

The Kantar logo, with the letter 'K' in a bold, yellow font and the remaining letters 'ANTAR' in a white, sans-serif font.

The value of a 360° audience view

An evolution of the gold standard measure
of what people watch

Justin Sampson

Chief Executive | BARB

A background image of the London skyline at sunset, featuring the River Thames, the Houses of Parliament, and the London Bridge. A large, thin yellow circle is overlaid on the right side of the image, framing the skyline and the text below.

**UNLOCKING
VALUE**

The World Audiences Summit **2022**

BARB is the industry-agreed measure for what people watch

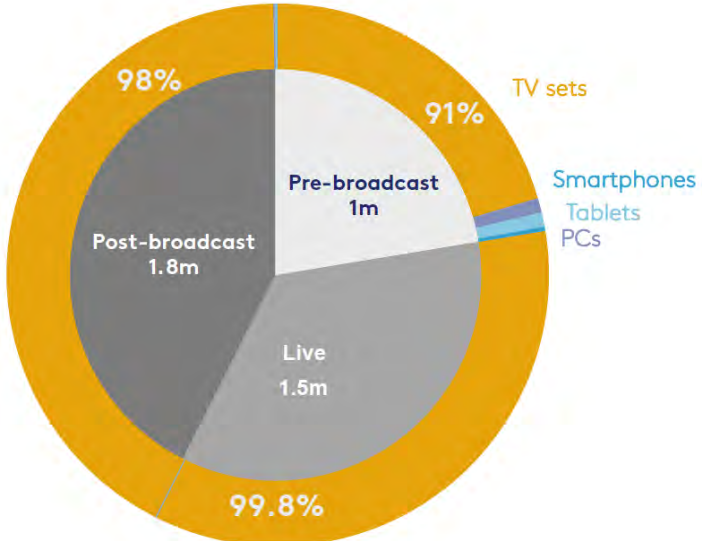
Insight that supports the making and distribution of great television programmes

Data to support planning, buying and assessing effect of TV campaigns

Understanding how broadcasters and other media services operate in the public interest

360° Audience View — The Ipcress File

Average audience for episode 6



2021 was a transformative year

BARB awards long-term research contracts

8 June 2021  

INNOVATIVE METERING TECHNOLOGY TO BE USED IN AN EXPANDED SERVICE

LARGEST-EVER INCREASE IN REPORTING SAMPLE TO 7K HOMES

AUDIENCE RATINGS UNDERPINNED BY BIG DATA INTEGRATION

BARB has awarded long-term research contracts that are fundamental to the delivery of the UK's television audience measurement reporting system. The new research contracts, which start in January 2024, ensure BARB's continued ability to support the UK television and advertising industry until the end of 2029.

BARB audience ratings provide critical input into the commissioning, scheduling and distribution of television programmes, while the advertising industry relies on our data to support the process of planning and buying advertising campaigns on broadcast channels and broadcaster VOD (BVOD) services. Our audience data also inform the regulatory conversation about how media services operate in the public interest.



BARB release
Survey results

26 August 2021



Four-screen
includes sma

A DEFINING MOMENT UNDERSTANDING SVOD AND VIDEO-SHARING AUDIENCES

November 2021

Welcome to a white paper that marks the introduction of viewing figures for SVOD and video-sharing platforms into BARB's daily audience reporting.

Read on to learn more about the following:

- What this means for our definitions of total viewing.
- How the TV set remains the go-to screen for long-form, professionally-produced content.
- The extent to which viewers use smartphones for watching video-sharing services.
- When people watch SVOD and video-sharing services.
- How many people watch the big four streaming services on TV sets.

Understanding people has always been a fundamental part of BARB's remit.

Since 1961, our always-on reporting has provided the television and advertising industry with insight into how increased choice has affected people's viewing behaviour. A constant theme of the last 40 years has been the need to deal with the arrival of new platforms.

The modern iteration of this phenomenon is the rise of streaming services. Offering a range of content from high-quality movies and programmes through to user-generated videos, streaming services have attracted viewers who traditionally relied on linear channels for their viewing entertainment.

BARB's long-standing ambition is to deliver comprehensive insight into what people watch, so it's natural to extend our audience measurement to embrace these services. With the cooperation of the broadcasters, we started reporting audiences to their streaming services in 2015. It's taken longer to fulfil this ambition for SVOD and video-sharing services that haven't yet chosen to participate in our industry-agreed measurement of audiences.

So why is this a defining moment for the industry that relies on BARB's audience measurement?

From November 29th, we will complete a once-in-a-generation upgrade in our audience reporting when we extend our services to cover SVOD and video-sharing platforms. The television and advertising industry will now have access to independent, objective and transparent measurement of audiences to streaming services, even without their active participation in BARB.

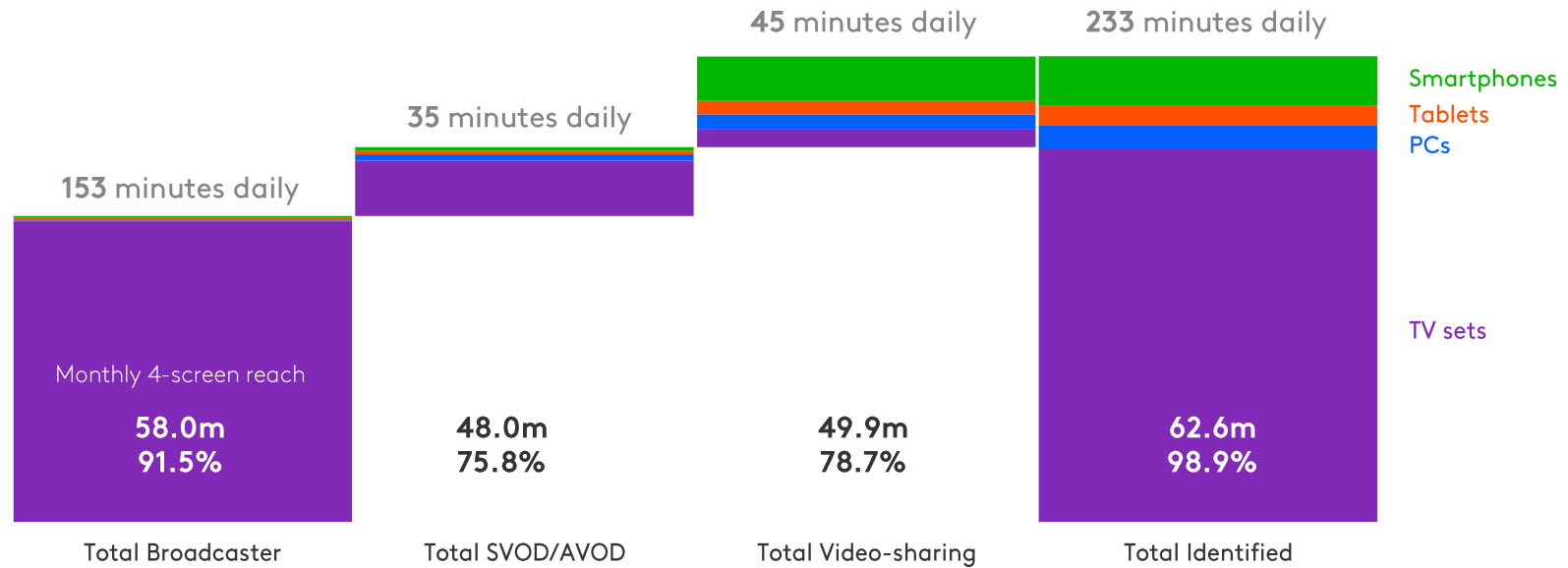
It is also a defining moment because our new audience-reporting capabilities have implications for our definitions of total viewing. And definitions isn't a typo — having more than one definition is a by-product of our transparency. BARB always aims for an impartial presentation of the whole picture.

We have a new headline definition — **Total identified viewing** — with three constituent parts:

- **Total broadcaster viewing** represents the time spent watching linear

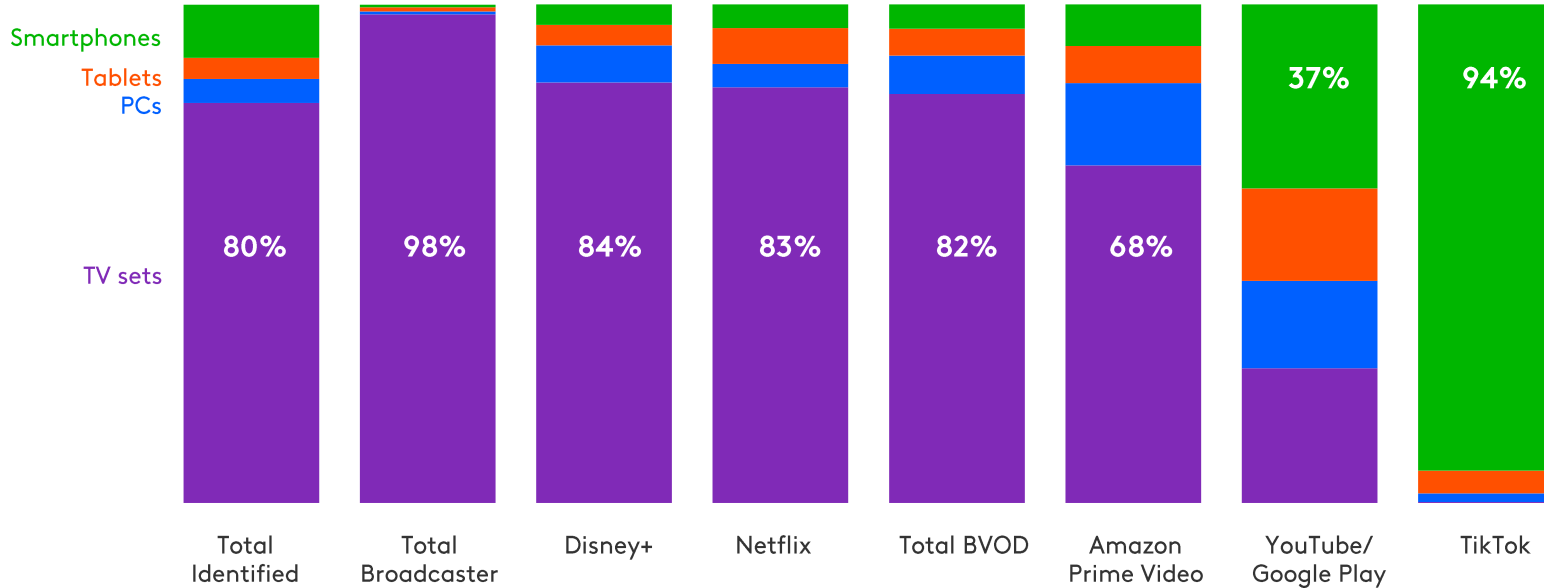
Our new definition — Total Identified Viewing

Reach and time spent viewing — All aged 4+ April 2022



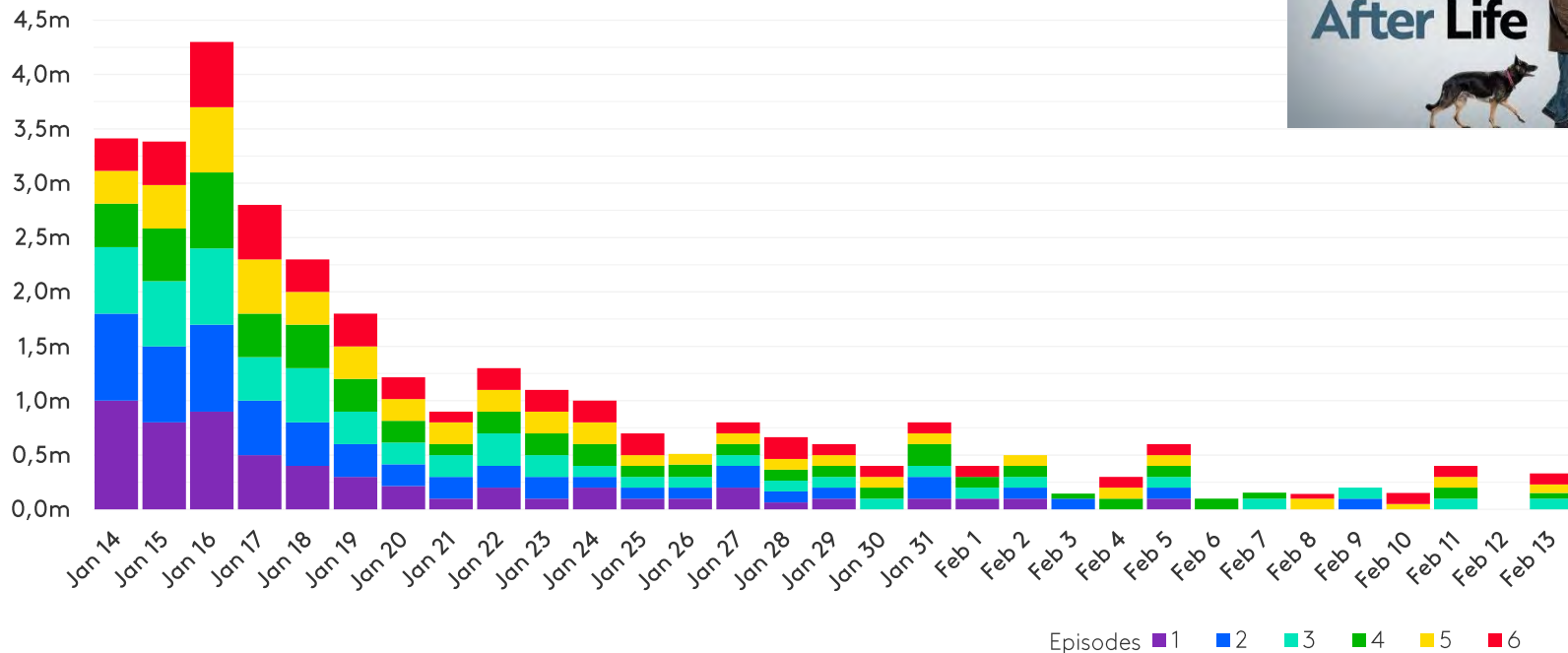
The big screen dominates for broadcasters and SVOD

Viewing profile by device — All aged 4+
April 2022



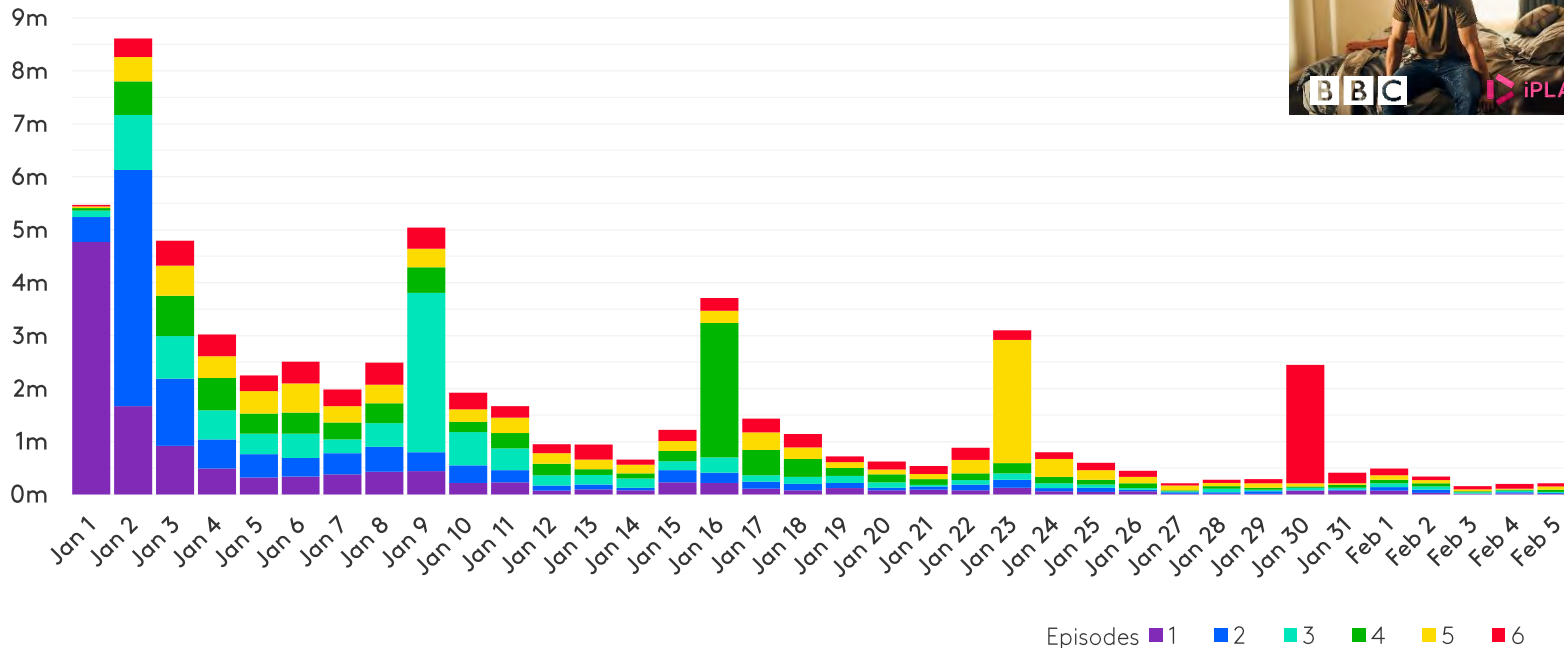
Netflix champions the series drop

After Life Series 3 — Daily audience age 4+



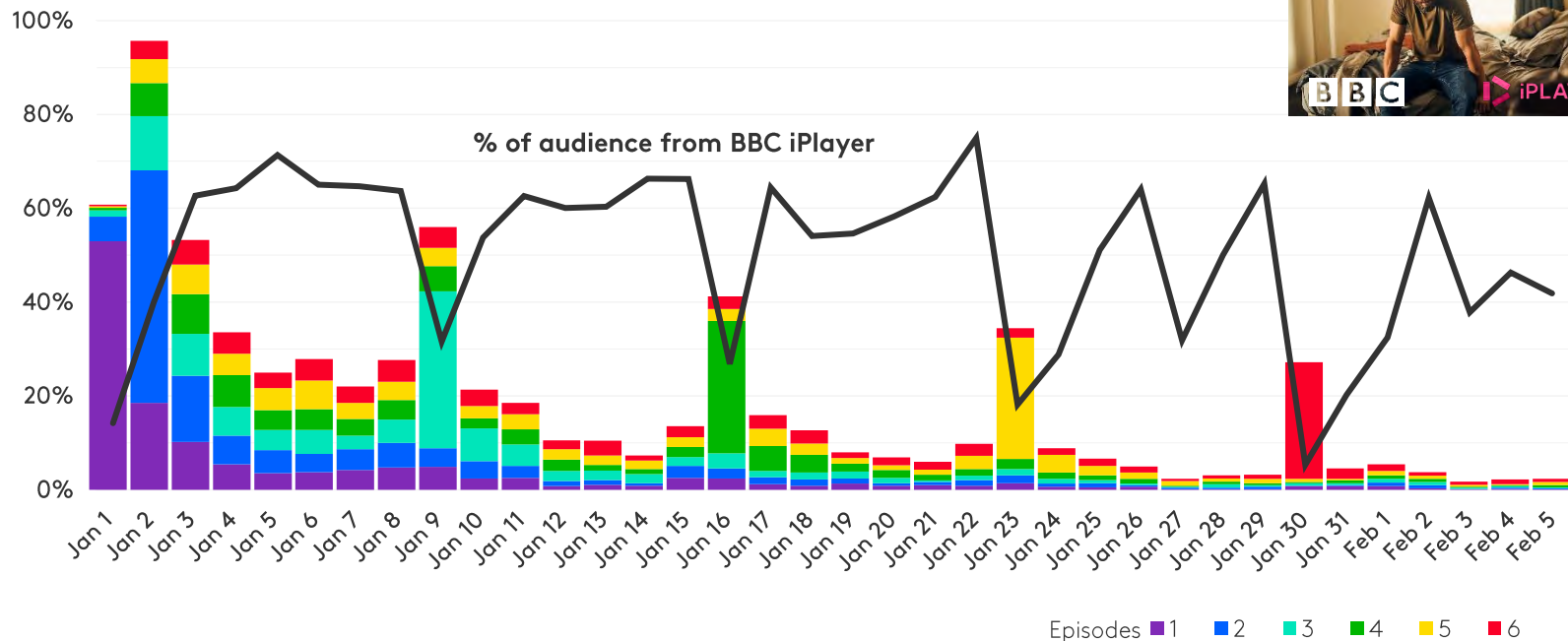
BBC uses a hybrid windowing strategy

The Tourist — Daily audience age 4+



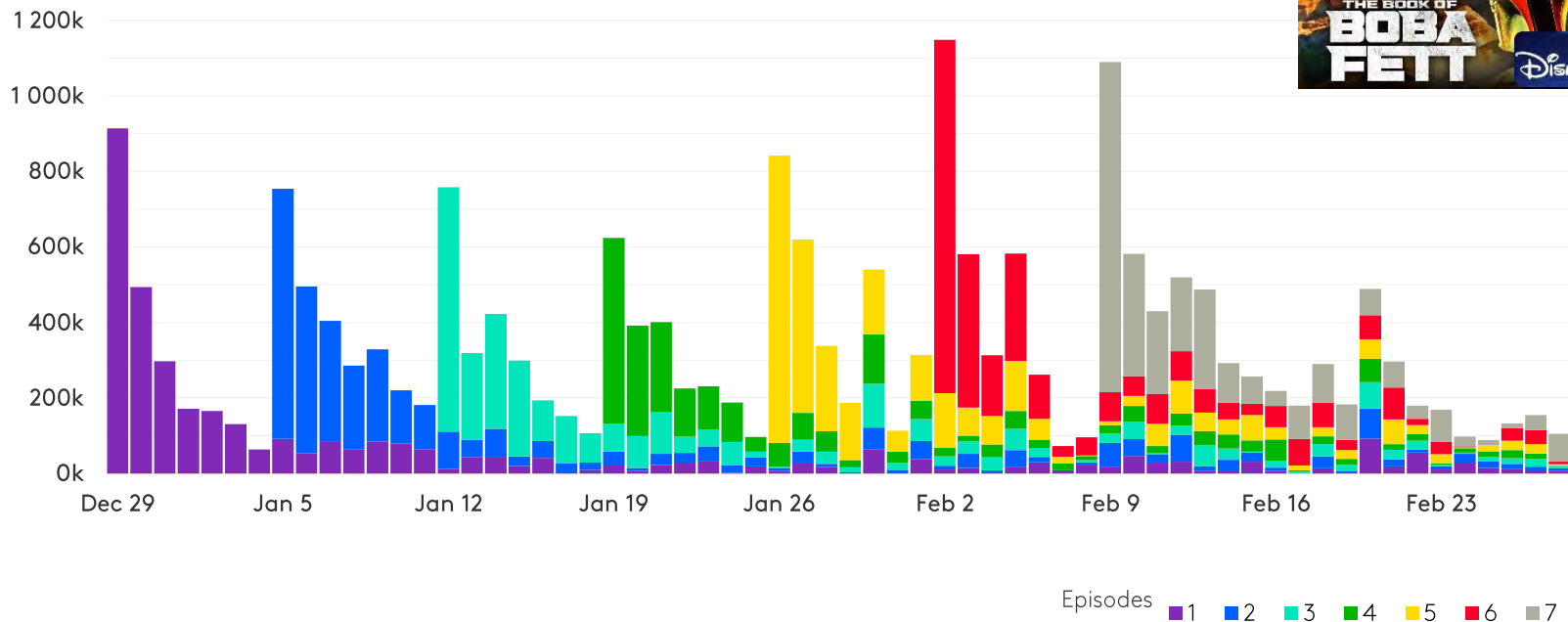
BBC uses a hybrid windowing strategy

The Tourist — Daily audience age 4+



Disney+ staggers the release of new series

The Book of Boba Fett — Daily audience age 4+



Top BVOD/SVOD programmes: April 2022

Rank	Title	Service	Aggregated average audience - All 4+ (m)
1	Jimmy Savile: A British Horror Story (Series 1, Episode 1)	Netflix	4.1
2	Anatomy of a Scandal (S1, E1)	Netflix	3.2
3	Moon Knight (S1, E2)	Disney+	2.9
4	FILM: Turning Red (2022)	Disney+	2.9
5	Bridgerton (S2, E6)	Netflix	2.8
6	FILM: Encanto (2021)	Disney+	2.6
7	The Thief, His Wife and The Canoe (S1, E1)	ITV Hub	2.6
8	FILM: Death on the Nile (2022)	Disney+	2.0
9	FILM: No Time To Die (2021)	Amazon	1.8
10	The Split (S3, E4)	BBC iPlayer	1.8
11	Derry Girls (S3, E1)	All 4	1.8
12	FILM: The Adam Project (2022)	Netflix	1.7
13	Peaky Blinders (S6, E6)	BBC iPlayer	1.6
14	Is It Cake? (S1, E1)	Netflix	1.4
15	Killing Eve (S4, E8)	BBC iPlayer	1.3
16	Hard Cell (S1, E1)	Netflix	1.3
17	FILM: How It Ends (2018)	Netflix	1.3
18	Star Trek: Picard (S2, E5)	Amazon	1.3
19	FILM: The Ice Age Adventures of Buck Wild (2022)	Disney+	1.2
20	FILM: Sonic the Hedgehog	Netflix	1.2

Three-quarters of top 20 VOD shows are SVOD titles

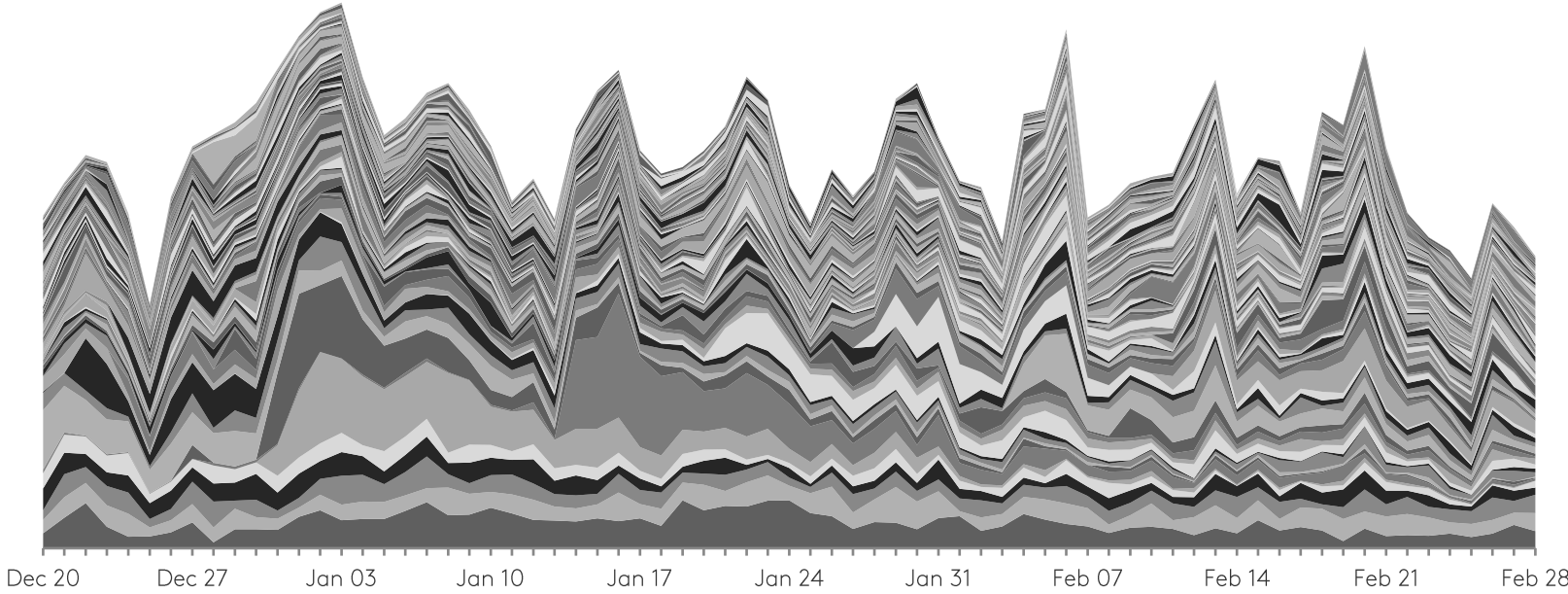
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No SVOD shows make the top 20 when linear audiences are included

Rank	Title	Service	Aggregated average audience - All 4+ (m)
1	The Thief, His Wife and The Canoe: Series 1, Episode 1	ITV	10.3
2	Britain's Got Talent: (S15, E1)	ITV	9.6
3	Gogglebox: (S19, E7)	Channel 4	6.9
4	Ant and Dec's Saturday Night Takeaway: (S18, E6)	ITV	6.4
5	Coronation Street: (S63, E77)	ITV	6.4
6	Peaky Blinders: (S6, E6)	BBC	6.1
7	The Split: (S3, E1)	BBC	6.0
8	The Thief, His Wife and the Canoe: The Real Story: (S1, E1)	ITV	5.7
9	The 1% Club: (S1, E3)	ITV	5.6
10	Emmerdale: (S51, E9337)	ITV	5.5
11	Grace: (S2, E1)	ITV	5.4
12	Grantchester: (S7, E5)	ITV	5.1
13	Gentleman Jack: (S2, E1)	BBC	5.1
14	Dinosaurs: The Final Day with David Attenborough: (S1)	BBC	5.1
15	Derry Girls: (S3, E1)	Channel 4	5.0
16	Freeze the Fear with Wim Hof: (S1, E1)	BBC	4.7
17	The Great Celebrity Bake Off for SU2C: (S5, E3)	Channel 4	4.5
18	Starstruck: (S1, E7)	ITV	4.4
19	Dynasties: (S2, E3)	BBC	4.4
20	The Great British Sewing Bee: (S8, E1)	BBC	4.4

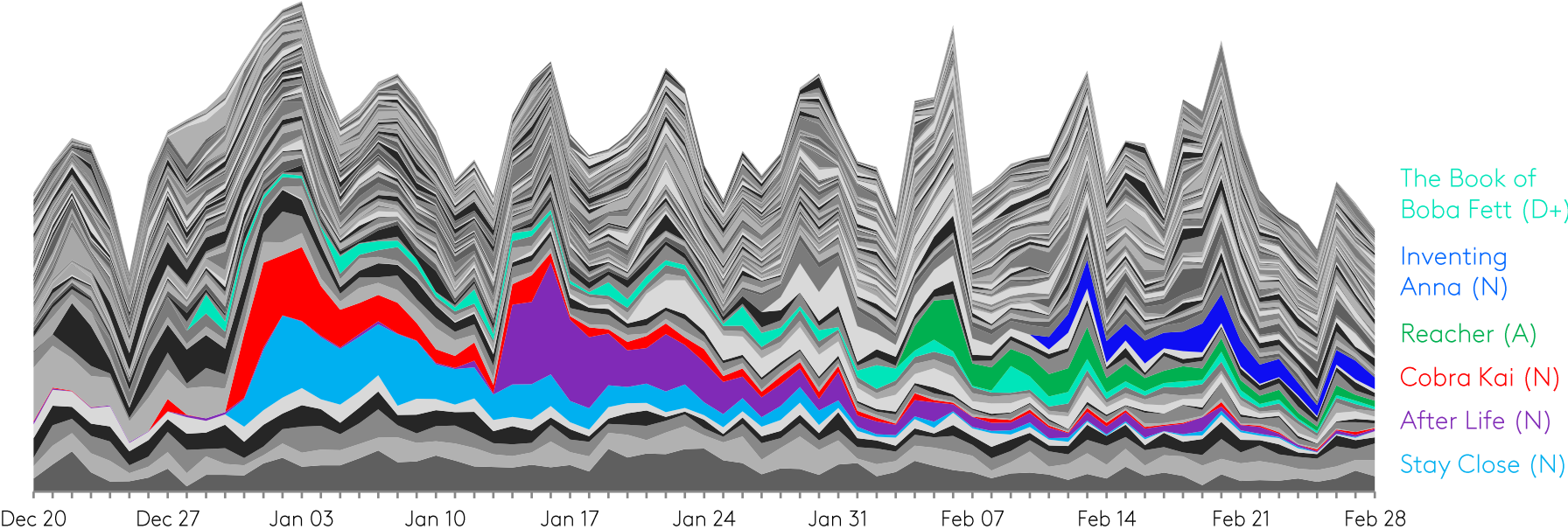
Huge choice can make patterns difficult to discern

SVOD daily average audiences — top 100 shows



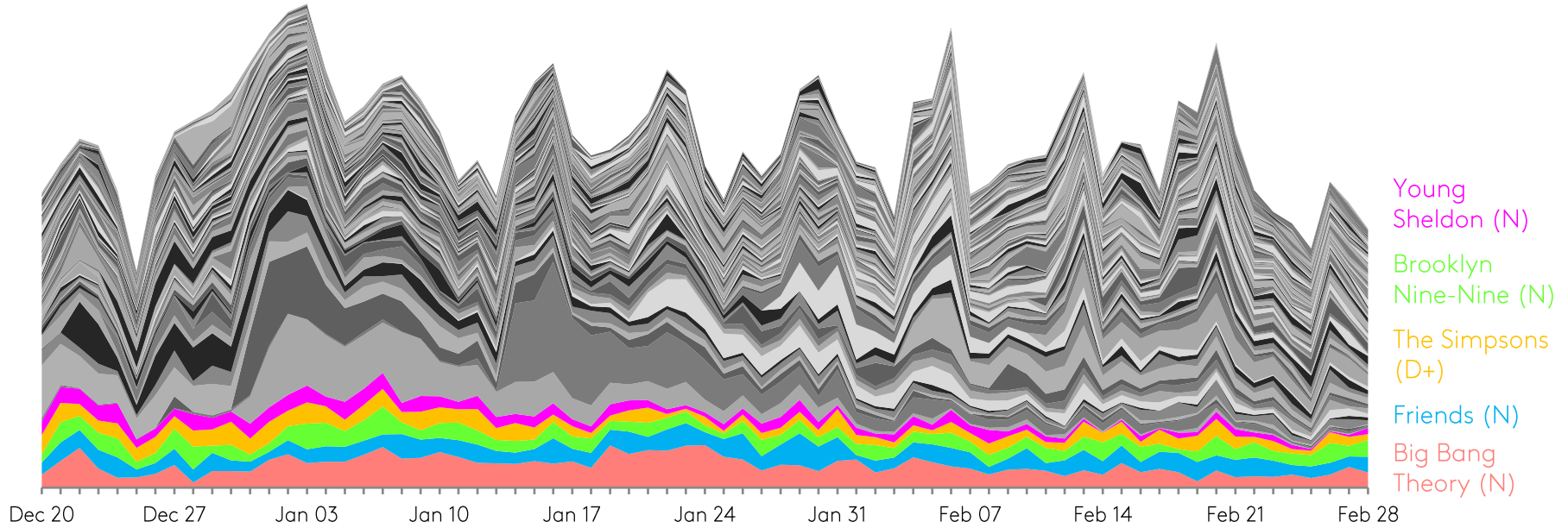
Originals burn bright

SVOD daily average audiences — top 100 shows



Library titles offer consistency

SVOD daily average audiences — top 100 shows



A decorative background featuring a golden rectangle on the left side, with a Fibonacci spiral (golden spiral) drawn within it. The spiral is composed of quarter-circles of decreasing radii, centered at the corners of the rectangle. The lines are thin and light-colored. The rest of the background is plain white.

Thank you!