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AUDIENCES

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FACTS IN FOCUS

Due in part to the COVID-19 pandemic, the percentage of UK adults who watched a film on a Subscription Video on Demand (SVoD) service increased to 63%, making it the most common method of film viewing in 2020.

- ▶ Ninety-two percent of UK adults have watched a film in the last 12 months. Amongst these film viewers:
 - Sixty-three percent watched a film on SVoD
 - Fifty-eight percent watched a film on TV
 - Thirty-two percent watched a film on DVD/Blu-ray
 - Thirty-one percent watched a film at the cinema.
- ▶ Thirty-four percent of cinemagoers in 2020 were aged 15-34, 19% were aged 55+.
- ▶ Adults aged 55+ make up over half of the total viewing audience for film on TV.
- ▶ Forty-three percent of the total adult SVoD audience are aged 18-34.

Audiences

Availability of UK cinema audience data in 2020

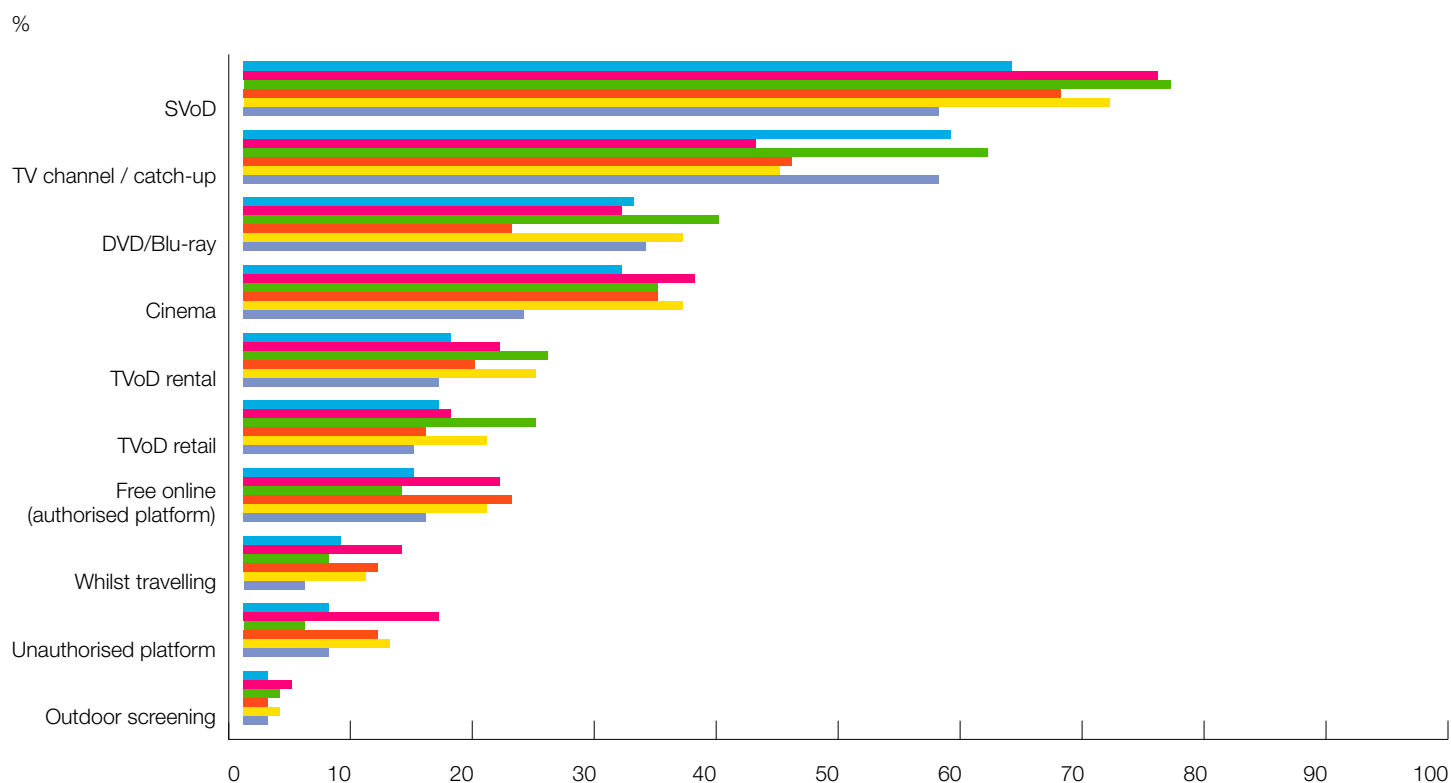
The COVID-19 pandemic created a particularly challenging year for cinemas in 2020 with closures, reduced capacity openings and the postponement or cancellation of major releases. There were challenges too for the collection of data on cinema-going activity in the year. Traditionally, the industry's principal method of measuring the demographic profile of cinema audiences has involved in-person interviews. However, the introduction of social distancing rules meant this was not feasible for most of the year. While there was a shift to alternative data gathering methods, such as online surveys, the interruption in the collection of data coupled with the reduced number of films surveyed means the title-specific cinema audience data for the year are not robust. These data, which allow for the analysis of the audience for UK films and audience preferences by demographic, are not included in the current chapter. We do include data on the overall cinema-going audience, which are viewed as more reliable, although coverage might not always include the full calendar year.

Audiences for film in the UK by method of viewing

When asked whether they had viewed a film by any means in the previous 12 months (November 2019-October 2020), 92% of the UK adult population (aged 16+) responded positively. Amongst all adults (Figure 1) the largest reach (63%) was for films shown on subscription video-on-demand (SVoD). This was also the case for 16-24 year olds (75%), adults with a child under 18 (76%), BAME adults (67%), LGBTQ+ adults (71%), and adults with a disability (57%). For respondents in the latter group watching film on television was equally popular.

Although the 12 months covered by this survey include a period before the onset of UK-wide COVID-19 restrictions, the data reflect the impact of the pandemic on the theatrical sector. For all adults reach for films at the cinema was 31%, compared with 55% in the 12-month period covered in the 2020 Statistical Yearbook.

Figure 1 Audiences for film in the UK, top 10 methods of viewing



	SVoD	TV channel catch-up	DVD/Blu-ray	Cinema	TVoD rental	TVoD retail	Free online (authorised platform)	Whilst travelling	Unauthorised platform	Outdoor screening
Adults	63	58	32	31	17	16	14	8	7	2
Age 16-24	75	42	31	37	21	17	21	13	16	4
Adults with child under 18	76	61	39	34	25	24	13	7	5	3
BAME	67	45	22	34	19	15	22	11	11	2
LGBTQ+	71	44	36	36	24	20	20	10	12	3
Disability	57	57	33	23	16	14	15	5	7	2

Source: BFI/YouGov Screen Engagement Audience Tracker, November 2020, Base n=11,570 UK adults, 16yrs+

Q: In which of the following venues or ways have you watched a film in the past 12 months?

Cinema audience by age

Figure 2 shows the trends by age for cinema-goers between 2016 and 2020. The data here are based on respondents to the Cinema Advertising Association's Film Monitor survey who reported going to the cinema at least once in the past 12 months, and differ from those in previous Yearbooks, which were based on weighted averages of the audience profiles for all releases reported in the survey. (The 2020 figure here covers the 12-month reach from 2019 Q4-2020 Q3.)

The relative proportion of admissions for each category has been broadly similar throughout the period, with 15-24 year olds and those aged 55+ representing the two largest cinema-going age groups each year. Interestingly, the oldest age group had the largest year-on-year decline in cinema attendance, dropping from 21% of the overall audience in 2019 to 19% in 2020. The Film Distributors' Association's Entertainment & Attitudes Tracker indicates that older audiences were the most reluctant to return to cinemas in the latter part of 2020. It is likely, therefore, that the actual drop-off in attendances for this group in 2020 may be higher as the survey period includes a significant portion of pre-pandemic activity.

Figure 2 Age distribution of cinema goers, 2016-2020



Source: Cinema Advertising Association (CAA) Film Monitor, 2016-2020

Notes:

'Cinema goers' are here defined as any individual who has been to the cinema at least once in the year.

These data are not comparable with those in previous Yearbooks.

Cinema audience by gender and socio-economic status

The gender split of the cinema-going audience directly mirrored the overall UK population in 2020, according to the CAA Film Monitor, at 49% male: 51% female. Table 1 shows, however, that this was not consistent by age group. While cinema audiences drawn from the 15-24 and 25-44 age groups skewed towards males (52%), amongst audiences aged 35 or over females (54%) outweighed males.

The average cinema audience generally attracts a higher proportion of individuals from the higher socio-economic grades in all age groups compared with their representation in the UK population as a whole. In 2020, this was most marked amongst the 35+ audience, 67% of which was comprised of ABC1 cinema-goers, compared with 54% in the general population. Audiences drawn from the 15-24 year age group, however, were more evenly split in terms of social grade with ABC1 cinema-goers under-indexing (51%) and C2DE cinema-goers over-indexing (49%) compared with their representation in the general population.

Table 1 Cinema audiences by age and gender/social grade, 2020

Cinema audiences						UK population
	Age 7-14	Age 15-24	Age 25-44	Age 35+	All 7+	7+
	%	%	%	%	%	%
Males	50	52	52	46	49	49
Females	50	48	48	54	51	51
ABC1	56	51	61	67	61	54
C2DE	44	49	39	33	39	46

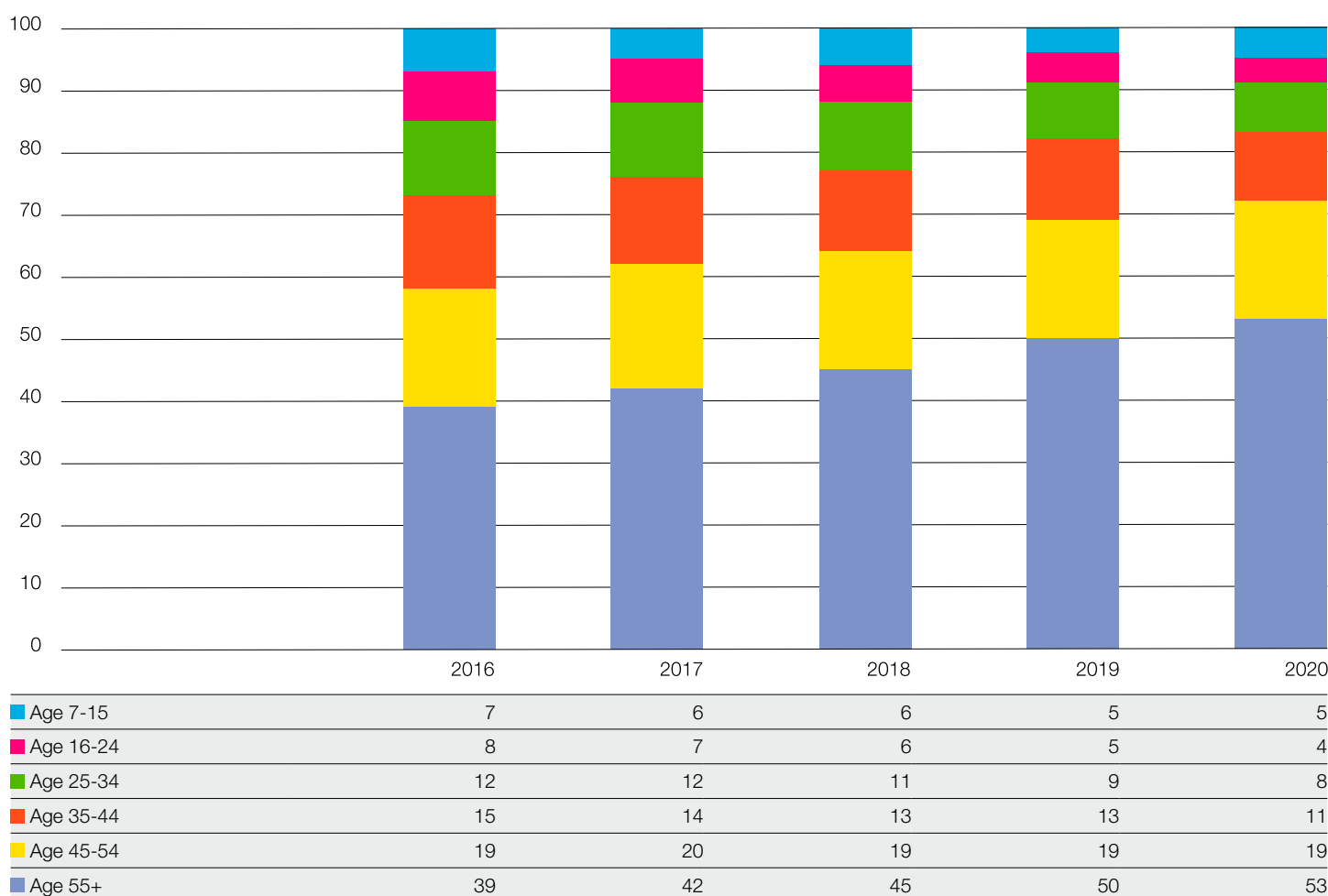
Source: CAA Film Monitor, 2020

Audiences for film on television

The age distribution of audiences for films watched on television differs markedly to that for cinema audiences. Generally speaking, individuals who watch films on television tend to be in the older age groups, with more than half the audience aged 45 or over. The data suggests that the television audience is growing older through time (and at a faster rate than within the UK population as a whole). As Figure 5 shows, the proportion of older (45+) viewers increased by 24% between 2016 and 2020, while the share of the youngest (7-24) viewers in the data decreased by 40%.

Figure 3 Age distribution of television audiences for film, all channels, 2016-2020

% of group in audience



Source: BARB/TechEdge, All individuals 7yrs+, Total TV, filtered on 'film' and 'TV film' genre

Note: Television audience figures are based on BARB data and cover all programmes classified by BARB as 'film' or 'TV film'.

Film preferences by age

Tables 2-5 show the five films with the strongest profiles for four separate age groups (as a % of all individuals aged 7+), for all films transmitted on television in 2020. Comparative preferences for theatrical audiences are not included this year due to issues with the collection of in-cinema audience data resulting from the COVID-19 pandemic. These tables do not represent the films seen by the largest number of viewers within each age group but rather the films whose audience, regardless of size, delivered the highest proportion of its audience from each age group.

Animations and family films such as *The Angry Birds Movie 2*, *The Boss Baby* and *Paddington 2* were of particular appeal to the 7-14 year old age group (Table 2). The 2020 Roald Dahl adaptation, *The Witches*, which missed a theatrical release in the UK due to the pandemic, was the highest indexing film for younger viewers (50%) and is one of two UK films in the top five titles with the strongest profile for this age group. Animations such as *Ice Age 2: The Meltdown*, which are typically broadcast in the afternoon, also featured in the top five indexing films on television for 16-34 year olds in 2020, alongside post-watershed comedies such as *The Hangover Part III* (Table 3). Two of the top five indexing titles were the UK independent films *The Inbetweeners Movie* and *The Inbetweeners 2*.

The only age category not to feature a UK film in its top five indexing titles on television in 2020 was the 35-54 year old group. The films with the highest audience share of these viewers were comedy, drama and action titles with *Happy Gilmore* and *Meet the Fockers* the top two indexing films (Table 4). The top five indexing titles for the oldest age category (55+) covered the widest range of genres with two war films, a western, a musical and a drama in the list (Table 5). Generally, the titles are older than those from the other categories and include the greatest number of UK films. Three of the five titles were UK productions, all of which were independent titles. The top indexing titles for this demographic were the most skewed, with viewers aged 55+ making up over 90% of the audience for all of their top five titles and 95% of the audience for their top indexing film, *The Cruel Sea*.

Table 2 Films on television with a substantial above-average audience profile in the 7-15 age group, 2020

Film	TV channel	% of audience in group
<i>The Witches</i> (2020)*	Sky Cinema Family	50
<i>The Angry Birds Movie 2</i>	Sky Cinema Premiere	41
<i>The Boss Baby</i>	CBBC	39
<i>Paddington 2</i> *	CBBC	35
<i>The LEGO Batman Movie</i>	ITV2	29
7-15 yrs average profile of all films on TV		5
7-15 yrs in total TV audience		4

Source: BARB/TechEdge

Notes:

Television audiences are originated from BARB data and cover all films classified by BARB as 'films' and 'TV films' and which achieved an average individual transmission audience of over 250,000 individuals aged 7+. Where a film has been screened more than once during the year the showing with the highest % profile for that group is included.

UK films are marked with an asterisk.

Table 3 Films on television with a substantial above-average audience profile in the 16-34 age group, 2020

Film	TV channel	% of audience in group
<i>The Hangover Part III</i>	ITV2	57
<i>The Inbetweeners Movie</i> *	E4	51
<i>Ice Age 2: The Meltdown</i>	E4	46
<i>The Inbetweeners 2</i> *	E4	46
<i>Hotel Transylvania 2</i>	ITV2	41
16-34 yrs average profile of all films on TV		11
16-34 yrs in total TV audience		11

Source: BARB/TechEdge

See notes to Table 2.

Table 4 Films on television with a substantial above-average audience profile in the 35-54 age group, 2020

Film	TV channel	% of audience in group
Happy Gilmore	Sky One	70
Meet the Fockers	Sky One	62
Once Upon a Time... in Hollywood	Sky Cinema Premiere	61
Hansel & Gretel: Witch Hunters	Channel 5	58
Hidden Figures	Film4	58
35-54 yrs average profile of all films on TV		29
35-54 yrs in total TV audience		26

Source: BARB/TechEdge
See notes to Table 2.

Table 5 Films on television with a substantial above-average audience profile in the 55+ age group, 2020

Film	TV channel	% of audience in group
The Cruel Sea*	BBC Two	95
Open Range	5ACTION	93
High Society	BBC Four	92
Brooklyn*	BBC Four	92
In Which We Serve*	BBC Two	92
55+ yrs average profile of all films on TV		53
55+ yrs in total TV audience		60

Source: BARB/TechEdge
See notes to Table 2.

Film preferences by gender

Tables 6 and 7 show the five films with the highest audience profile by gender for all films shown on television during 2020. The five films with the largest female audience share were all musicals, one of which was an animation (Table 6). All five titles featured strong female protagonists. Conversely, the films with the largest male audience share were all action-driven films with only *Atomic Blonde* having a female lead character (Table 7).

The top indexing films for males were slightly more skewed than those for female viewers. Over eight out of 10 viewers for *The Dead Pool* were male while females made up just under seven in 10 viewers for *The Greatest Showman*. Two of the top female skewing titles were UK films, both of which were studio-backed productions.

Table 6 Films on television with a substantial above-average audience profile of female viewers (age 7+), 2020

Film	TV channel	% of audience in group
The Greatest Showman	Channel 4	68
Mamma Mia! Here We Go Again*	ITV	67
The Sound of Music	BBC One	64
Beauty and the Beast (2017)*	BBC One	60
Moana	BBC One	60
Females (7+ yrs) average profile of all films on TV		50
Females (7+ yrs) in total TV audience		54

Source: BARB/TechEdge
See notes to Table 2.



Image: *The Witches* © 2020 Warner Bros. Entertainment Inc. All rights reserved

Table 7 Films on television with a substantial above-average audience profile of male viewers (age 7+), 2020

Film	TV channel	% of audience in group
The Dead Pool	5ACTION	82
Atomic Blonde	Film4	79
The Battle of the Bulge	ITV4	78
Rambo: First Blood	ITV4	77
Cowboys & Aliens	Film4	76
Males (7+ yrs) average profile of all films on TV		50
Males (7+ yrs) in total TV audience		46

Source: BARB/TechEdge

See notes to Table 2.

Film preferences by socio-economic group

Tables 8 and 9 show the five titles with the highest audience profile by socio-economic group for all films shown on television in 2020. There is a marked difference in the social profile of the overall audience for film on television compared with the cinema audience; ABC1 viewers make up 43% of the television audience for film compared with 61% of the in-cinema audience.

UK films shown on television attracted high proportions of ABC1 viewers, with four of the top five indexing titles amongst this social group being UK qualifying productions, all of which were UK independent titles. There were no UK films in the top five indexing titles amongst C2DE audiences. ABC1 audiences showed a preference for drama, thriller and musical titles, while films with the strongest C2DE profile were action or comedy titles.

Table 8 Films on television with a substantial above-average audience profile of ABC1 viewers (age 7+), 2020

Film	TV channel	% of audience in group
Downton Abbey*	Sky Cinema Premiere	79
The Ipcress File (1965)*	BBC Four	79
Emma (1996)*	BBC Four	77
La La Land (2016)	BBC Two	76
Oranges and Sunshine (2010)*	BBC Two	73
ABC1 (7+ yrs) average profile of all films on TV		43
ABC1 (7+ yrs) in total TV audience		47

Source: BARB/TechEdge

Notes:

See notes to Table 2

Table 9 Films on television with a substantial above-average audience profile of C2DE viewers (age 7+), 2020

Film	TV channel	% of audience in group
Death Warrant (1990)	5ACTION	88
Delta Force 2: The Colombian Connection (1990)	5ACTION	88
Missing In Action (1984)	5ACTION	87
War (2007)	5ACTION	86
Crocodile Dundee (1986)	Film4	86
C2DE (7+ yrs) average profile of all films on TV		57
C2DE (7+ yrs) in total TV audience		53

Source: BARB/TechEdge

Notes:

See notes to Table 2

Film preferences by nation

Tables 10-13 show the five films with the highest % of group in the total audience by nation for all films transmitted on television in 2020.

Viewers in England, who on average constituted 83% of the audience for films on TV, made up 88% of the audience for *Indiana Jones and the Kingdom of the Crystal Skull*. Viewers in Scotland (average 8%) most substantially over-indexed in the audience for UK/USA film *Mission Impossible: Rogue Nation* (29%), viewers in Wales (average 5%) *The Dark Mirror* (20%), and viewers in Northern Ireland (average 5%) *Home Alone* (12%).

Three of the films with the highest audience share for viewers in Wales were UK in origin, two being independent films (*The 39 Steps* and *London Has Fallen*), compared to just one UK qualifying film for viewers in England (independent film *Darkest Hour*).

Table 10 Films on television with a substantial above-average audience profile of viewers in England (age 7+), 2020

Film	TV channel	% of audience in group
Indiana Jones and the Kingdom of the Crystal Skull	BBC One	88
Grease	BBC One	87
Darkest Hour*	BBC One	85
Sully	BBC One	84
Spider-Man: Homecoming	BBC One	84
England (7+ yrs) average profile of all films on TV		83
England (7+ yrs) in total TV audience		83

Source: BARB/TechEdge

See notes to Table 2.

Table 11 Films on television with a substantial above-average audience profile of viewers in Scotland (age 7+), 2020

Film	TV channel	% of audience in group
Mission: Impossible - Rogue Nation*	Film4	29
Logan	Film4	27
The Mummy (2017)*	Channel 5	27
The Wolverine	Film4	26
The LEGO Batman Movie	ITV2	26
Scotland (7+ yrs) average profile of all films on TV		8
Scotland (7+ yrs) in total TV audience		9

Source: BARB/TechEdge
See notes to Table 2.

Table 12 Films on television with a substantial above-average audience profile of viewers in Wales (age 7+), 2020

Film	TV channel	% of audience in group
The Dark Mirror	BBC Two	20
Goosebumps	ITV2	18
The 39 Steps (1935)*	BBC Two	17
London Has Fallen*	5STAR	16
Nanny McPhee and the Big Bang*	ITV2	15
Wales (7+ yrs) average profile of all films on TV		5
Wales (7+ yrs) in total TV audience		5

Source: BARB/TechEdge
See notes to Table 2.

Table 13 Films on television with a substantial above-average audience profile of viewers in Northern Ireland (age 7+), 2020

Film	TV channel	% of audience in group
Home Alone	Film4	12
Paddington*	Film4	12
Die Hard	Sky Cinema Drama & Romance	12
Fatal Getaway	Channel 5	11
Slumdog Millionaire*	Channel 4	10
Northern Ireland (7+ yrs) average profile of all films on TV		5
Northern Ireland (7+ yrs) in total TV audience		3

Source: BARB/TechEdge
See notes to Table 2.

Subscription Video on Demand (SVoD)

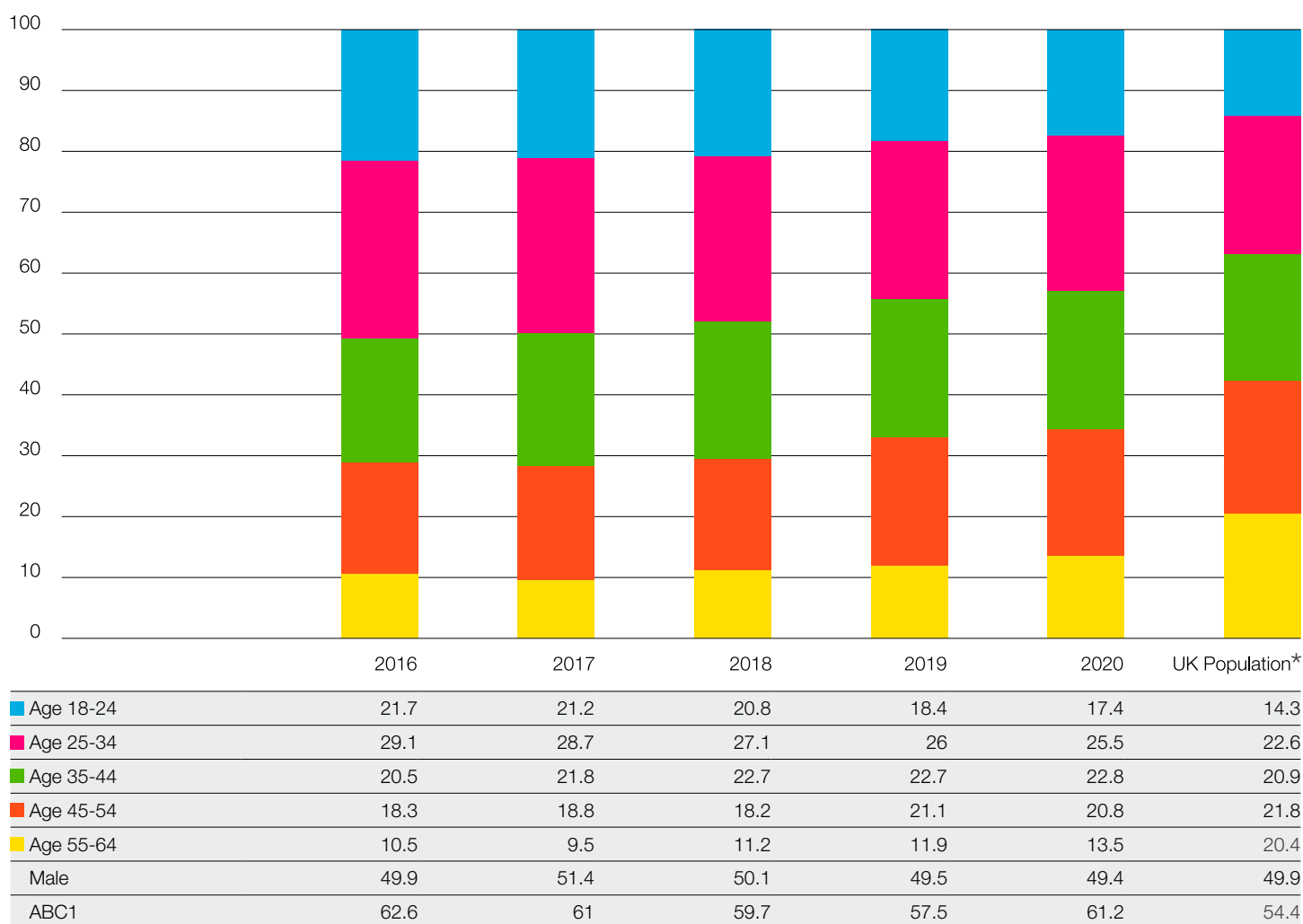
The rising adoption of SVoD services in the UK in recent years surged significantly in 2020 because of the COVID-19 pandemic. By Quarter 3, 2020, 17 million households had access to one or more of these services, up from just under 14 million households in Q3, 2019 (see the Film on digital video chapter).

Figure 4 shows that as the take-up of SVoD services has increased, the age profile of SVoD users has moved to be more representative of the UK population. In 2020, users aged 18-34 made up 43% of the SVoD audience compared with 51% in 2016. However, users still skew young in comparison with the general population where 18-34 year olds account for 37% of the total. There was a significant year-on-year increase in the share of older users in 2020, with 55-64 year olds increasing their representation from 12% of the total audience in 2019 to 13.5%, a rise of 13%.

In terms of socio-economic status, the overall SVoD audience skews more affluent than the general population. Whilst there was a gradual decrease in the difference between 2016 and 2019, in 2020 the share for ABC1 users increased from 57.5% to 61%, over-indexing by seven percentage points compared with the general population. The gender balance has been close to evenly split since 2016, and is not significantly different from the UK population as a whole.

Figure 4 UK SVoD audience profile by age, 2016-2020

% of group in audience



Source: Ampere Analysis, Consumer Surveys 2016-2020, UK adults (18-64). Base: 2016 (794), 2017 (2,188), 2018 (2,474), 2019 (2,909), 2020 (3,112)

Notes:

This is the profile of all users, not just those that watch film.

* UK population based on sample breakdown weighted to represent 18-64 year olds.

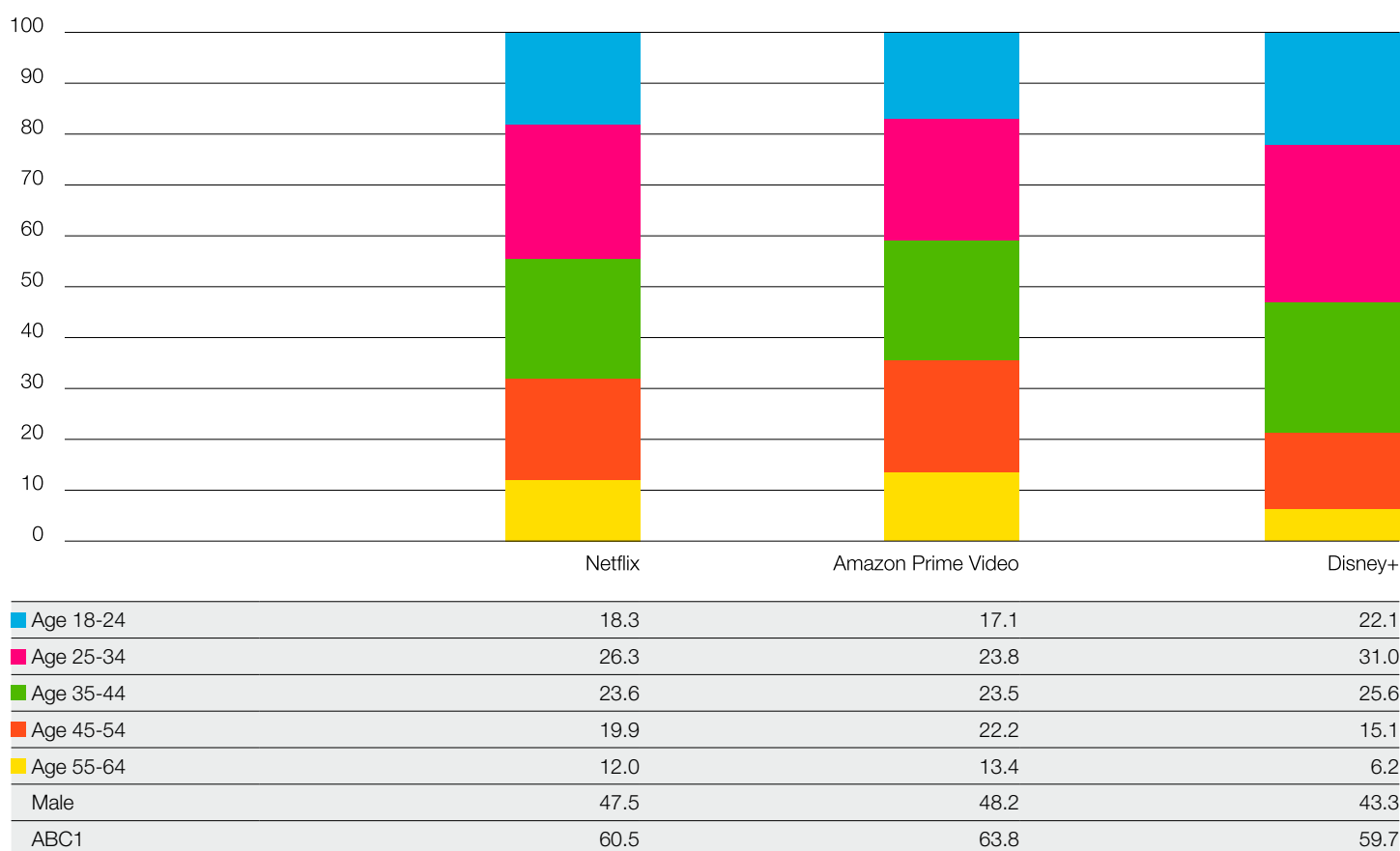
User profile of the top three SVoD services

The three most popular subscription streaming services in the UK in 2020 were Netflix, Amazon Prime Video and Disney+. (Disney+ launched in March 2020 and quickly replaced NOW TV as the UK's third most popular SVoD provider. Information on reach for these services is shown in the Film on digital video chapter.)

The profile of users (18-64) is broadly similar for Netflix and Amazon Prime Video, but there are notable differences with Disney+ (Figure 5). While all three services skew young compared with the UK population, Disney+ has a younger profile with 53% of its audience aged under 35 compared with 45% for Netflix and 41% for Amazon Prime Video. The Disney+ audience also skews more female than the other two providers (57% compared with 52.5% for Netflix and 52% for Amazon Prime Video). All three audiences skew more affluent than the general population.

Figure 5 User profile of the top three SVoD services in the UK by age, 2020

% of group in audience



Source: Ampere Analysis, Consumer Survey 2020, UK adults (18-64)

Note: This is the profile of all users, not those that watch film.

Film preferences on the top three SVoD services

Tables 14-20 show the five titles with the highest profile by age, gender and socio-economic status (as a % of all adults 16yrs+) for films available to stream on Netflix, Amazon Prime Video and Disney+ in 2020. The tables do not represent the films seen by the largest number of viewers within a particular demographic, but rather the films whose audience, regardless of size, delivered the highest proportion of its audience from each group.

The films with the strongest profile in the 16-34 age group (Table 14) are romance and fantasy films such as *Sleeping Beauty*, with only one film not having a female lead (*Star Wars: The Phantom Menace*). The 35-54 age group (Table 15) has similarities with the younger age group, also featuring animated family films (including top indexing film *The Voyages of Young Dolittle*) and a Star Wars prequel (*Attack of the Clones*), along with two Marvel superhero movies (*Captain Marvel*, and *Captain America: Civil War*). The inclusion of family films in this age group suggests parents watching films with their children, and in the case of *The Voyages of Young Dolittle*, specifically mothers as it also has a substantial above-average audience profile for female viewers.

The Nightingale, a revenge thriller set in Australia, has the largest audience share for the 55+ age group (Table 16), with other films ranging from horror (*The Strangers: Prey at Night*) to drama (*The Healer*).

Table 14 Films on selected SVoD providers with a substantial above-average audience profile in the 16-34 age group, 2020

Title	SVoD provider	% of audience in group
<i>Sleeping Beauty</i> (1959)	Disney+	87
<i>Mulan</i> (1998)	Disney+	84
<i>Star Wars: The Phantom Menace</i>	Disney+	82
<i>To All the Boys I've Loved Before</i>	Netflix	81
<i>Tangled</i>	Disney+	80
16-34 yrs average profile of all films on SVoD		37

Source: TRP Codex, data from fieldwork conducted 2 Jan 2020 - 1 Jan 2021, all adults 16+, all devices, all locations

Table 15 Films on selected SVoD providers with a substantial above-average audience profile in the 35-54 age group, 2020

Title	SVoD provider	% of audience in group
<i>The Voyages of Young Doctor Dolittle</i>	Amazon Prime Video	96
<i>Dumbo</i> (1941)	Disney+	74
<i>Captain Marvel</i>	Disney+	72
<i>Star Wars: Attack of the Clones</i>	Disney+	72
<i>Captain America: Civil War</i>	Disney+	70
35-54 yrs average profile of all films on SVoD		37

Source: TRP Codex, data from fieldwork conducted 2 Jan 2020 - 1 Jan 2021, all adults 16+, all devices, all locations

Table 16 Films on selected SVoD providers with a substantial above-average audience profile in the 55+ age group, 2020

Title	SVoD provider	% of audience in group
The Nightingale	Netflix	72
The Strangers: Prey at Night*	Netflix	72
Peppermint	Netflix	64
Jack Reacher	Netflix	63
The Healer	Netflix	61
55 yrs+ average profile of all films on SVoD		26

Source: TRP Codex, data from fieldwork conducted 2 Jan 2020 - 1 Jan 2021, all adults 16+, all devices, all locations

Note: UK films are marked with an asterisk.

Differences in preference by gender for films streamed through SVoD services broadly mirror those for audiences of films shown on television (Tables 17 and 18). Films on SVoD attracting a predominantly female audience include romances and family friendly titles while the top male skewed films include action-orientated titles and comedies.

Table 17 Films on selected SVoD providers with a substantial above-average audience profile of female (16+) viewers, 2020

Title	SVoD provider	% of audience in group
Sleeping Beauty (1959)	Disney+	97
The Voyages of Young Doctor Dolittle	Amazon Prime Video	95
Mary Poppins Returns*	Disney+	90
The Kissing Booth	Netflix	89
Dumbo (1941)	Disney+	88
Female (16+) average profile of all films on SVoD		55

Source: TRP Codex, data from fieldwork conducted 2 Jan 2020 - 1 Jan 2021, all adults 16+, all devices, all locations

Note: UK films are marked with an asterisk.

Table 18 Films on selected SVoD providers with a substantial above-average audience profile of male (16+) viewers, 2020

Title	SVOD provider	% of audience in group
The Strangers: Prey at Night*	Netflix	77
Borat Subsequent Moviefilm	Amazon Prime Video	76
Rampage	Netflix	73
Hellboy (2019)*	Netflix	72
Star Wars: The Phantom Menace	Disney+	72
Male (16+) average profile of all films on SVoD		45

Source: TRP Codex, data from fieldwork conducted 2 Jan 2020 - 1 Jan 2021, all adults 16+, all devices, all locations

Note: UK films are marked with an asterisk.

Comedy-drama *Late Night* is the film with the greatest ABC1 profile viewed on selected SVoD services (Table 19), with the other titles including a play adaptation (*Ma Rainey's Black Bottom*), a family film (*Klaus*) and sci-fi blockbusters (*Guardians of the Galaxy: Vol. 2* and *Captain America: Civil War*). While the titles that over-index the most for C2DE viewers also feature family films and science fiction (Table 20), they are films that are more accessible to younger viewers, including *Star Wars: The Phantom Menace* and *Minions*.

Table 19 Films on selected SVoD providers with a substantial above-average audience profile of ABC1 (16+) viewers, 2020

Title	SVoD provider	% of audience in group
Late Night	Amazon Prime Video	92
Klaus	Netflix	87
Guardians of the Galaxy: Vol. 2	Disney+	86
Ma Rainey's Black Bottom	Netflix	83
Captain America: Civil War	Disney+	82
ABC1 (16+) average profile of all films on SVoD		56

Source: TRP Codex, data from fieldwork conducted 2 Jan 2020 - 1 Jan 2021, all adults 16+, all devices, all locations

Table 20 Films on selected SVoD providers with a substantial above-average audience profile of C2DE (16+) viewers, 2020

Title	SVoD provider	% of audience in group
The Voyages of Young Doctor Dolittle	Amazon Prime Video	96
Sleeping Beauty (1959)	Disney+	85
Star Wars: The Phantom Menace	Disney+	79
Minions	Netflix	77
Incredibles 2	Disney+	77
C2DE (16+) average profile of all films on SVoD		44

Source: TRP Codex, data from fieldwork conducted 2 Jan 2020 - 1 Jan 2021, all adults 16+, all devices, all locations

Audience profile comparative analysis

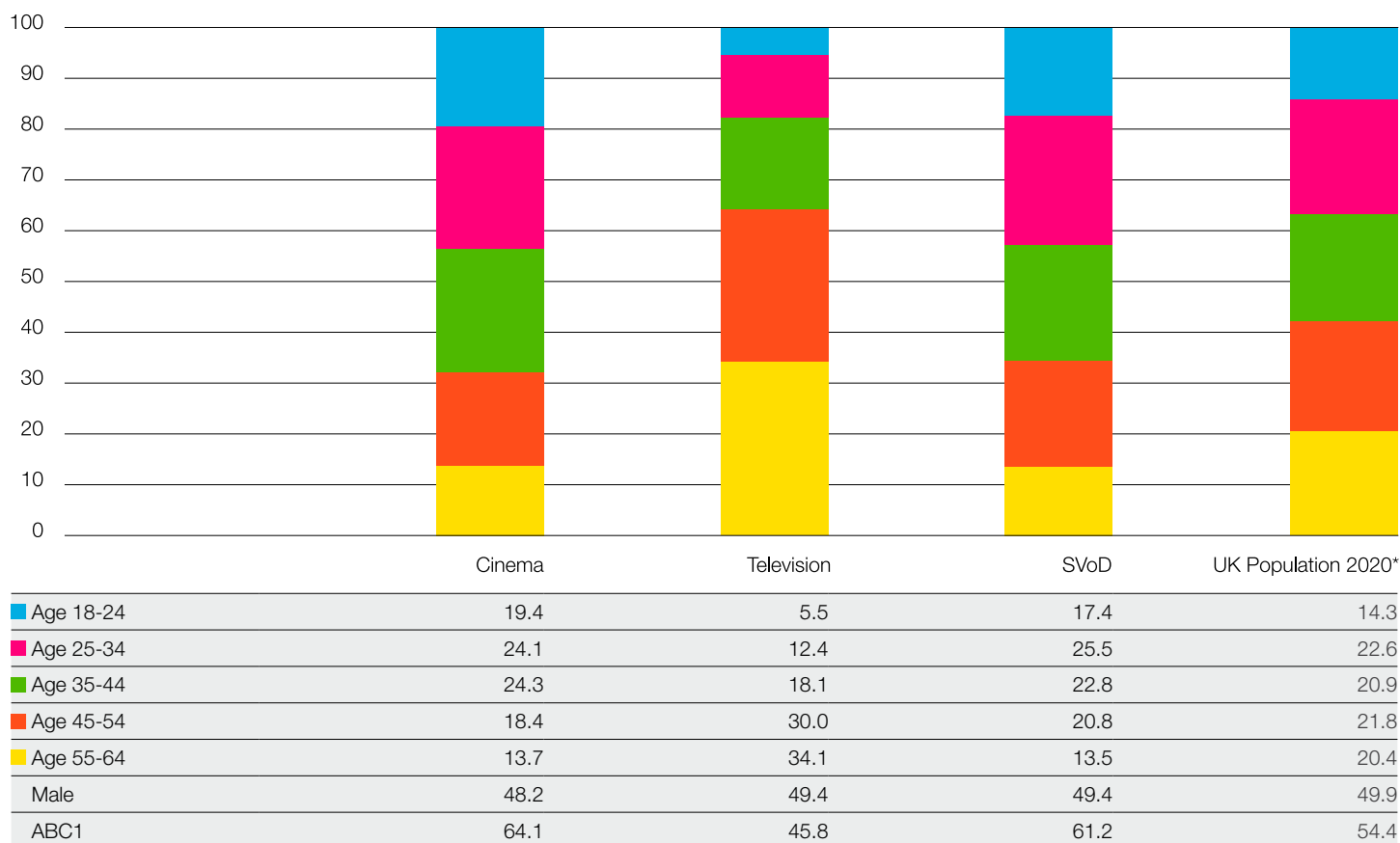
This chapter has focused on comparing the demographic profile of the audience for the three most used platforms that show film as well as the demographic preferences of audiences for films on two of these: television and SVoD. However, due to the different methodologies used to collect the data and different sampling criteria, it is difficult to draw any real comparisons between them. Figure 6 attempts to remove those differences by looking at a common core sample of 18-64 year olds. It should be noted that this is not single source data so we are unable to create overlaps in, for example, those who use all three platforms for watching film. In addition, the data for SVoD services are for all content watched on these services, including high-end television series, so is not exclusively based on a 'film-only' audience.

Audiences for both cinema and SVoD skew young: 43.5% of cinema-goers and 43% of SVoD users are aged between 18 and 34 while 14% of cinema-goers and 13.5% of SVoD users are aged between 55 and 64. In contrast, 64% of the television audience for film is aged between 45 and 64 while only 5.5% are aged between 18 and 24. The similarities between cinema and streaming audiences suggest that viewing film on SVoD platforms is complementary to seeing films in the cinema and thus more likely to compete with watching films on television than with cinema-going.

In terms of gender, all three platforms attract an audience that is not substantially different from the UK population and which splits equally between men and women. In socio-economic terms, the comparative position is similar to age, with cinema and SVoD showing a more upmarket profile compared with that of television which under-represents ABC1 viewers.

Figure 6 Comparative UK audience profiles: cinema, television and SVoD, 2020

% of group in audience



Source: CAA, BARB/Techedge, Ampere Analysis

Notes:

CAA data based on age profile of adults aged 18-64 who report having been to the cinema at least once in the past 12 months.

BARB/TechEdge data filtered on all titles transmitted on all BARB subscribed channels in 2020.

Ampere Analysis Consumer Survey 2020, Audience profile for all UK SVoD services. UK adults (18-64), Base (3,112).

* Based on adults aged 18-64.



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