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Executive Summary

Entertainment & Media Outlook in Italy 2016-2020

Industry overview

Italy's entertainment and media (E&M) market built on the return to growth seen in 2014 with a strong 3.1% rise to €29.6bn in 2015, indicating a return to confidence countrywide – both in advertisers' sentiments about the economy and end users' positivity about their discretionary spending. Even stronger growth is now predicted over the forecast period, meaning that by 2020 E&M revenue will have risen to €36.0bn at a 4.0% CAGR.

The two largest segments are also the two fastest-growing, and are thus spearheading growth. In common with countries around the world, Internet access and advertising combined will see the fastest growth at a 7.2% CAGR to 2020, reaching €15.5bn in that year. But TV and video, and TV advertising combined will also rise strongly, at a 4.6% CAGR to €10.0bn in 2020. Indeed, TV and Internet considered together will account for 71% of E&M spend in 2020, up from 64% in 2015.

Unexpectedly, last year was the first in the historical period where Radio sector saw a growth, total revenue rose to €480mn, with a 7.3% year-on-year increase.

Growth will not be shared across all segments – books, magazines and newspapers will all continue their downward trajectory throughout the forecast period. But there are better prospects for music now than previously predicted, with the rapid emergence of streaming as a viable payment method largely to thank.

Entertainment and media by segment

Fig. 1: E&M spend to see 4.0% CAGR to 2020

Entertainment & media spending by segment, 2011-2020 (€mn)

Total excludes double counting

	Total E&M (€ millions)										
	Historical data					Forecast data					CAGR %
Italy	*2011*	*2012*	*2013*	*2014*	*2015*	*2016*	*2017*	*2018*	*2019*	*2020*	*2015-20*
Books	2,309	2,229	2,132	2,077	2,104	2,110	2,108	2,098	2,080	2,053	
y-o-y growth		-3.4%	-4.4%	-2.6%	1.3%	0.3%	-0.1%	-0.5%	-0.9%	-1.3%	-0.5%
Business-to-business	3,339	3,008	2,870	2,800	2,815	2,823	2,842	2,869	2,900	2,940	
y-o-y growth		-9.9%	-4.6%	-2.5%	0.5%	0.3%	0.7%	0.9%	1.1%	1.4%	0.9%
Cinema	735	671	675	625	688	727	672	684	700	721	
y-o-y growth		-8.7%	0.6%	-7.5%	10.2%	5.6%	-7.6%	1.8%	2.3%	3.0%	0.9%
Internet	8,132	8,874	9,556	10,205	10,951	11,805	12,695	13,613	14,561	15,499	
y-o-y growth		9.1%	7.7%	6.8%	7.3%	7.8%	7.5%	7.2%	7.0%	6.4%	7.2%
Magazines	2,851	2,456	2,190	2,064	1,974	1,908	1,859	1,821	1,786	1,753	
y-o-y growth		-13.8%	-10.8%	-5.8%	-4.4%	-3.3%	-2.6%	-2.0%	-1.9%	-1.9%	-2.3%
Music	742	719	706	700	728	732	735	739	741	739	
y-o-y growth		-3.1%	-1.9%	-0.9%	4.0%	0.6%	0.3%	0.5%	0.4%	-0.3%	0.3%
Newspapers	2,483	2,208	2,054	1,978	1,917	1,896	1,881	1,870	1,865	1,863	
y-o-y growth		-11.1%	-7.0%	-3.7%	-3.1%	-1.1%	-0.8%	-0.5%	-0.3%	-0.1%	-0.6%
Out-of-home	205	180	170	165	182	185	186	190	195	201	
y-o-y growth		-12.3%	-5.3%	-2.8%	10.2%	1.9%	0.1%	2.4%	2.7%	3.0%	2.0%
Radio	536	489	467	447	480	496	511	523	532	539	
y-o-y growth		-8.8%	-4.6%	-4.2%	7.3%	3.5%	2.9%	2.3%	1.8%	1.3%	2.4%
TV	8,813	8,400	8,065	7,935	8,039	8,727	9,030	9,394	9,691	10,044	
y-o-y growth		-4.7%	-4.0%	-1.6%	1.3%	8.6%	3.5%	4.0%	3.2%	3.6%	4.6%
Video games	807	794	836	904	966	1,022	1,076	1,129	1,174	1,208	
y-o-y growth		-1.6%	5.3%	8.2%	6.8%	5.8%	5.3%	4.9%	4.0%	2.9%	4.6%
Total	**29,616**	**28,818**	**28,549**	**28,759**	**29,641**	**31,167**	**32,265**	**33,531**	**34,755**	**36,012**	
y-o-y growth		-2.7%	-0.9%	0.7%	3.1%	5.1%	3.5%	3.9%	3.6%	3.6%	4.0%

Source: PwC, Ovum

In Western Europe, only Sweden can boast stronger predicted growth, with the country's 4.5% CAGR pushing it a little ahead. Just as Italy's E&M revenue was one of the most badly affected during recessionary periods, with drops in 2012 and 2013 when the majority of Western European countries were seeing cautious growth, now it is set to recover more swiftly – arguably because it is starting from a lower comparative point than its peers.

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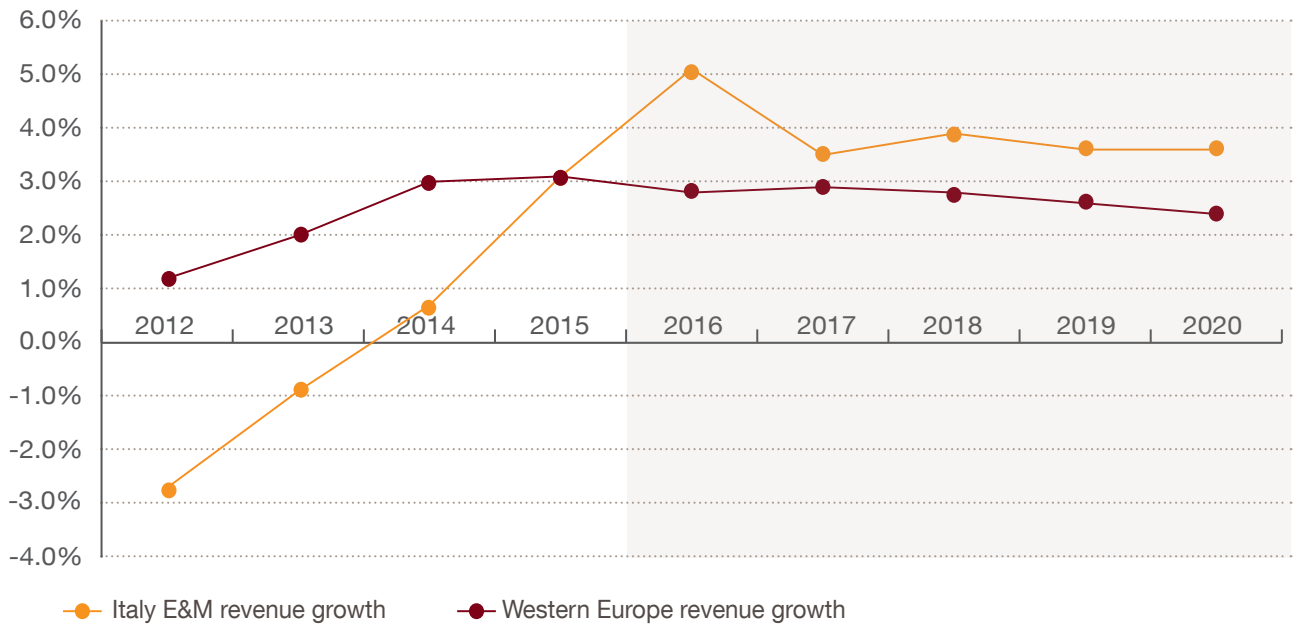
PwC's 19th Annual Global CEO Survey, Entertainment & Media highlights, 2016

Fig. 2: Italy's recovery beats the Western European average

Italy E&M revenue growth vs Western Europe, (%), 2012-2020

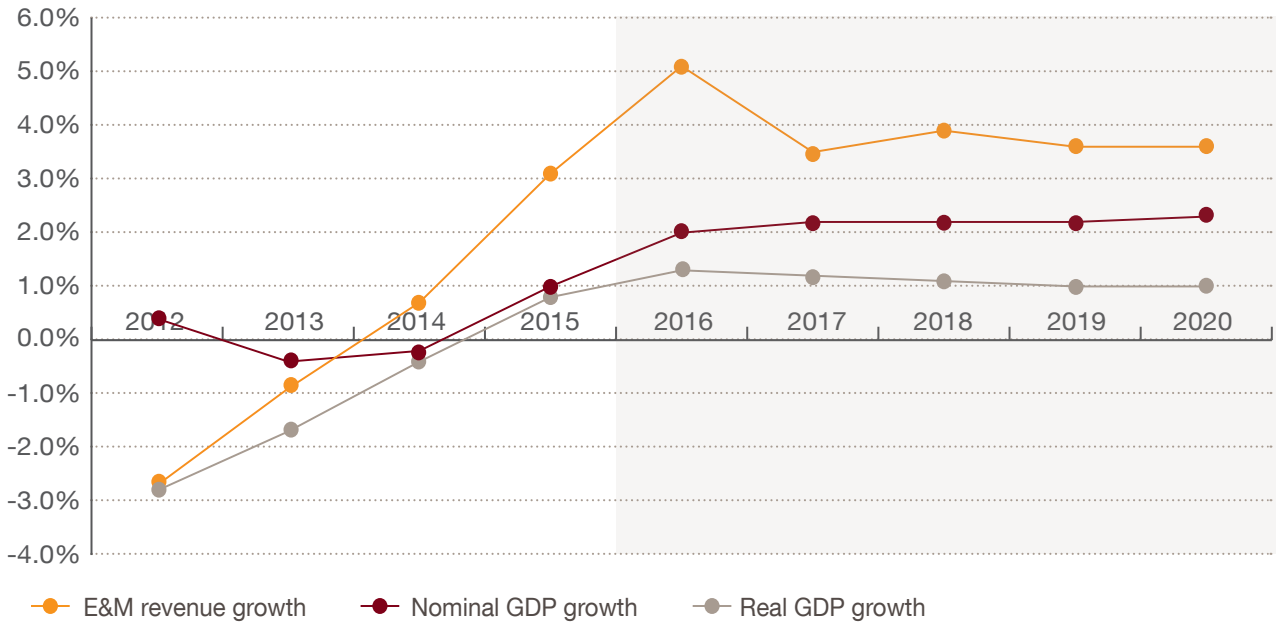


Source: PwC, Ovum

Italy's E&M surge will also comfortably exceed the country's forecast economic performance – again, just as in the past, its falls were deeper than those affecting the economy as a whole. This is easy to diagnose – discretionary spend is the first to be tightened in a recessionary environment, but also has the capacity to recover strongly once confidence returns. Advertisers, too, sense the opportunity to tap into this positivity.

Fig. 3: Return to economic growth sees E&M spend respond strongly

Entertainment & media, real and nominal GDP growth (%), 2012-2020



Source: PwC, Ovum

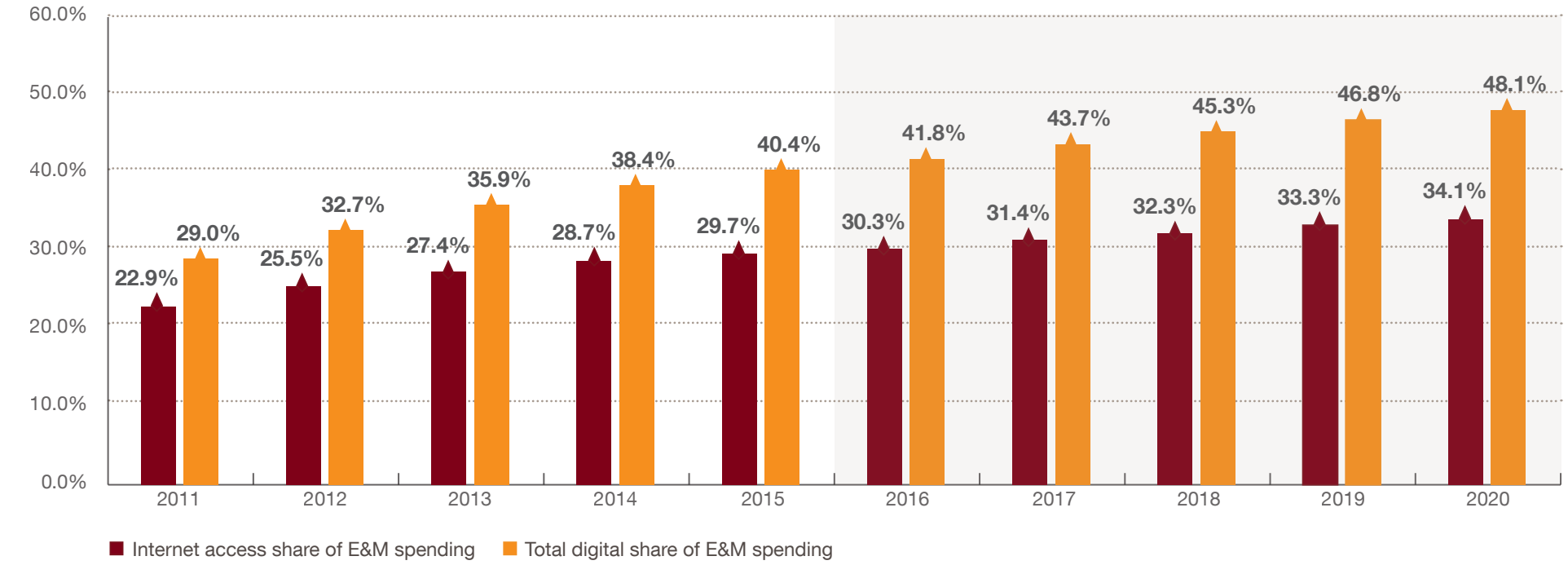
With very few exceptions, growth is being driven by digital media. Aside from Internet access and advertising, particularly strong growth can be seen in electronic home video, digital recorded music and various digital formats of video games, each of which combines strong growth with sizeable revenues. Digital revenue overall is forecast to move from €12.0bn in 2015 to €17.3bn in 2020, at a 7.7% CAGR.

By contrast, non-digital E&M spend is struggling – rising at a 1.1% CAGR from €17.7bn in 2015 to €18.7bn in 2020. What's more, within this category there is one big outlier in the form of pay-TV and TV advertising, which are both seeing increased spend after several years of underperformance. Subtracting TV and video and TV advertising from the non-digital category would drop the CAGR down to -1.4%; indeed, the non-digital revenue from every other segment is forecast to decline over the next five years.

Digital E&M revenue, then, will account for 48% of total E&M revenue in 2020, up from 40% in 2015. In common with much of Western Europe, Italy's entertainment and media industry has been largely digitalized in terms of strategy for some years now, but the tipping point draws ever closer for when it becomes digitalized in revenue terms too.

Fig. 4: Digital tipping point draws ever closer

Internet access share, and total digital share, of E&M spending, 2011-2020 (%)



Source: PwC, Ovum

Internet access revenue itself contributes a high proportion of overall revenue – 30% in 2015, moving to 34% in 2020. Numbers released by Audiweb show the transformative effect of the Internet on Italy. In total, there are 28.8mn monthly active users – close to half of the population, with 21.7mn of those active daily. Users spend an average of just over two and a half hours daily on the Web. Concern remains that consumers view their monthly access fees almost as an 'entertainment pass' – that no further expenditure is required after this to enjoy music, news and magazine, and video content. Nevertheless, the picture is more positive than in previous years, with certain models, particularly the streaming model espoused by successful international companies such as Spotify and Netflix, proving that consumers are willing to pay for the right service.

End-user spending

Italy's total end-user spending will rise from €22.0bn in 2015 to €26.9bn in 2020, a CAGR of 4.1%. Unsurprisingly it is Internet access revenue that drives this growth, with a 6.9% CAGR expected to 2020, making the sector responsible for 46% of total consumer revenue in that year. But TV and video and video games will both witness above-average growth as video-based formats become the big winners in a digital landscape.

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Global Entertainment & Media Outlook 2016-2020, strategy+business special report, Strategy&, 2016

Fig. 5: Internet and video formats drive growth

End-user E&M spending, 2011-2020 (€mn)

	Total Consumer Market (€ millions)										
	Historical data					Forecast data					CAGR %
Italy	*2011*	*2012*	*2013*	*2014*	*2015*	*2016*	*2017*	*2018*	*2019*	*2020*	*2015-20*
Books	2,309	2,229	2,132	2,077	2,104	2,110	2,108	2,098	2,080	2,053	
y-o-y growth		-3.4%	-4.4%	-2.6%	1.3%	0.3%	-0.1%	-0.5%	-0.9%	-1.3%	-0.5%
Business-to-business	1,656	1,651	1,688	1,713	1,739	1,768	1,795	1,820	1,842	1,864	
y-o-y growth		-0.3%	2.2%	1.5%	1.5%	1.6%	1.5%	1.4%	1.2%	1.2%	1.4%
Cinema	697	637	646	601	665	702	647	659	674	694	
y-o-y growth		-8.6%	1.4%	-7.1%	10.8%	5.5%	-7.8%	1.8%	2.3%	3.0%	0.9%
Internet	6,782	7,344	7,811	8,260	8,804	9,453	10,135	10,841	11,571	12,296	
y-o-y growth		8.3%	6.4%	5.7%	6.6%	7.4%	7.2%	7.0%	6.7%	6.3%	6.9%
Magazines	1,999	1,749	1,584	1,490	1,422	1,375	1,341	1,314	1,289	1,266	
y-o-y growth		-12.5%	-9.4%	-5.9%	-4.6%	-3.3%	-2.5%	-2.0%	-1.9%	-1.8%	-2.3%
Music	612	597	593	593	625	632	637	642	646	645	
y-o-y growth		-2.6%	-0.7%	0.0%	5.5%	1.2%	0.7%	0.8%	0.6%	-0.2%	0.6%
Newspapers	1,324	1,237	1,196	1,197	1,178	1,194	1,210	1,225	1,241	1,257	
y-o-y growth		-6.5%	-3.3%	0.1%	-1.6%	1.3%	1.3%	1.3%	1.3%	1.3%	1.3%
Radio	103	100	113	102	107	108	109	109	110	110	
y-o-y growth		-2.8%	13.1%	-9.8%	4.8%	1.0%	0.7%	0.4%	0.5%	0.5%	0.6%
TV and video	5,461	5,110	4,995	4,880	4,947	5,494	5,637	5,784	5,928	6,062	
y-o-y growth		-6.4%	-2.3%	-2.3%	1.4%	11.0%	2.6%	2.6%	2.5%	2.3%	4.1%
Video games	777	762	807	878	939	994	1,047	1,098	1,141	1173	
y-o-y growth		-1.9%	5.9%	8.7%	6.9%	5.9%	5.3%	4.9%	3.9%	2.8%	4.6%
Total consumer	**21,174**	**20,884**	**21,036**	**21,276**	**22,015**	**23,313**	**24,150**	**25,077**	**26,012**	**26,915**	
y-o-y growth		-1.4%	0.7%	1.1%	3.5%	5.9%	3.6%	3.8%	3.7%	3.5%	4.1%

Source: PwC, Ovum

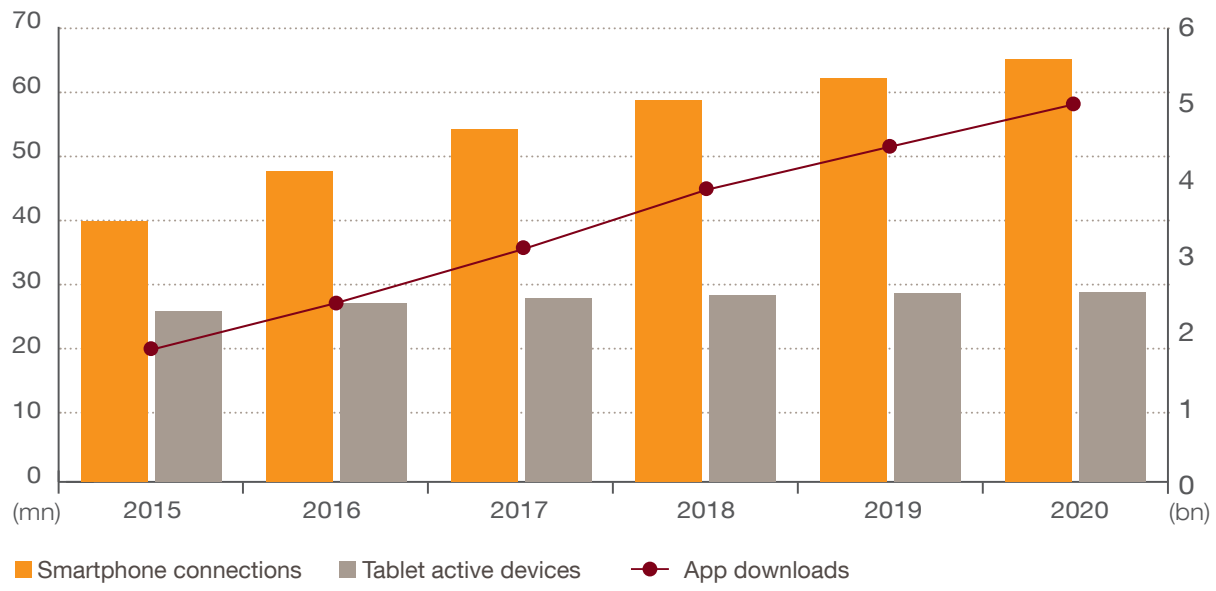
Within TV and video, Netflix's introduction in late 2015 has sparked great competition. In total there were thought to be 700,000 subscribers to subscription video on demand (SVOD) services in Italy in January 2016, with Netflix responsible for 280,000 of them (170,000 of which are in a free trial period). The increasing range of services available is bringing in households that might not otherwise have taken a full subscription TV service, while others are choosing SVOD as a complimentary service to gain access to the full array of premium content.

Pay-TV, too is forecast to perform well after tough years in 2012 and 2013, with a 3.4% CAGR anticipated to 2020. Sky is seeing improved synergy across its European markets, and Vivendi has been active in its move to take full control of Mediaset's pay-TV business. Sport rights are increasingly important in this market as live sports represent one of the key ways to draw in consumers.

In video games, it is increases in social/casual gaming that are making an impact. Smartphones and tablets have allowed almost anyone to play games with no requirement to purchase extra hardware. Apps have integrated payment mechanisms via app stores, making them easier for developers to monetise than browser-based games. With consumers spending more time than ever on their mobile devices and much of that time in apps, it is clear why app-based social/casual gaming has seen such an uptake, and will continue to do so.

Fig. 6: Mobile connectivity and acceptance of apps boosts video games

Smartphone connections, tablet active devices (mn) and app downloads (bn), 2015-2020



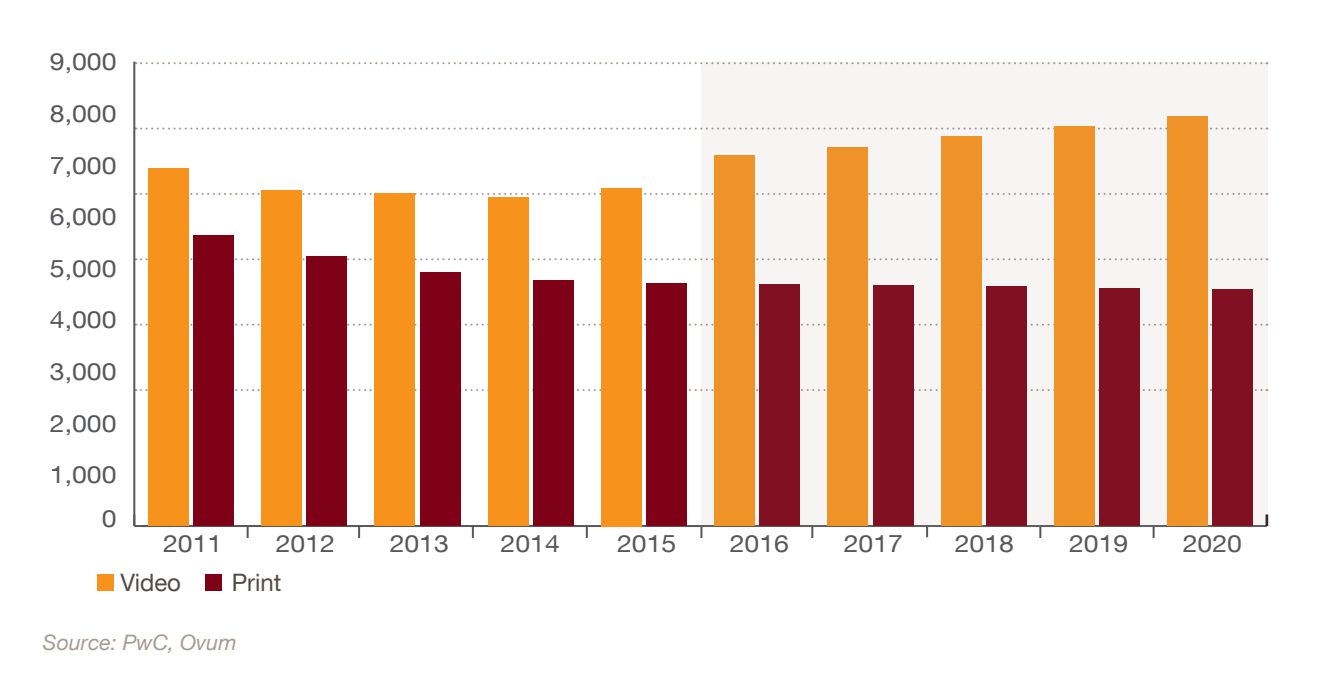
Source: PwC, Ovum

By contrast, magazines are struggling to lure in paid customers due to the ferocious competition from free online sources, meaning the segment shows the sharpest falls over the forecast period. Print versions can survive, and even thrive, if they offer information or some other hook unavailable elsewhere – high-quality photography or long analytical pieces, perhaps – or can play on the strength of their brand to become multi-platform providers. Mondadori's current affairs magazine *Panorama.it*, for example, has launched a news outlet named Panorama TV on its website, which aggregates video-based interviews and analytical pieces with advertising preceding each video.

Video delivery, then, continues to generate more consumer revenue than print in all its forms. Indeed, the combined consumer revenue streams of TV and video, video games and box office will enjoy more than a €1.3bn rise in absolute revenue to 2020, while books, magazines and newspapers combined will fall by more than €100mn. The gap between the two widens each year.

Fig. 7: Video content is big consumer strength in digital age

Video vs print (€mn), 2011-2020



NB: "Video" combines consumer revenue from cinema, video games and TV and video. "Print" combines consumer revenue from magazines, newspapers and books.

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Reaching the next five billion consumers, PwC's Global outlook insights on hot topics, 2015

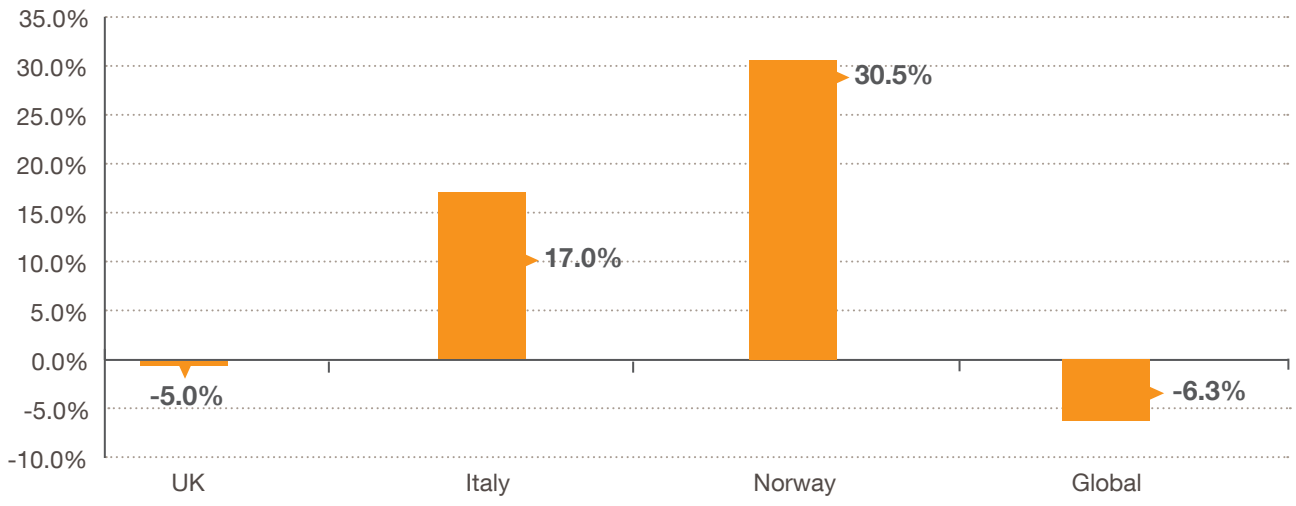
Counterintuitive rises show content is king

This does not herald the end of 'traditional' forms of consumer revenue. Last year was in fact marked by some counterintuitive trends – physical home video revenue, for example, saw a surprising 2.2% year-on-year rise. More interesting still was the case of physical recorded music.

Globally, the rise of subscription-based consumer services has in most cases been further bad news for revenue from their physical equivalent – global physical recorded music revenue fell by -6.3% year-on-year in 2015 as streaming rose by 41.8%. Delving deeper into the global picture serves up some interesting anomalies, however, demonstrating that although the inexorable trend is towards digital delivery, there will be ripples along the way. Surprising enough for a Western European country was the UK's fall in physical recorded music revenue of just -0.5% in 2015. Italy, however, recorded an extremely noteworthy 17.0% rise in physical music, and even that wasn't the largest shift: Norway's rose by a remarkable 30.5%.

Fig. 8: Italy and Norway buck the European, and global, trend

UK, Italy, Norway and global physical recorded music revenue, year-on-year growth (%), 2015



Source: PwC, Ovum

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What kids want, Consumer Intelligence Series, PwC US, 2015

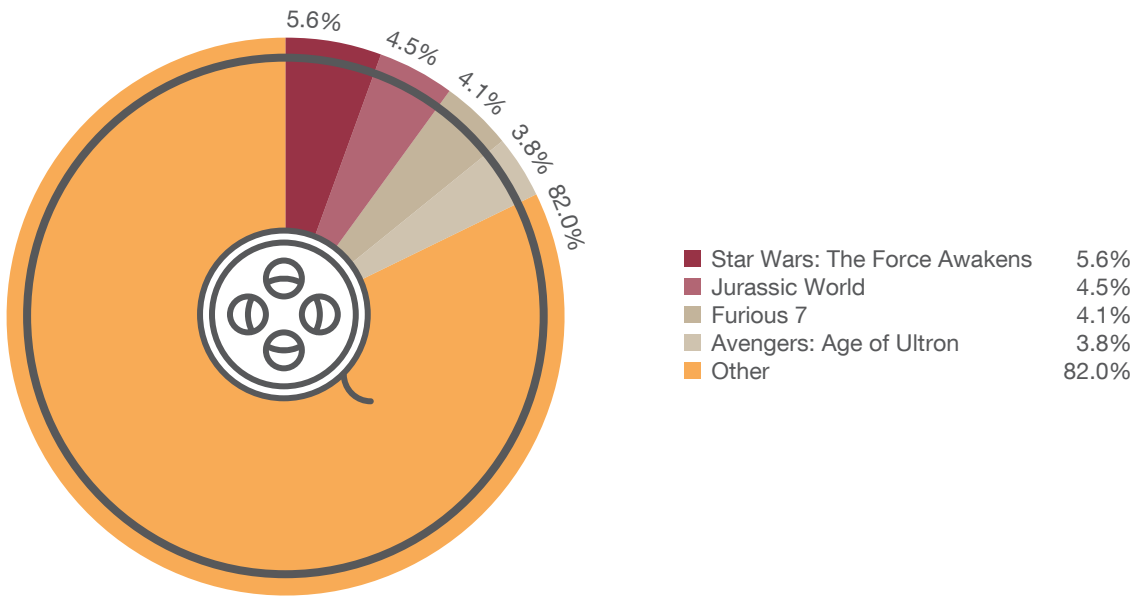
For Italy and the UK, the strength of domestic repertoire accounted for the figures, with Jovanotti's *Lorenzo 2015 CC* the best-seller for Italy. Strong vinyl sales were one of a multiplicity of factors explaining Norway's growth.

This, then, ties back to a key consumer theme: consumers just want the best content, and will happily pay to receive it. They don't discriminate between digital and non-digital delivery systems. Instant access to content in return for a regular subscription is seeing great take-up, but this can only be facilitated by having the content to justify this. Likewise, globally box office revenue saw strong growth in 2015, but it was propelled to these figures by key films. Indeed, as of June 2016, releases from 2015 currently account for the third-, fourth-, sixth- and seventh-highest grossing films of all time – those four films were utterly integral to the 14.8% rise in global box office revenue last year, and the 10.8% rise in Italian box office.

For content providers, then, the message is clear: seamless delivery and a focus on the consumer experience are the integral groundwork for growth. But on top of that must then come truly compelling content – successful tv series like *Narcos* that draws consumers in to Netflix, the *Star Wars* that demands to be seen in an IMAX theatre, or the local favourite music act that continues to outperform international alternatives.

Fig. 9: Key content boosts box office

2015 global box office revenue by selected film (%)



Source: Box Office Mojo, PwC, Ovum

NB: The bulk of Stars Wars' revenue was taken in 2015, but a small percentage derived from 2016

Advertising spending

After falls in 2012, 2013 and 2014, advertising spending finally returned to growth in 2015 with a year-on-year rise of 1.9%. The €7.6bn recorded in that year is now forecast to rise at a 3.6% CAGR, reaching €9.1bn in 2020.

Fig. 10: Advertising hits upward trend

Advertising E&M spending, 2011-2020 (€mn)

	Total Advertising Market (€ millions)										
	Historical data					Forecast data					CAGR %
Italy	*2011*	*2012*	*2013*	*2014*	*2015*	*2016*	*2017*	*2018*	*2019*	*2020*	*2015-20*
Business-to-business	1,683	1,356	1,182	1,087	1,076	1,056	1,048	1,049	1,058	1,076	
y-o-y growth		-19.4%	-12.8%	-8.1%	-1.0%	-1.8%	-0.8%	0.1%	0.9%	1.7%	0.0%
Cinema	38	34	29	24	23	25	25	25	26	26	
y-o-y growth		-10.0%	-15.8%	-16.6%	-4.2%	7.0%	0.0%	2.1%	2.1%	2.2%	2.7%
Internet	1,350	1,530	1,745	1,945	2,147	2,351	2,560	2,772	2,989	3,203	
y-o-y growth		13.3%	14.1%	11.5%	10.4%	9.5%	8.9%	8.3%	7.8%	7.2%	8.3%
Magazines	851	707	607	574	552	533	518	507	497	487	
y-o-y growth		-16.9%	-14.2%	-5.4%	-3.8%	-3.5%	-2.7%	-2.2%	-2.0%	-2.1%	-2.5%
Music	130	123	113	107	103	100	98	97	95	94	
y-o-y growth		-5.7%	-7.7%	-5.4%	-3.9%	-2.8%	-2.0%	-1.6%	-1.5%	-1.2%	-1.8%
Newspapers	1,159	971	857	781	738	702	671	645	624	607	
y-o-y growth		-16.2%	-11.7%	-8.9%	-5.5%	-4.9%	-4.4%	-3.8%	-3.3%	-2.8%	-3.8%
Out-of-home	205	180	170	165	182	185	186	190	195	201	
y-o-y growth		-12.3%	-5.3%	-2.8%	10.2%	1.9%	0.1%	2.4%	2.7%	3.0%	2.0%
Radio	433	389	354	345	373	388	402	414	423	429	
y-o-y growth		-10.2%	-9.1%	-2.4%	8.0%	4.2%	3.5%	2.9%	2.2%	1.5%	2.9%
TV	3,352	3,290	3,071	3,055	3,092	3,233	3,392	3,609	3,763	3,982	
y-o-y growth		-1.8%	-6.7%	-0.5%	1.2%	4.6%	4.9%	6.4%	4.3%	5.8%	5.2%
Video games	30	32	29	26	27	29	30	31	33	35	
y-o-y growth		6.3%	-8.8%	-8.5%	3.2%	4.5%	4.8%	4.2%	5.7%	6.7%	5.2%
Total advertising	**8,442**	**7,934**	**7,513**	**7,482**	**7,626**	**7,854**	**8,116**	**8,454**	**8,742**	**9,098**	
y-o-y growth		-6.0%	-5.3%	-0.4%	1.9%	3.0%	3.3%	4.2%	3.4%	4.1%	3.6%

Source: PwC, Ovum

In particular, TV advertising has returned to growth after successive years of decline, and prospects for the years ahead are far stronger than before. As well as return in economic growth helping businesses to increase their ad budgets, Nielsen has improved its audience measurement system by taking steps to include social media metrics within its output, which should help to boost advertiser confidence in the medium.

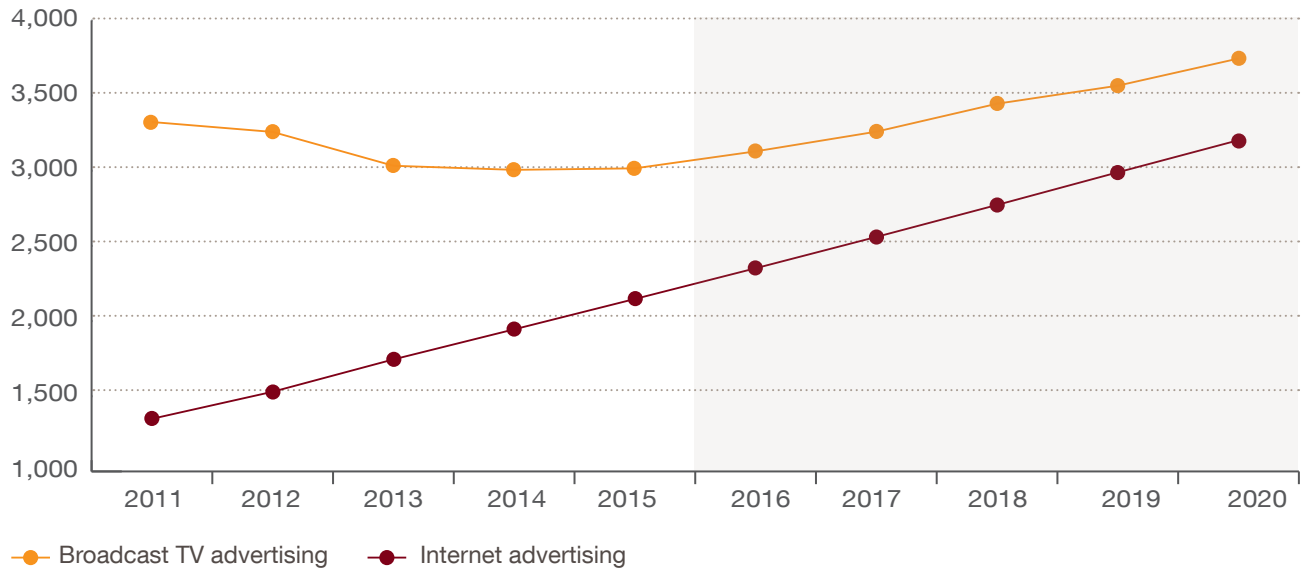
Internet advertising goes from strength to strength, with growth in mobile ads in particular complementing a mobile Internet penetration rate that is forecast to reach 92.1% in 2020 – the highest in Western Europe. Advertising on mobile versions of social networks, especially Facebook, is key to this. Indeed, Internet advertising is drawing closer to broadcast TV advertising as the top advertising segment by revenue in Italy.

Unexpectedly, Radio segment has returned to growth after successive years of decline with a strong 8.0% rise to €373mn in 2015. This result can be justified by positive economic growth will encourage advertisers to spend more over the next five years and radio advertising revenue will almost reach its 2011 value in 2020.

Out-of-home segment registered a strong rise in 2015, with a 10.2% year-on-year. The main driver of the strong performance of the segment in 2015 was Milan's hosting of Expo 2015. Milan is the centre of Italy's largest metropolitan area (with a population of 6.6mn) and is also one of the country's wealthier cities, making it easily the country's largest OOH market. The strong performance of Milan in 2015 thus had a large impact on the Italian OOH market. As well as spending directly associated with the Expo, the secondary impacts were vital as providers were encouraged to invest after a long period of decline and stagnation. Last year's strong growth can also be expected to further increase confidence and investment in future.

Fig. 11: Internet advertising catches up on broadcast TV

Internet advertising vs broadcast TV advertising, 2011-2020 (€mn)



Source: PwC, Ovum

Extra content - Only in full report
The sharing economy, Consumer Intelligence Series, PwC US, 2015

Programmatic will create new opportunities – but adoption is slow

The rise of programmatic has been a major story in the advertising industry, with more than half of digital ads in markets such as the US and UK now traded automatically. However, the level of adoption in Italy is some way behind, with just 19% of ads traded this way in 2015, according to the Italian IAB.

Its critics – including agencies who stand to potentially lose out from the adoption of the technology – associate programmatic trading with low-value inventory and argue that the spread of programmatic technology will depress the market. But its efficiencies should in future allow for better targeting of premium ads too, creating further value.

In radio, some broadcasters are now starting to sell radio ads automatically, where audience information is shared between seller and buyer. Today's technology does not include real-time bidding, but buyers are able to plan, analyse and alter radio campaigns online in real time. Greater transparency allows brands to better target the right audience, given the market, station or time of day. The automated process also makes it cheaper and easier for stations to sell inventory, providing a boost to radio advertising revenue, which is set for a 2.9% CAGR.

But the notion of programmatic now goes beyond just that of real-time bidding, which is just one sub-component, and is emerging as a way of doing business that utilises technology and data to better track, plan and trade advertising, creating efficiencies that will in the long run contribute significantly to sector growth. At the moment the cost is relatively high, but in the longer term the Italian advertising market must accelerate the adoption of such technologies to create better value for advertisers, agencies and consumers.

Print advertising's decline continues

Those industries still largely dependent on print for the bulk of advertising revenue continue to struggle, foremost of which is the newspapers segment, where advertising is set to decline at a -3.8% CAGR. Print accounted for €646mn of the €738mn newspaper advertising industry in 2015, and is forecast to shed nearly €150mn to 2020 as advertisers respond to the retreat of print readers. Rises in digital newspaper advertising will not make up for the decline – although advertisers are following audiences to digital channels, the sheer proliferation of such channels means news sites are competing with a far wider variety of content publishers than ever before. The picture is similar in magazines, where a -2.5% CAGR is anticipated.

But print retains an appeal for many – in terms of end user spending, consumer print books revenue actually rose in 2015 – and declines in circulation revenue are not as precipitous as those in advertising. Certainly, although it is hard to measure, the level of engagement delivered by a favourite print magazine or newspaper is something advertisers should be interested in. Print advertising is, no doubt, in permanent decline, but it still offers advertiser opportunities unavailable elsewhere.

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Every company is a media company. So, what's next?, Deborah Bothun, PwC's Global Entertainment & Media Leader, CEO Insights Blog, 2016

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The entertainment revolution: When disruptors become disrupted, The world in beta, PwC UK, 2016

Italy's share of Western Europe spending

Italy's proportion of Western European revenues was virtually unchanged in 2015 from 2014, though fractionally lower. But this year Italy's share is set to reverse the trend, returning to 2012 levels in 2019.

Italy's Internet access share outperforms the average, just as the country's mobile Internet penetration is very high by regional standards. Internet advertising, however, looks like there may still be room for further growth. Combined TV (pay-TV, home video and advertising) will also be above 10% of Western Europe by 2020, confirming the strength of this medium in Italy.

OOH remains the lowest proportional contributor, dipping below 3% of Western European revenue throughout the forecast period, hampered by the complications of erecting such advertising in Italy's wealth of historic cities. Meanwhile a strong recovery in radio, led by advertising, means it will account for a greater share of the region than music revenue does for its equivalent segment in 2020, with the latter suffering due to its comparatively underdeveloped live music industry.

Fig. 12: Proportional rises anticipated over forecast period

Italy's share of Western Europe spending, 2011-2020 (%)

	Total E&M									
	Historical data					Forecast data				
Italy	*2011*	*2012*	*2013*	*2014*	*2015*	*2016*	*2017*	*2018*	*2019*	*2020*
Books	7.8%	7.6%	7.4%	7.3%	7.3%	7.3%	7.3%	7.3%	7.2%	7.1%
Business-to-business	7.5%	6.7%	6.3%	6.1%	6.0%	5.9%	5.9%	5.8%	5.7%	5.7%
Cinema	10.3%	9.4%	9.7%	9.0%	9.0%	9.9%	9.0%	9.0%	9.1%	9.2%
Internet adv	10.4%	10.3%	10.2%	10.2%	10.3%	10.5%	10.8%	11.1%	11.4%	11.6%
Internet access	6.8%	6.9%	7.0%	6.7%	6.5%	6.3%	6.2%	6.1%	6.0%	6.0%
Magazines	10.6%	9.6%	8.8%	8.5%	8.3%	8.1%	8.0%	8.0%	7.9%	7.9%
Music	5.2%	5.2%	5.1%	5.0%	5.2%	5.2%	5.1%	5.1%	5.0%	5.0%
Newspapers	6.7%	6.3%	6.1%	6.0%	6.0%	6.1%	6.1%	6.2%	6.3%	6.4%
Out-of-home	3.7%	3.2%	3.0%	2.8%	3.0%	2.9%	2.9%	2.9%	2.9%	2.9%
Radio	5.4%	5.0%	4.7%	4.5%	4.8%	4.9%	4.9%	5.0%	5.0%	5.0%
TV	11.3%	10.7%	10.2%	9.7%	9.6%	10.2%	10.3%	10.5%	10.6%	10.8%
Video games	6.0%	6.0%	6.1%	6.3%	6.4%	6.6%	6.7%	6.8%	6.9%	6.9%
Total	**9.0%**	**8.6%**	**8.4%**	**8.2%**	**8.2%**	**8.4%**	**8.4%**	**8.5%**	**8.6%**	**8.7%**

Source: PwC, Ovum

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2016 Entertainment & Media Industry Trends, Strategy&, 2016

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