

Broadcast Distributors Survey 2026

The definitive distribution business report

Welcome to Broadcast International's Distribution Survey and thank you for taking part. This report aims to be the most comprehensive overview of the distribution industry, providing deep insights and meaningful analysis into the forces affecting the sector and the trends that are shaping its future.

To participate in the survey, companies must be key players in the distribution market, selling their own and/or third-party content. Participants must provide accurate distribution turnover figures for the year to April 2026 (or their most recent financial year). Rankings will be based on this data.

You may edit your responses at any time before submitting. Once submitted, responses are final and will remain on record unless explicitly marked as off the record.

For questions about the survey, contact: Richard.Middleton@broadcastnow.co.uk

For help with submissions or to request a copy of your completed survey, contact: Jade.Glover@mbi.london

For sponsorship or advertising opportunities, contact: Michael.Callan@broadcastnow.co.uk

**Thank you for taking part.
The Broadcast Team**

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Section 1: About your business

* 1. Company Name

* 2. Name of person completing questionnaire (including **job title** and **email contact**)

Name

Job Title

Email address

* 3. Are you part of a production company or group?

Yes

No

* 4. How many permanent staff does your distribution business have?

* 5. Who is on your acquisitions team (Names and email address).

* 6. What was your total revenue from programme distribution (excluding international production turnover) for the year to 1 April 2026 (or your last financial year, stating when that year ended)?

Please enter the amount in millions to one decimal place, such as 10.5 or 150.2, without the £ sign or 'm' (e.g., **not** £150.2m).

* 7. What is the value of your international programme sales (not including domestic sales) to 1 April 2026 (or your last financial year, stating when that year ended)?

Please enter the amount in millions to one decimal place, such as 10.5 or 150.2, without the £ sign or 'm' (e.g., **not** £150.2m).

* 8. What is the value of your domestic programme sales (sales to domestic secondary market) to 1 April 2026 (or your last financial year, stating when that year ended)?

Please enter the amount in millions to one decimal place, such as 10.5 or 150.2, without the £ sign or 'm' (e.g., **not** £150.2m).

* 9. How many hours of programming are in your catalogue?

* 10. Which genres are most important to your business? (Pick three)

- | | |
|--|----------------------------------|
| <input type="checkbox"/> Drama | <input type="checkbox"/> Formats |
| <input type="checkbox"/> Factual | <input type="checkbox"/> Comedy |
| <input type="checkbox"/> Factual entertainment | <input type="checkbox"/> Kids |
| <input type="checkbox"/> Entertainment | |

Please give a reason for the above and how it has changed over the past year

* 11. In terms of sales revenues what proportion comes from finished tape, pre-sales and formats? Please answer this as a percentage %.

Pre-sales

Finished Tape

Formats

12. Please give a reason for the above and how it has changed over the past year

* 13. How has the volume of your catalogue changed this year?

- Decreased significantly Increased slightly
 Decreased slightly Increased significantly
 Stayed the same

* 14. What were your top three selling programmes (preferably by number of territories) of 2025/2026?

Please rank in order, with most successful first

1st

2nd

3rd

* 15. What percentage of your catalogue in terms of hours is from third-party producers (**companies in which your business has no equity share**)?

0 % 100

16. Please expand on the reasons for this, giving figures for the percentage increase/decrease if possible.

17. What are the top five territories for you at present (please rank in order)?

(N.B. you can include the UK if it is one of your top five)

1st	<input type="text"/>
2nd	<input type="text"/>
3rd	<input type="text"/>
4th	<input type="text"/>
5th	<input type="text"/>

18. Which territories do you hope to expand your business in this year? (This could be a territory you already operate in, or a completely new one) [Please select all the apply]

- | | |
|---|--|
| <input type="checkbox"/> North America | <input type="checkbox"/> Oceania |
| <input type="checkbox"/> Latin America | <input type="checkbox"/> Africa |
| <input type="checkbox"/> Western Europe | <input type="checkbox"/> Middle East and Northern Africa |
| <input type="checkbox"/> Southern Europe | <input type="checkbox"/> South Asia |
| <input type="checkbox"/> Central and Eastern Europe | <input type="checkbox"/> East Asia |
| <input type="checkbox"/> Scandinavia | |

Please expand on this, giving specific countries where possible

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Section 2: Demand

19. How has **demand** from buyers changed in the past year?

- | | |
|---|---|
| <input type="radio"/> Increased significantly | <input type="radio"/> Decreased somewhat |
| <input type="radio"/> Increased somewhat | <input type="radio"/> Decreased significantly |
| <input type="radio"/> Stayed the same | |

Please expand, giving details of which broadcasters/streamers/platforms have been most acquisitive, if possible

20. Which sector of the industry are you seeing most demand from?

- AVoD
- SVoD
- FTA
- BVoD

21. Which streamers have you secured content agreements with over the past year?
(Please tick all relevant)

- | | |
|--------------------------------------|---|
| <input type="checkbox"/> Netflix | <input type="checkbox"/> Discovery + |
| <input type="checkbox"/> Amazon | <input type="checkbox"/> Peacock |
| <input type="checkbox"/> Disney + | <input type="checkbox"/> Paramount + |
| <input type="checkbox"/> Apple TV | <input type="checkbox"/> Smaller Regional SVoDs |
| <input type="checkbox"/> HBO Max/Max | |

Please expand

22. Have you secured content agreements with international AVoD/FAST platforms?
(Please tick all relevant)

- Tubi
- Pluto TV
- Roku TV
- Xumo TV
- Rakuten TV
- Associated broadcasters
- Other (e.g SVoDs who now offer an AVoD tier) Please give details:

23. Do BVoD-only sales to traditional broadcasters represent a meaningful part of your strategy?

- Yes
- No

Please expand

24. Have you greenlit/self-financed a show over the past 12 months? If so, how many and why?

25. In **finished tape**, what types of **shows** or **sub-genres** have been in particular demand from your buyers in the last year?

26. In **formats**, What types of **shows** or **sub-genres** are buyers most keen on currently?

27. How has **demand** for **second window rights** changed over the past 12 months?

- Increased significantly
- Increased slightly
- Stayed the same
- Decreased slightly
- Decreased significantly

Please expand:

28. Streamers have struck numerous deals to share first window rights with broadcasters in the same territory over the past 12 months. Have shows in your catalogue been affected by this?

- Yes
- No

Please expand on your involvement (if any) on rights negotiations

29. How widespread do you expect such deals to become?

I expect them to...

- Increased significantly
- Increased slightly
- Stayed the same
- Decreased slightly
- Decreased significantly

30. Do such deals pose a threat to traditional second window sales?

- Yes
- No

Please expand on your answer and explain what implications you expect

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Section 3: Supply

31. How difficult has it been to secure pipeline for your catalogue compared with the previous 12 months?

- Extremely difficult
- Somewhat difficult
- Neither easy nor difficult
- Somewhat easy
- Extremely easy

Please expand on the challenges or successes you've encountered over the past year:

32. What have your main sources of third-party content been over the past year?

- Third party production/development slates pre-commission
- Third party new title acquisitions
- Third party library acquisitions
- Other (please explain)

33. How much has your investment in development with prodcos changed this year compared to last?

- Decreased significantly
- Increased slightly
- Decreased slightly
- Increased significantly
- Stayed same

Please expand

34. How has the number of projects you are deficit financing changed over the past year?

- Increased significantly
- Decreased significantly
- Increased somewhat
- Decreased somewhat
- Stayed the same

Please give examples where a larger deficit has resulted in particular success

35. What % of a programme's budget do you typically put into a show for gap/deficit financing?

- 1 - 5%
- 26% - 50%
- 6 - 10%
- More than 50%
- 11% - 25%

Please feel free to give examples where a larger deficit has resulted in particular success

36. Do you believe the level of commitment you will be asked to make next year will be:

- Greater than this year
- Stay the same
- Smaller than this year

Why do you think this is?

37. How do you feel about the current market expectations around deficit financing by distributors?

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Section 4: Industry and developments

38. How has the number of co-productions your business is involved with changed in the past year:

- Decreased significantly Increased slightly
- Decreased slightly Increased significantly
- Stayed the same

Please feel free to give further details:

39. In what genres are you investing in co-productions? (Tick all applicable)

- Comedy Factual-entertainment
- Drama Formats
- Entertainment Lifestyle
- Factual Kids

40. How much have your FAST revenues changed in the past year?

- Decreased Increased by 25-49%
- Increased by 0-10% Increased by 50-74%
- Increased by 11-24% Increased by 75-100%

41. By how much are you hoping to grow your FAST revenues in the next year (a projection)?

- 0-10% 50-74%
- 11-24% 75-100%
- 25-49%

42. In the medium term, how important will FAST channels (sales to/operation of) become to your business?

- No/negligible impact
- Small impact
- Moderate impact
- Significant impact

Please give examples

43. What percentage of your total distribution revenue came from YouTube?

- 0-10 %
- 11-24 %
- 25-49 %
- 50-74 %
- 75-100 %

44. Do you expect **YouTube** to become a significant partner for the exploitation of your long-form programming in the next 12 months?

- Yes
- No

Please expand on your answer

45. What percentage of your total distribution revenue came from other **social platforms** (i.e. TikTok, Facebook, Insta, etc)?

- 0-10 %
- 11-24 %
- 25-49 %
- 50-74 %
- 75-100 %

46. How is the distribution market changing in light of M&A activity?

* 47. Which programme acquisition (not including one of your own shows) have you been most impressed by in the past couple of years?

48. Your thoughts and predictions...

	YES	NO
We feel more confident about our business prospects next year than this year	<input type="radio"/>	<input type="radio"/>
We think there will be significant M&A activity in the distribution market next 12 months	<input type="radio"/>	<input type="radio"/>
The UK distribution market has had a strong year economically	<input type="radio"/>	<input type="radio"/>

49. What industry issue concerns you most?

- Market consolidation
- Inflation production costs
- Rights availability
- Battle for pipeline
- Increase in demand for deficit financing
- Tariffs
- Local Quota changes (i.e. challenges to EU protections)
- Other

Please explain

50. What has been the most significant development in your business over the past 12 months?

- Company restructuring
- New genres added to the catalogue
- Engagement with new buyers/clients
- Mergers/acquisitions
- AVoD/FAST Channels
- Shift in business models
- Increased programming investment

Please explain