

The delivery of cross-platform reporting



April 28th 2022

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



Always-on



Doing things properly



Understanding people





THE **BARB STANDARD**

STANDARD

BARB shares WFA's audience-measurement principles



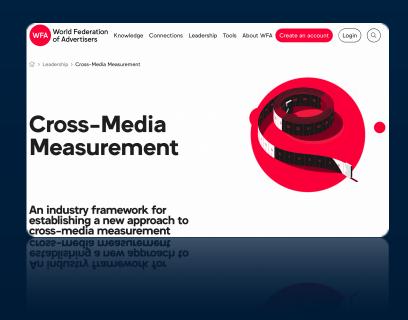
Independently owned and run — by the industry and for the industry

Funding and governance include buy-side and sellside partners

Consistent audience building blocks allow comparable evaluation of media

Our methodology doesn't prejudice or discriminate for or against any media service

Our data support the measurement of brand and sales outcomes



2021 was a transformative year



BARB awards long-term research contracts

8 June 2021 💟 in

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 releases Survey results 1

26 August 2021



Four-screen vie includes smarti

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

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

BARB 1

Since 1981, 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.

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

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 videosharing 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.

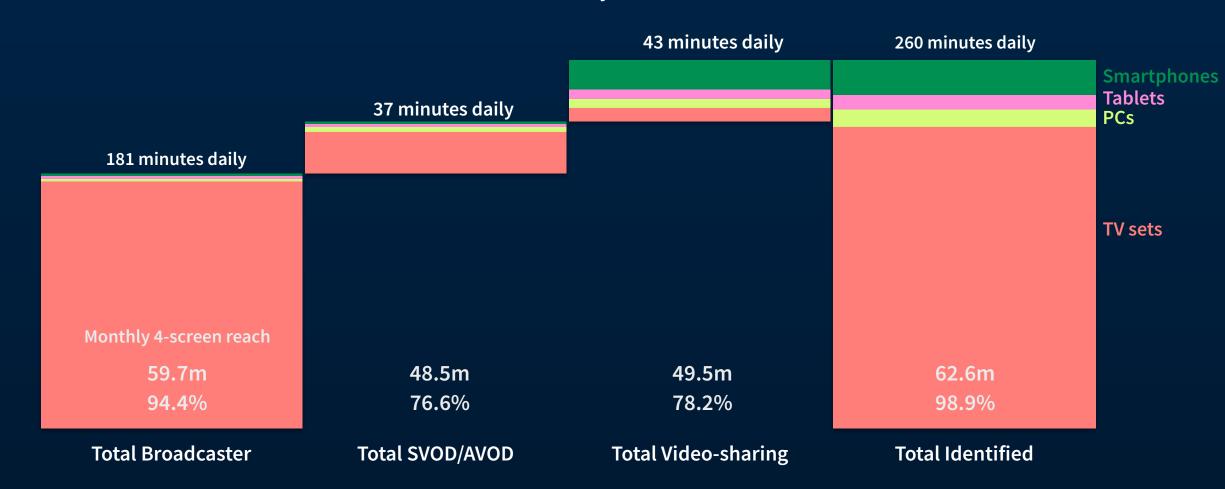
We have a new headline definition — Total identified viewing — with three constituent parts:

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

Our new definition — Total Identified Viewing



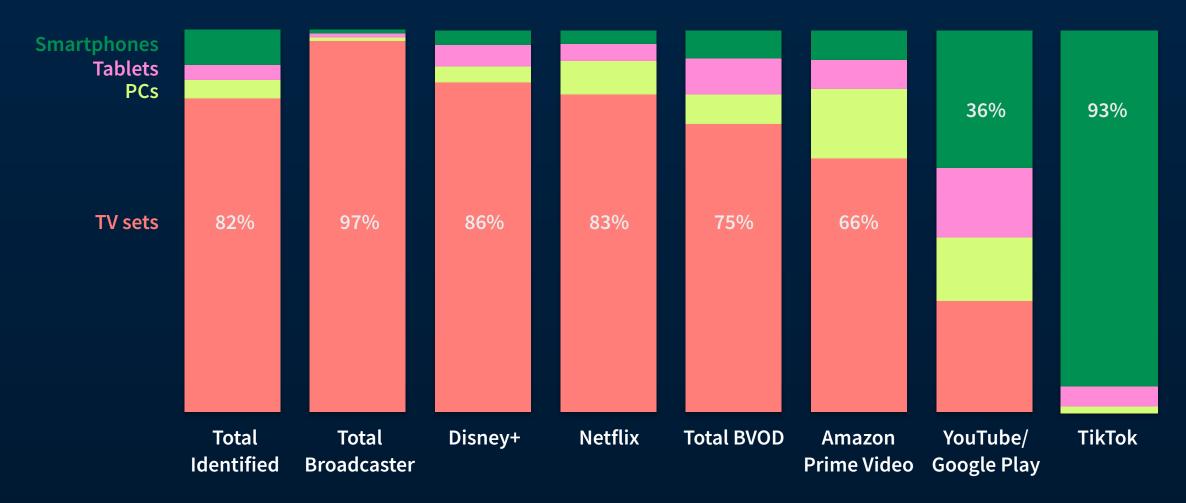
Reach and time spent viewing — All aged 4+ February 2022



The big screen dominates for broadcasters and SVOD



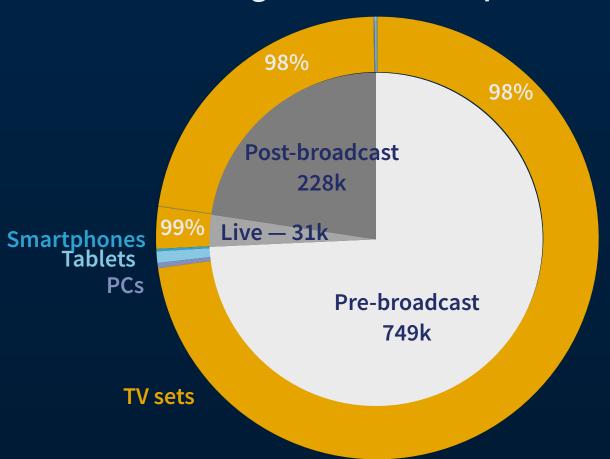




360° Audience View — Dan Brown's The Lost Symbol



Average audience for episode 3





Source: BARB — aged 4+

Pre-broadcast viewing: Nov 17th – Dec 1st 2021

Live viewing: Dec 2nd 2021

Top BVOD/SVOD programmes: February 2022



Rank	Title	Service	Aggregated average audience - All 4+ (m)
1	FILM: Encanto (2021)	Disney+	7.5
2	FILM: The Tinder Swindler (2022)	Netflix	5.1
3	Inventing Anna (Series 1, Episode 1)	Netflix	3.1
4	Reacher (S1, E1)	Amazon	3.1
5	This Is Going To Hurt (S1, E1)	BBC iPlayer	3.1
6	FILM: The King's Man (2021)	Disney+	3.0
7	The Book of Boba Fett (S1, E6)	Disney+	2.9
8	Chloe (S1, E1)	BBC iPlayer	2.0
9	No Return (S1, E4)	ITV Hub	1.8
10	The Apprentice (S16, E5)	BBC iPlayer	1.8
11	Teacher (S1, E1)	My5	1.7
12	The Woman in the House Across the Street from the Girl in the Window (S1, E6)	Netflix	1.7
13	Trigger Point (S1, E3)	ITV Hub	1.6
14	FILM: The Hunt (2020)	Netflix	1.6
15	The Responder (S1, E5)	BBC iPlayer	1.6
16	Louis Theroux's Forbidden America (S1, E1)	BBC iPlayer	1.4
17	Death in Paradise (S11, E6)	BBC iPlayer	1.3
18	FILM: Sing (2016)	Amazon	1.2
19	Love Is Blind (S2, E1)	Netflix	1.2
20	After Life (S3, E4)	Netflix	1.1

11 out of top 20 VOD programmes are SVOD titles



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Including linear changes the picture dramatically

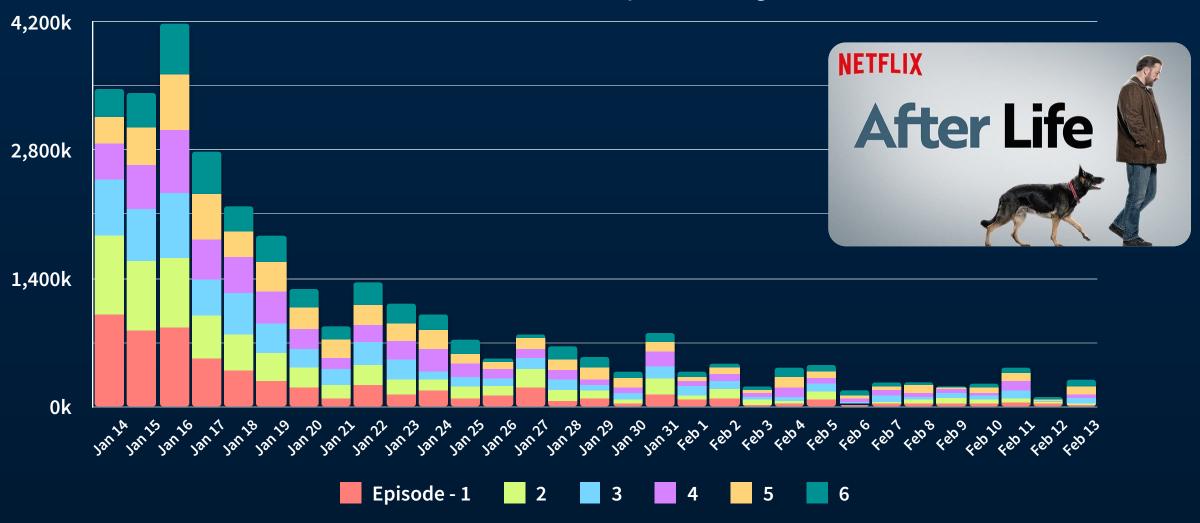


Rank	Title	Service	Aggregated average audience - All 4+ (m)
1	Trigger Point (Series 1, Episode 3)	ITV	9.7
2	The Masked Singer (S 3, E 8)	ITV	8.7
3	Ant and Dec's Saturday Night Takeaway (S 18, E 1)	ITV	8.5
4	Death in Paradise (S 11, E 5)	BBC	8.3
5	Call the Midwife (S 11, E 6)	ВВС	8.2
6	The Apprentice (S 16, E 5)	BBC	8.0
7	This Is Going To Hurt (S 1, E 1)	ВВС	7.8
8	FILM: Encanto (2021)	Disney+	7.5
9	No Return (S 1, E 1)	ITV	7.3
10	The Green Planet (S 1, E 5)	BBC	7.2
11	Gogglebox (S 19, E 1)	Channel 4	6.8
12	Coronation Street (S 63, E 41)	ITV	6.8
13	Bradley & Barney Walsh: Breaking Dad (S 4, E 4)	ITV	6.3
14	Emmerdale (S 51, E 9291)	ITV	6.3
15	Teacher (S 1, E 4)	Channel 5 5.9	
16	Chloe (S 1, E 1)	BBC 5.8	
17	Six Nations Rugby (Scotland v England)	BBC 5.6	
18	The Bay (S 3, E 6)	ITV	5.5
19	Starstruck (S 1, E 1)	ITV	5.4
20	The Queen: 70 Glorious Years (S 1, E 1)	ВВС	5.3

Netflix champions the series drop





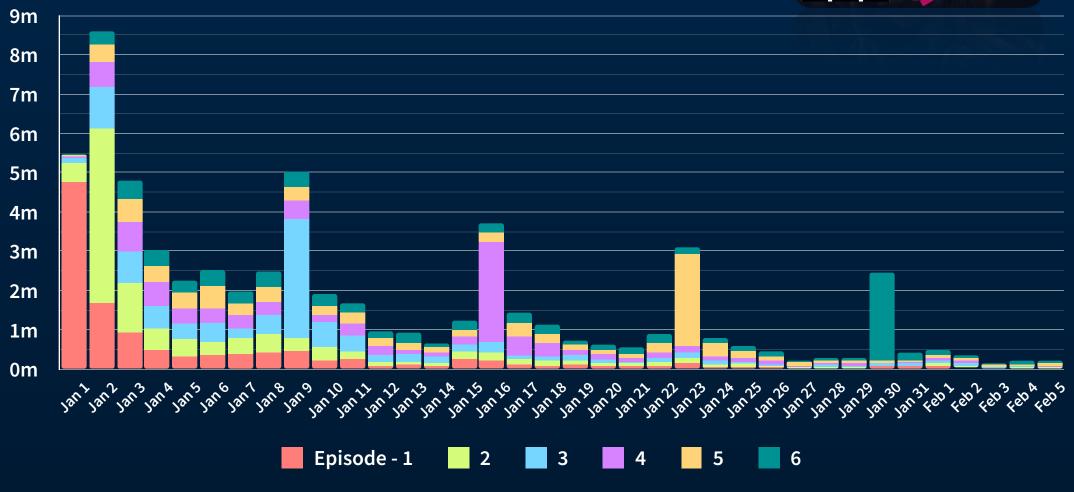


BBC uses a hybrid windowing strategy





The Tourist — Daily audience age 4+

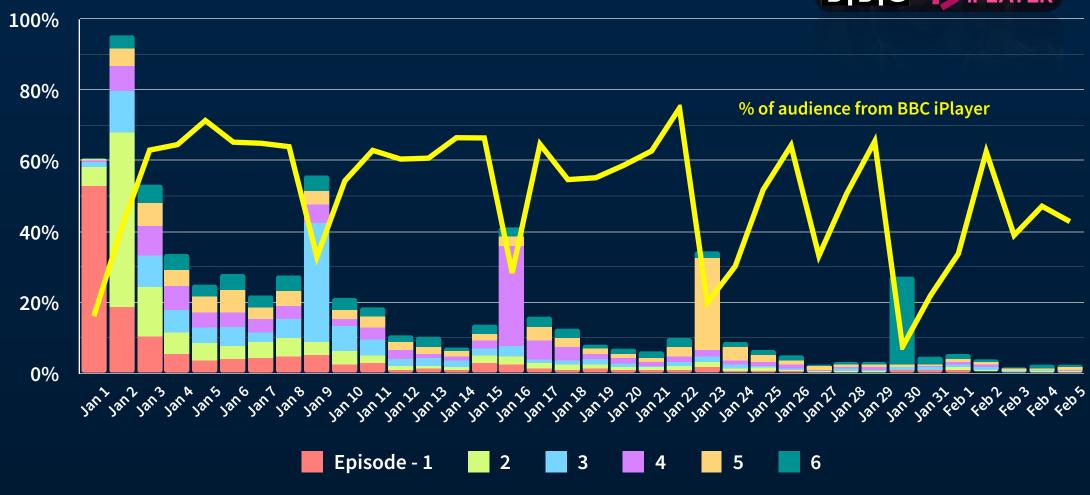


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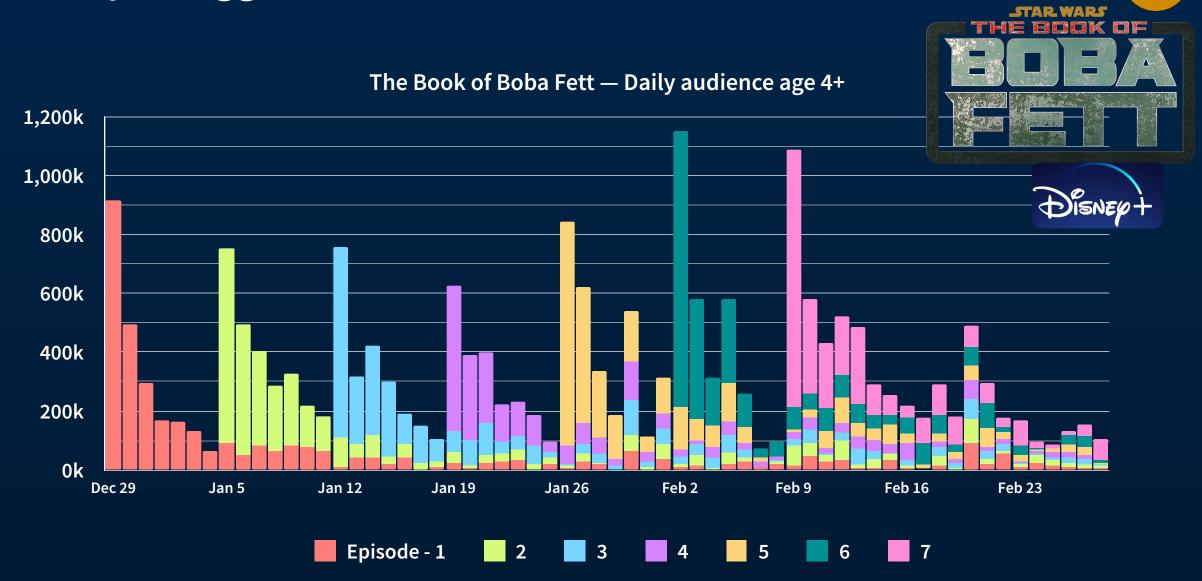




The Tourist — Daily audience age 4+



Disney+ staggers the release of new series



After Life viewers: Commercial choices



Rank	Title	Service	Aggregated average audience - All 4+ (m)	
1	Trigger Point: Series 1, Episode 1	ITV	1.32	
2	The Bay: S 3, E 1	ITV	0.90	
3	Gogglebox: S 18, E 15	Channel 4	0.90	
4	Screw: S 1, E 1	Channel 4	0.83	
5	The Masked Singer: S 3, E 5	ITV	0.83	
6	Ant & Dec's Limitless Win: S 1, E 1	ITV	0.78 NETFL	IX
7	Ghislaine, Prince Andrew and the Paedophile: S 1, E 1	ITV	0.76	fter Life
8	Coronation Street: S 63, E 19	ITV	0.70	
9	Bradley & Barney Walsh: Breaking Dad: S 4, E 1	ITV	0.67	
10	Vera: S 11, E 4	ITV	0.67	
11	Emmerdale: S 51, E 9268	ITV	0.64	
12	24 Hours in Police Custody: S 3, E 20	Channel 4	0.64	
13	Harry Potter 20th Anniversary: Return to Hogwarts: E 1	Sky	0.60	
14	Anne: S 1, E 1	ITV	0.57	
15	The John Bishop Show: S 1, E 1	ITV	0.56	
16	Dancing on Ice: S 14, E 2	ITV	0.51	
17	The Good Karma Hospital: S 4, E 1	ITV	0.51	
18	FILM: Cast Away (2000)	Channel 5	0.49	
19	Celebrity Catchphrase: S 7, E 3	ITV	0.49	
20	Paul O'Grady: For the Love of Dogs: S 10, E 4	ITV	0.49	

Independent audience data for AVOD content



		All aged 4+ Average audience (k)	
Date		Programme	Whistle-to-whistle
Dec 2 21	Manchester Utd v Arsenal	1,177	1,859
Dec 1 21	Everton v Liverpool	698	1,427
Dec 2 21	Tottenham v Brentford	326	796
Nov 30 21	Newcastle v Norwich	365	695
Dec 1 21	Aston Villa v Manchester City	210	645
Nov 30 21	Leeds v Crystal Palace	325	637
Dec 1 21	Southampton v Leicester	127	408
Dec 1 21	Watford v Chelsea	123	328
Dec 1 21	West Ham v Brighton	97	228
Dec 1 21	Wolves v Burnley	54	114



Advanced Campaign Hub is widely used





















Wavemaker dentsu X



































BARB is reviewing CFlight for the industry



Project design review

Input audit

Calculation methodology review

Review of calculation audit



The delivery of cross-platform reporting



360° AUDIENCE VIEW

Who watched what ... when ... with who ... through which platform ... on which device?

Linear

BVOD/SVOD/AVOD

Video-sharing services

ADVANCED CAMPAIGN HUB

Pre-campaign planning for linear & BVOD

De-duplicated reach and frequency

Complements post-campaign validation through

CFlight

BIG DATA INTEGRATION

Representative observational data for how people watch on different devices

Harnessing big data through independently-collected, census-level count of viewing to BVOD services

Smart algorithms fuel daily data integration of these complementary data sources



The delivery of cross-platform reporting



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