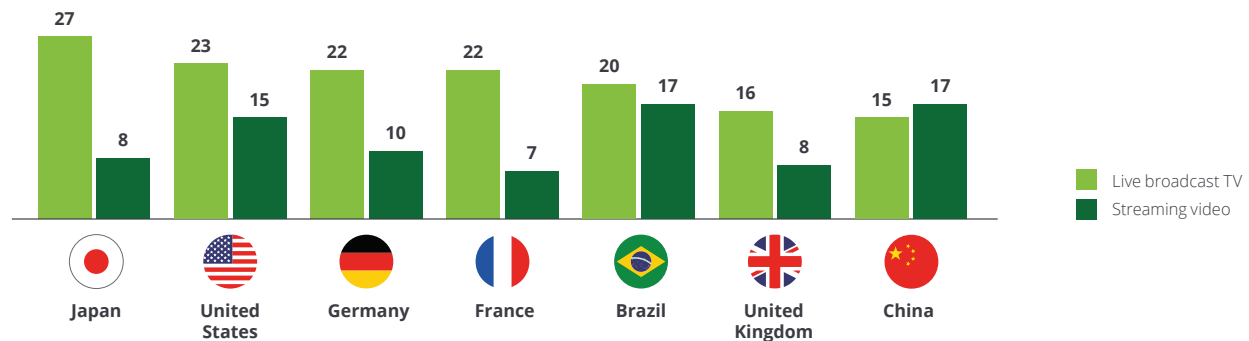
But will these dramatic predictions really come true? TV and video are indeed facing much uncertainty, and the extent of change in the sector is hard to foresee. Streaming services no longer serve as just a platform for movies and TV shows—they are also investing in producing and licensing their own content. This places them in direct competition with the traditional TV and video industry. At the same time, TV channels and media organizations are starting their own on-demand offerings. Also, large content producers are setting up their own streaming services. From another perspective, on-demand-services have quickly changed consumers’ demand for TV and video consumption.

The Deloitte Digital Media Trends Survey 2018 states that almost 48% of all United States consumers stream television content every day or week.<sup>1</sup> Likewise in the United Kingdom, streaming video services have gained in importance; already, 41% of all consumers purchased such a service in the United Kingdom.<sup>2</sup> Even in the more conservative German TV market, 44% of the population make use of subscription-based video-on-demand (SVoD) at least once a week.<sup>3</sup> With the success of video-on-demand (VoD), consumers increasingly expect relevant content accessible at any time, in any place, and in the format that best fits their needs.

This rapidly changing market landscape makes future predictions difficult, if not impossible. We therefore adopted a more holistic approach—and we now invite you to travel with us to the year 2030 to take a peek at four scenarios envisioning the future of TV and video. Our scenario approach does not aim to predict the most likely outcome but rather illustrates what could plausibly happen in the world of TV and video. It also suggests how today’s market players might adapt to deal with the many changes and uncertainties there will be along the way.

**Fig. 1 – Average weekly video content consumption (in hours)**

Among Total Consumers



<sup>1</sup> Digital Media Trends Survey 2018 (United States); <sup>2</sup> Deloitte’s Digital Democracy Survey 2018 (global); <sup>3</sup> Deloitte Media Consumer Survey 2018 (Germany)

# Scenario thinking

The highly dynamic TV and video market is characterized by emerging new market offerings, disruptive digital players, and rapidly changing consumer requirements. In this uncertain environment, the strategic steps of relevant stakeholders will be crucial factors influencing the future market landscape. What they decide today will have major effects on their future consumer relationships, the market structure, and technological standards.

Conventional strategic analysis seldom manages well in such highly uncertain environments, whereas scenario design is one approach that can look beyond the usual planning horizon of three to five years. While predicting the future is clearly impossible, scenario design isolates the risks and opportunities of certain strategic issues. It helps in developing robust strategies that will work in different potential futures.

It is thus necessary to generate a set of scenarios, each of them describing a specific, plausible world of the future which substantially differs from the others.

The objective of scenario design thus is not to identify future events, but rather to emphasize relevant forces that move the future in different directions. Scenarios are narratives of alternative future environments in which today's decisions might play out: they are neither predictions nor strategies. By making the driving forces visible, strategic planners can consider them and adapt their strategy accordingly.

Scenario design is an approach that can look beyond the usual planning horizon of three to five years. It helps develop robust strategies that will work in different potential futures.



# The underlying drivers and how we derived them

The foundation of our scenarios is a comprehensive set of underlying drivers that potentially shape the future of the TV and video industry. We therefore conducted expert interviews and made use of our unique external environment analysis based on Natural Language Processing (NLP) algorithms. The resulting drivers were then clustered into social, technological, economic, environmental, and political factors (STEEP) and rated with regard to their degree of uncertainty and their impact on the TV and video industry (see Figure 1).

Traditional TV and nonlinear content offerings will coexist. New and existing players will reposition along the value chain in a partly consolidated market.

Fig. 2 - Driver evaluation according to degree of impact and degree of uncertainty



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In this way, we identified the two relevant types of driving forces for our scenarios:

- Drivers with a high impact and with a clearly predictable evolution (see the chapter on Expert Predictions)
- Highly uncertain drivers with a high impact on the TV and video industry.

Those drivers that are uncertain and highly relevant are located in the 'zone of interest', which is the fundamental section for our

further approach. The 23 driving forces in the 'zone of interest' have subsequently been tested by measuring their interdependencies and relevance to each other, and clustered according to their degree of relatedness. At the end of this process, a combination of 'critical uncertainties' was chosen, which created the most challenging, divergent, and relevant scenarios. This process led to a scenario matrix, serving as the basis for our scenario analysis. The matrix is built on two axes addressing the critical uncertainties by

raising the questions, "**What will the player structure look like?**" and "**Who will have access to customers?**" illustrated in Figure 3.

Fig. 3 – Scenario Overview for the future of TV and video in 2030



The axis **“What will the player structure look like?”** reflects the changing provider landscape in the TV and video industry. This dimension illustrates potential tendencies toward internationalization with global media players perhaps pushing national broadcasters and content producers to the fringes. It also considers the fact that large digital platform companies (DPCs) such as Amazon, Apple, Facebook, Google, or Netflix increasingly enter additional stages of the TV and video value chain by, for example, producing their own content.

The second axis or critical uncertainty that will determine the future of video is **“Who will have access to customers?”**

This raises the question of whether broadcasters, digital platform companies, or content producers will be able to leverage a direct consumer relationship—with massive impact on monetization options, either via innovative advertising or paid content models.

We see digital platform companies as the major disruptors in the future TV and video market. By contrast, broadcasters and content producers face the greatest pressure for change.

# Expert predictions: what we are certain about

As mentioned above, our scientific scenario approach identified a group of relevant influencing factors that our experts predict will have a distinct evolution. These factors will also have a significant impact on the future of TV and video as well as relevance for all four scenarios. The statements below outline this impact:



## **Digitalization will change content production, distribution, and recommendation functionalities.**

All-IP becomes the standard for TV and video distribution. Fiber infrastructure and 5G networks will handle the massive increase in digital traffic caused by an increasingly flexible and mobile use of media offerings. Beyond that, they will strongly drive the digitalization level of video production processes. Artificial Intelligence (AI) and analytics become key elements of smart content discovery with intelligent recommendation functionalities.



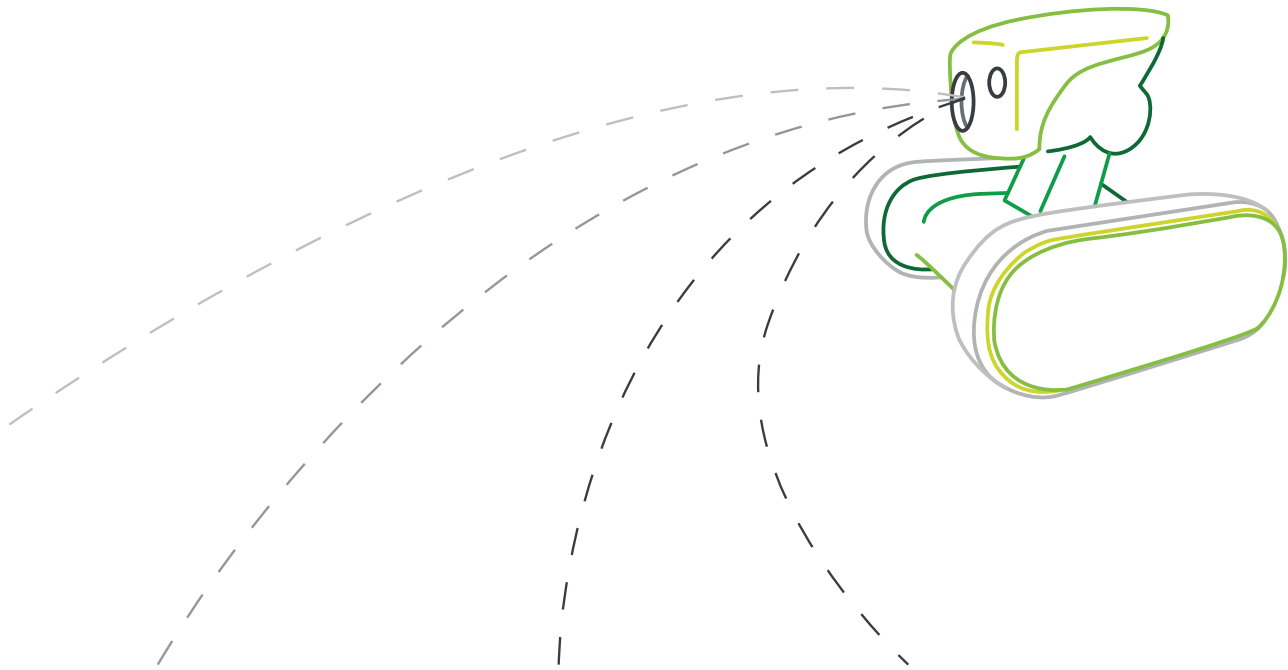
## **Traditional TV and non-linear content offerings will coexist.**

Linear and on-demand content will be equally important and will coexist peacefully. Video-on-demand will soon become mainstream in all population groups; at the same time, linear TV remains significant. Especially live content such as sports and major events will preserve the high importance of traditional, linear television.



## **Advertising becomes targeted.**

TV and video advertising will adapt to new formats and increasingly focus on personalized ads. Leveraging consumer data will enable stakeholders to hyper target their ads and content, and thus maximize customer experience and value. However, the extent of targeted advertising still depends on regulation and consumers' willingness to share their data. Advertising marketing will be something between a fully automated process and individual sales negotiations.



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**There will be moderate market regulation overall.**

Market regulation will be more moderate compared to the highly regulated media industry today. The lower level of regulation for online and mobile offerings leads to a reduction of the regulatory pressure for all market players, especially for the traditional media companies. In particular, lower regulatory pressure will lead to a higher level of freedom when it comes to cooperation between market players and concentration of media ownership. Net neutrality will continue to exist.

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**Advertising and direct revenues will remain most relevant.**

Generating new revenue streams is rather difficult for the protagonists in the TV and video market. Innovative offers such as demand-based pricing for content will not prevail to a major extent. In addition, consumer data will be only partly used in monetization. There are only a few new data-driven revenue streams for broadcasters, as consumers show only a moderate willingness to pay with their data.

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**New and existing players will reposition along the value chain in a partly consolidated market.**

The global media industry will be partly consolidated. Stakeholders will make use of strategic mergers, acquisitions, and alliances to strengthen their content quality and distribution capability. Moreover, numerous market players will shift along the value chain by expanding their businesses. Broadcasters will not only focus on their core competencies but also occupy some other positions in the value chain. Over-the-top (OTT) services become more important in the future TV and video market, whereas tech players play a minor role. Looking at content production, both traditional studios and non-traditional providers will be part of it.