

# FROM OPPORTUNITY TO IMPACT

ASSESSING THE ECONOMIC,  
SOCIETAL, AND CULTURAL BENEFITS  
OF YOUTUBE IN THE EU



# KEY FINDINGS



In 2020, YouTube's creative ecosystem contributed approximately **€2.38 billion** to EU27 GDP and supported **142 000** FTE jobs across EU27 countries.



## THE HOME OF CREATIVE ENTREPRENEURS

**66%** of creative entrepreneurs reported that YouTube has had a positive impact on their professional goals.



## CONTRIBUTING TO THE SUCCESS OF THE MUSIC AND MEDIA INDUSTRY

**65%** of music, media and entertainment companies with a YouTube channel agreed that YouTube has increased the supply of creative talent in the industry.



## A PLACE TO LEARN

**69%** of students who use YouTube (aged 18+) reported using YouTube to support their assignments or personal study.



## HELPING BUSINESSES GROW

**70%** of businesses with a YouTube channel agreed that YouTube played a role in helping them grow their customer base.



## DRIVING CULTURAL DIVERSITY

**61%** of music, media and entertainment companies with a YouTube channel agreed that YouTube plays a positive role in encouraging diversity among creators.



## SUPPORTING EUROPEANS DURING COVID-19

**67%** of users agreed that YouTube has been helpful since the start of the Covid-19 pandemic.

# INTRODUCTION

Every day, YouTube helps people learn new skills, start businesses, create jobs, and enrich their lives. This study by Oxford Economics assesses the full economic, societal, and cultural impacts of the world's most popular video-hosting website in the EU, combining sophisticated survey techniques and economic modelling.

Around one billion hours of YouTube videos are watched every day across the world.<sup>1</sup> In the EU27, these views generate substantial revenues for YouTube creators and other businesses—which in turn support economic activity and jobs in their supply chains, and throughout the wider economy.

Over the following pages we present our economic modelling results, and show how YouTube can sustain careers for creators; contribute to the success of the music and media industry; build skills and knowledge amongst users; help businesses grow; and promote cultural diversity.

We also highlight how YouTube has proved helpful during Covid-19. Alongside the findings from our economic modelling and surveys, we present a series of personalised case studies of successful European YouTube creators.

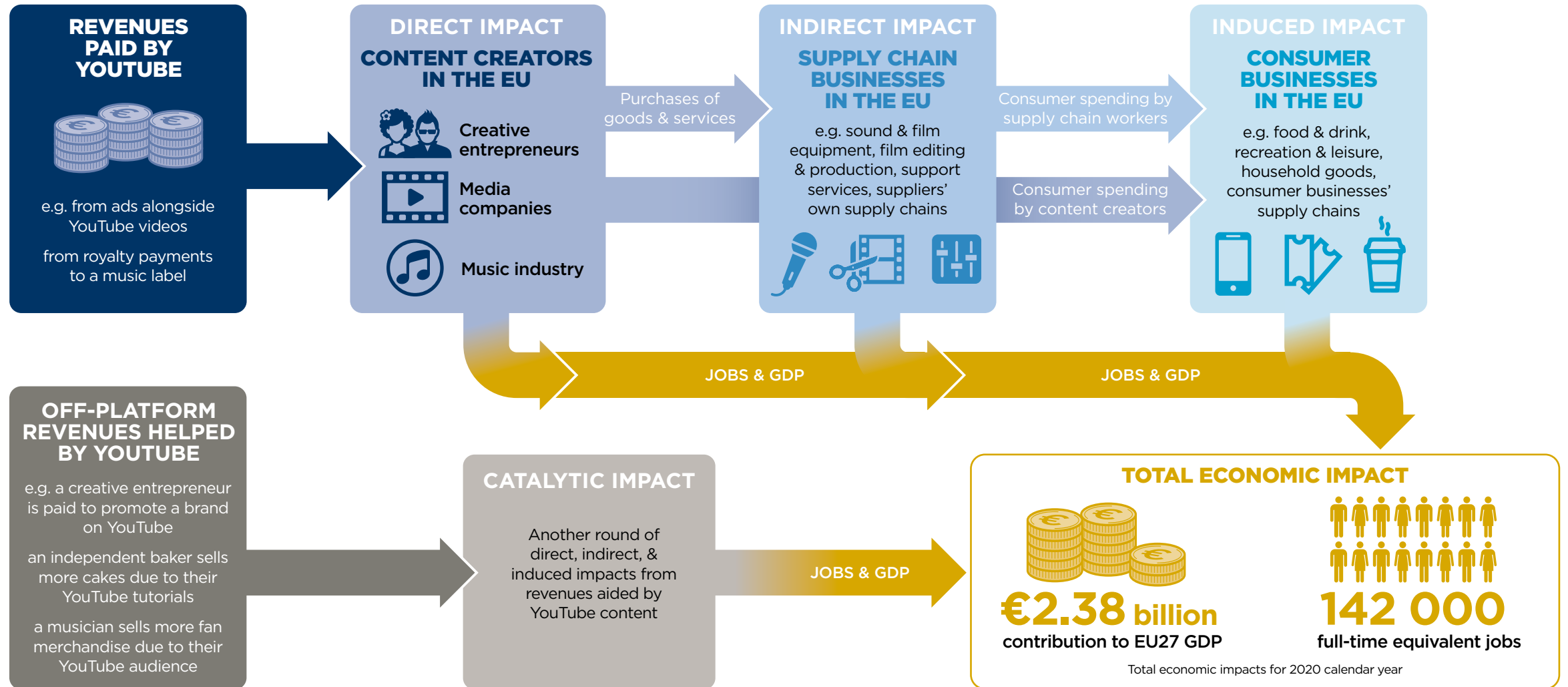
1. Source: YouTube internal data, June 2021

## OUR METHODOLOGY

Oxford Economics' economic modelling used survey results and published data to estimate the contribution of YouTube to headline economic metrics such as GDP and employment.

In all, we undertook three anonymised surveys comprising 39 000 EU-based users, 4 600 creators, and more than 2 000 businesses.

# THE TOTAL ECONOMIC IMPACT OF YOUTUBE'S CREATIVE ECOSYSTEM





## THE HOME OF CREATIVE ENTREPRENEURS

YouTube's "creative entrepreneurs" find opportunities and economic success in the EU both on and off the platform.

**66%** of creative entrepreneurs reported that YouTube has had a positive impact on their professional goals.

**69%** of creative entrepreneurs agreed that YouTube helps them export their content to international audiences they wouldn't otherwise have access to.

More than **half** of creative entrepreneurs agreed that being on YouTube has brought them opportunities away from the platform.

**71%** of creative entrepreneurs agreed that YouTube gives them the opportunity to work in a way that suits their needs.

*Creative entrepreneurs* comprise YouTube creators with at least 10 000 subscribers to their largest channel, and those with fewer subscribers who either earn money directly from YouTube, earn money through their YouTube videos from other sources, and/or permanently employ others in support of their YouTube activities.

### / [GYMVIRTUAL](#)

#### SPAIN: Personal fitness trainer

Patry Jordán turned to YouTube in 2009 to expand the audience for her online exercise routines designed to be performed at home without any fitness equipment. Twelve years later, GymVirtual now has more than 15 million subscribers across 10 channels.

A key advantage of the platform for Patry has been that it enabled her to expand her audience to reach viewers outside of her home country of Spain. Income from YouTube enabled her to invest in other projects related to GymVirtual content. She has written three books, sealed long-term sponsor deals, and employs 10 people full-time to develop her ventures away from YouTube.

She now also provides branded content on her channels—including a product, a brand, or a company name enables her to generate additional income.

GymVirtual played a valuable role during Covid-19 as new viewers found the channel a way to exercise during lockdown. She launched a daily 6pm exercise session for people working at home. Patry says participants still write to her now to thank her for those programmes.



# CONTRIBUTING TO THE SUCCESS OF THE MUSIC AND MEDIA INDUSTRY

YouTube has had a major impact on the music and media industry in Europe and around the world. As well as being a promotional tool and source of revenue, YouTube is a unique resource to reach new audiences and identify new talent.

**68%** of music, media and entertainment companies with a YouTube channel agreed that YouTube helps to grow the overall market for media content.

**64%** of music, media and entertainment companies with a YouTube channel agreed that YouTube is essential for breaking undiscovered artists.

**65%** of media, music and entertainment companies with a YouTube channel agreed that YouTube helps their content to reach different demographic groups.

**65%** of music, media and entertainment companies with a YouTube channel agreed that YouTube has increased the supply of creative talent in the industry.

## / CHUKI BEATS

### **BELGIUM: Hip-hop producer**

Belgian hip-hop producer Chuki Beats had dreamed of becoming a successful YouTube creator since he was a teenager watching videos of gaming clips and musicians on the platform. Seven years ago, he launched his first channel, Chuki Beats, which has attracted 650 000 subscribers and 117 million views.

In 2017, Chuki decided to start a second YouTube channel (Chuki Beats II with another 420 000 subscribers) where he makes tutorials for other producers and gives insights behind the scenes.

The success of his channels has enabled him to generate enough income from YouTube to live on, and to secure brand deals. He now employs people to help him to manage both channels, and with video editing and communication.

Chuki and his team also founded a hip-hop label 32WORLDWIDE in 2018, developing new Belgian artists such as Yung Mavu, Lil Skid, and Alioth. Chuki took part in YouTube's European Year of Cultural Heritage in the same year, which he says enabled him to explore Europe's different cultures and meet inspiring artists in other countries.





## A PLACE TO LEARN

YouTube empowers people of all ages to develop their personal and professional skills and deepen their knowledge. Millions of Europeans turn to the platform every day to learn new hobbies, solve practical problems, and access a wealth of educational content for students, educators, and parents alike.

**90%** of users reported that they use YouTube to gather information and knowledge.

**75%** of teachers who use YouTube stated they use content from YouTube in their lessons.

**69%** of students who use YouTube (aged 18+) reported using YouTube to support their assignments or personal study.

**62%** of users regularly watch “how to” and DIY videos on YouTube.

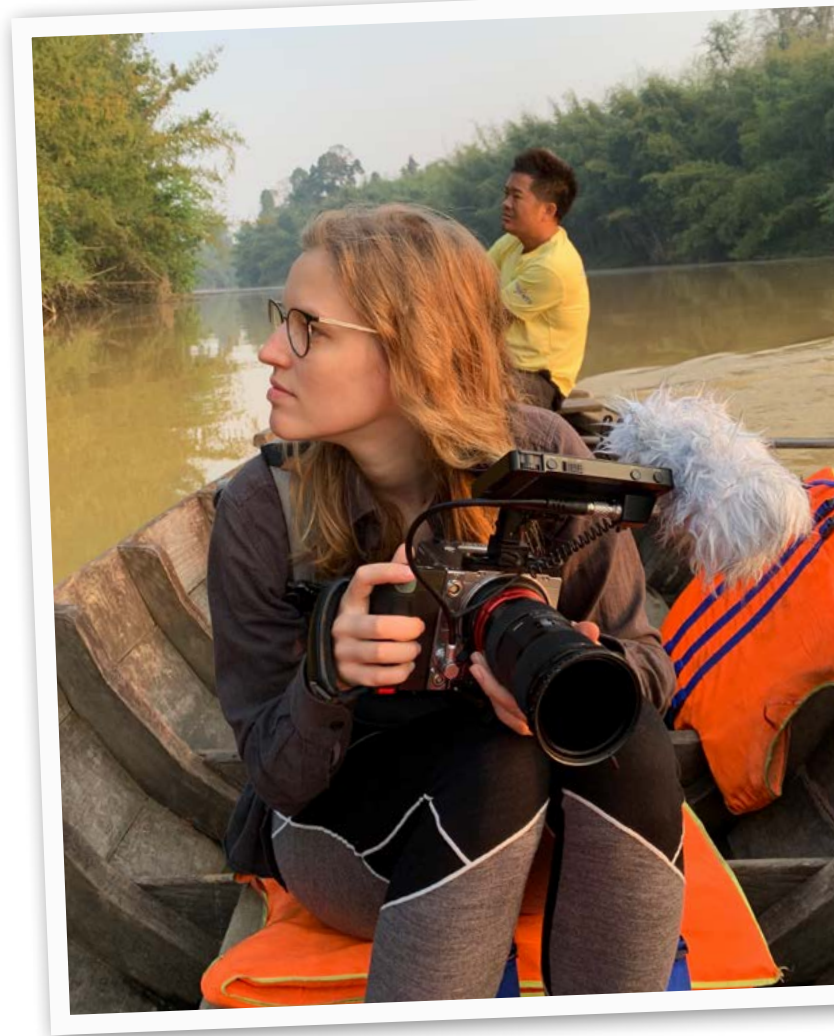
### / **KASIA GANDOR** **POLAND: Biotechnologist**

Biotechnologist Kasia Gandor wanted to find a way to explain complex scientific concepts to a mass audience in ways a written blog could not. So, she started making videos and launched a channel on YouTube to host them.

Four years later, she has 250 000 subscribers and her videos have been viewed over 18 million times. She has started a company to produce the videos and employs two people, as well as sub-contracting specialists such as audio editors, subtitle creators, and graphic designers.

As well as communicating science to a wider audience, Kasia says her videos have raised the profile of female commentators and brought science to a Polish audience that would previously have only found English language programmes.

During the Covid-19 crisis, she made videos about issues such as virology and vaccines. She is still very actively involved in fighting misinformation. *“I’m getting lots of messages from people who were unsure about getting vaccinated but after watching my videos, decided to get the jab,”* she says. *“It makes me feel like the stuff I produce matters.”*





## HELPING BUSINESSES GROW

YouTube helps businesses connect with more customers at home and abroad—increasing their reach, driving revenues, and supporting jobs.

**70%** of businesses with a YouTube channel agreed that YouTube played a role in helping them grow their customer base.

**65%** of SMBs who advertise on YouTube agreed that YouTube ads have helped them grow sales.

**75%** of businesses with a YouTube channel agreed that being on YouTube helps customers to find their business.

**72%** of businesses with a YouTube channel agreed that YouTube helps them reach new audiences across the world.

### / [VIT:BIKES](#)

#### GERMANY: Bike shop

When Markus Unger started vit:bikes in his home town of Munich, he was determined to make it different to other bike shops in Germany. His mindset was to put his customers first by using online tools to make life easier for both clients and staff.

Markus used YouTube to build on this vision, launching the vit:bikes channel in 2018 and creating content so that cycling enthusiasts could learn everything they needed to know about the world of bikes. vit:bikes quickly became a digitalisation pioneer within the bike market—three years later it has attracted 112 000 subscribers and its videos have been watched almost 36 million times.

vit:bikes is now the largest German-speaking bike channel on YouTube, covering Austria, Germany, and Switzerland. That has contributed to a huge growth in customers from across the region and the firm has needed to expand the capacity of its stores to meet this demand. So in 2020 they started a franchise system, which means vit:bikes itself runs two shops in Munich while franchisees operate 10 more shops in Germany, with five more due to open in 2022.







## DRIVING CULTURAL DIVERSITY

YouTube's accessibility offers opportunities for creators of all backgrounds from all over Europe by eliminating costs and circumventing traditional media processes. The diversity of this creator population is mirrored by YouTube's highly diverse content library, which connects users with culture of all kinds.

**80%** of users agreed that YouTube is home to diverse content.

**70%** of users agreed that YouTube allows them to view content they can't access through traditional media.

**61%** of music, media and entertainment companies with a YouTube channel agreed that YouTube plays a positive role in encouraging diversity among creators.

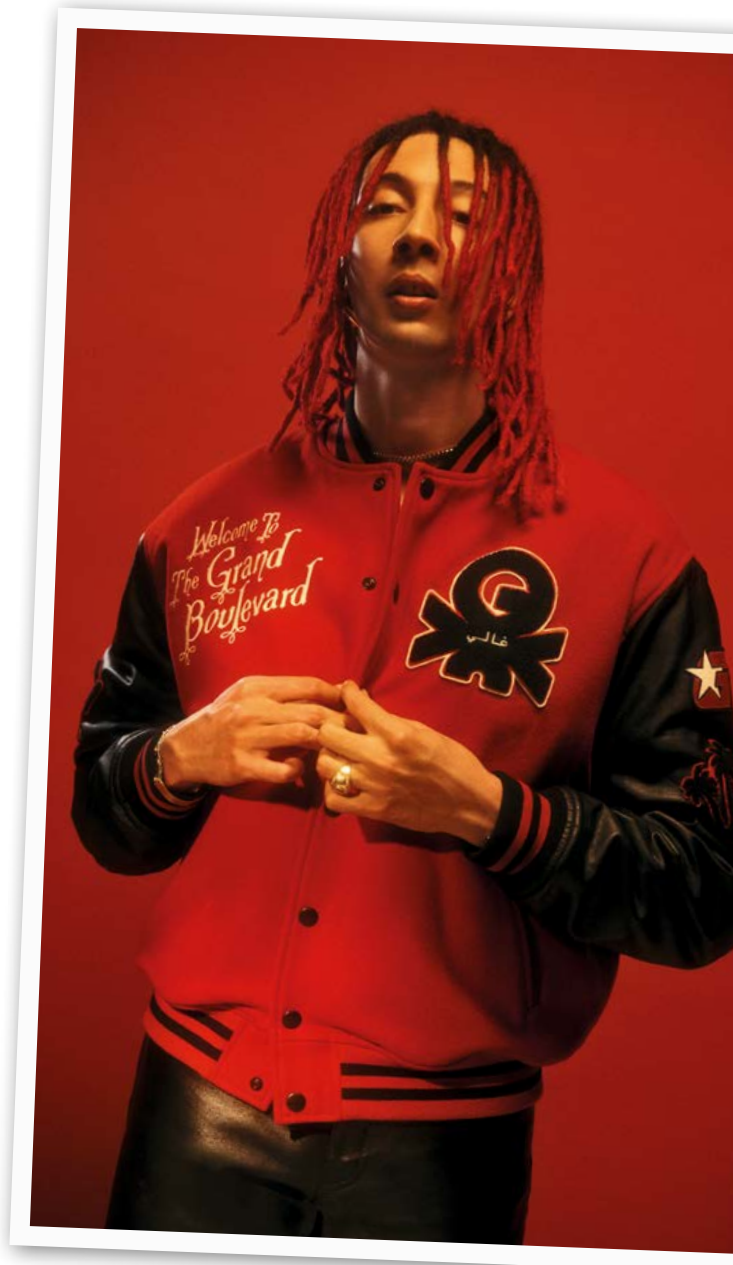
 / [GHALI](#)

### ITALY: Rapper

Italian rapper Ghali may now be a multi-award winning performer who is regularly at the top of the charts, but back in 2011 he was just trying to break into the music business. YouTube gave Ghali, who is of Tunisian heritage, the opportunity to bring a new mix of North African sounds directly to the Italian audience, driving a key innovation in the Italian music landscape.

Ten years on and with 2.5 million subscribers and almost a billion views of his videos, Ghali has successfully embarked on a collaboration with Vodafone, which was instrumental in his anti-racism hit song "Cara Italia". He has worked with global superstars such as Stormzy, Ed Sheeran, Noizy, Soprano, and Lacrim, and last year his album DNA debuted at number one in the Italian official album chart.

Thanks to YouTube, Ghali's music has reached an international audience, particularly in the Middle East North Africa region. While he gets most of his views within Italy, Tunisia and Algeria are the second and third most popular countries in terms of viewership.



# SUPPORTING EUROPEANS DURING COVID-19

## HELPFULNESS

**67%** of users agreed that YouTube has been helpful since the start of the Covid-19 pandemic.

*“It has given me a lot of peace and relaxation in the hard times of Covid.”*

User, aged 75 or over, Gerona, Spain

*“YouTube really helped me during Covid-19 and I’m sure a lot of people felt less alone with YouTube.”*

User, 65-74 years old, Saint-Etienne, France



## HELPING BUSINESSES ADAPT

**67%** of businesses who use YouTube agreed that their use of YouTube during the Covid-19 pandemic has helped their organisation reach new customers or audiences.

**59%** of businesses who use YouTube agreed that their use of YouTube during the Covid-19 pandemic has helped their organisation move sales online.

*“The biggest advantage [of YouTube] is the customer reach from across the continent.”*

Head of marketing in the music, media and entertainment industry, Podkarpacie, Poland

# WHAT USERS AND CREATORS TOLD US ABOUT YOUTUBE

## A TOOL FOR LEARNING

*“All the do-it-yourself guides are worth their weight in gold. How did we manage before YouTube?”*

User, 35-44 years old, Stockholm, Sweden

*“I appreciate YouTube as a diverse source of information. The search function usually leads quickly to the goal.”*

User, 65-74 years old, Baden-Württemberg, Germany

*“It helps our students to learn fast and get in-depth information about any topic on their own.”*

School teacher, Helsinki, Finland

## PROVIDING ECONOMIC OPPORTUNITY

*“YouTube is a fantastic alternative to part time work during your studies. I have funds for my needs, projects I am passionate about, and full control over time and workplace.”*

Creator, 18-24 years old, Malopolskie, Poland

*“It is my main source of income and the one that sustains my family finances.”*

Creator, 25-34 years old, Asturias, Spain

*“It enabled me to set up a new craft business and pursue my interests and hobbies.”*

User, 25-34 years old, South-East, Ireland

## SUPPORT FOR BUSINESS

*“YouTube was decisive in the digital transition of the business.”*

Company owner, Nouvelle Aquitaine, France

*“My company has become more recognisable thanks to YouTube.”*

Head of Communications in the IT industry, Slaskie, Poland

*“It supports us to reach more potential customers.”*

Company owner in the construction industry, Severen Tsentralen, Bulgaria

## ABOUT OXFORD ECONOMICS

Oxford Economics was founded in 1981 as a commercial venture with Oxford University's business college to provide economic forecasting and modelling to UK companies and financial institutions expanding abroad. Since then, we have become one of the world's foremost independent global advisory firms, providing reports, forecasts and analytical tools on more than 200 countries, 250 industrial sectors, and 7 000 cities and regions.

Headquartered in Oxford, England, with regional centres in New York, London, Frankfurt, and Singapore, Oxford Economics employs 400 full-time staff, including more than 250 professional economists, industry experts, and business editors. Our global team is highly skilled in a full range of research techniques and thought leadership capabilities from econometric modelling, scenario framing, and economic impact analysis to market surveys, case studies, expert panels, and web analytics.

Oxford Economics is a key adviser to corporate, financial and government decision-makers and thought leaders. Our worldwide client base now comprises over 2 000 international organisations, including leading multinational companies and financial institutions; key government bodies and trade associations; and top universities, consultancies, and think tanks.



## METHODOLOGY Q&A

### How did we estimate the GDP contribution of YouTube's creative ecosystem?

The total pay-out from YouTube in 2020 was estimated using results from our survey of EU27-based YouTube content creators and published information on music industry revenues.

Off-platform revenues for creative entrepreneurs were estimated from the survey of creators. Off-platform revenues for music and media businesses were estimated from business survey responses.

We estimated the direct GDP contribution of creative entrepreneurs by subtracting intermediate costs from revenue associated with YouTube activity (the "production" approach). The direct GDP contribution of music and media companies was estimated by applying a standard GDP:output ratio to the revenue estimates.

We then used an input-output model—in essence, a table showing who buys what, and from whom, in the European economy—to estimate both the supply chain (indirect) and worker spending (induced) impacts. The model for the EU27 was drawn from Oxford Economics' Global Impact Model, which is in turn based on OECD data.

Our results are presented on a gross basis: in other words, they do not consider what the resources used by content creators or stimulated by their expenditure could alternatively have been deployed to do.

### Do the results exclude any activity connected with YouTube?

Our estimates exclude the economic contribution of YouTube's own operations, and the benefits that businesses receive from increased sales as a result of advertising on YouTube.

### How did we estimate the total jobs supported by YouTube?

Full-Time Equivalent (FTE) jobs supported amongst creative entrepreneurs were estimated from survey responses relating to weekly hours spent working on YouTube. We only included responses from creative entrepreneurs who spend at least eight hours per week working on YouTube. Jobs supported amongst creative entrepreneurs' permanent employees were also estimated from the survey responses.

Jobs supported by media and music companies, and through indirect and induced impacts for all types of creator, were estimated by applying productivity assumptions to the GDP results.

**Note:** The case studies presented in this document were provided by YouTube.

