



AUDIENCE EVOLUTION

DEADPOOL

 MOVIO MEDIA

DEADPOOL

SUMMARY

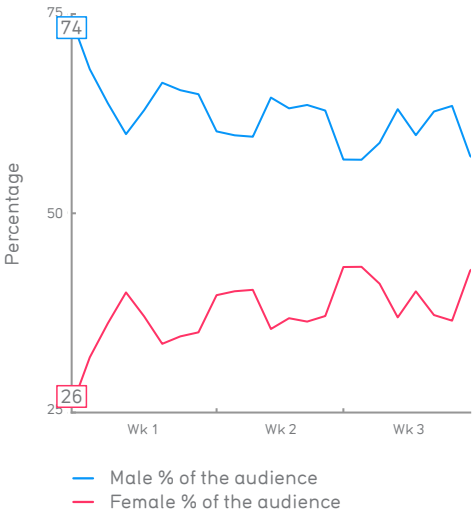
FEB 11TH - MAR 11TH

Deadpool provides a good demonstration of the shifts in audience composition that can occur over a film's theatrical run. Compared with the total audience, the audience over Deadpool's opening weekend was 5% younger, 4% more male-dominated, 10% more hispanic, and had an attendance frequency that was 4% greater. This contrast was magnified on opening night, with an audience that was 7% younger, 14% more male-dominated, 17% more hispanic, and with an average attendance frequency nearly 18% greater than the audience for the full run. This is consistent with the general trend for blockbuster audience evolution, as the proportion of younger men in the audience is greatest on opening night and declines over the run.

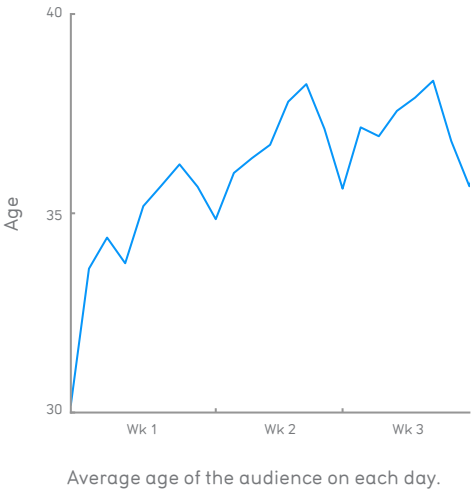
This highlights the risk of characterizing a film's audience based on small samples as well as the importance of understanding how audiences evolve for optimizing in-season marketing.

Dr Bryan Smith
Chief Data Scientist at Movio

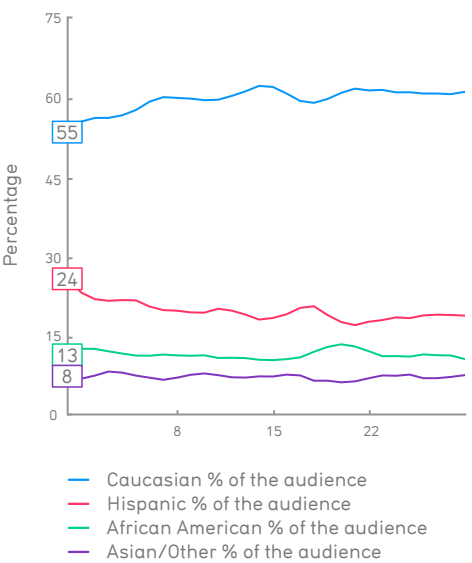
GENDER



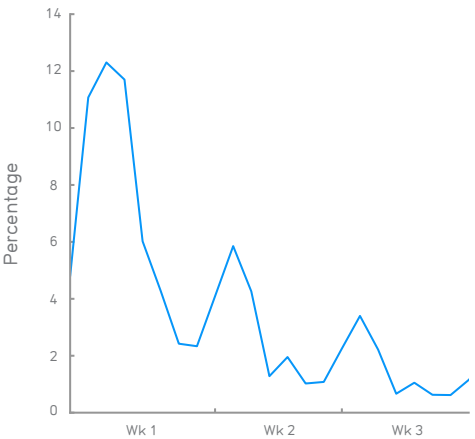
AVERAGE AGE



ETHNICITY

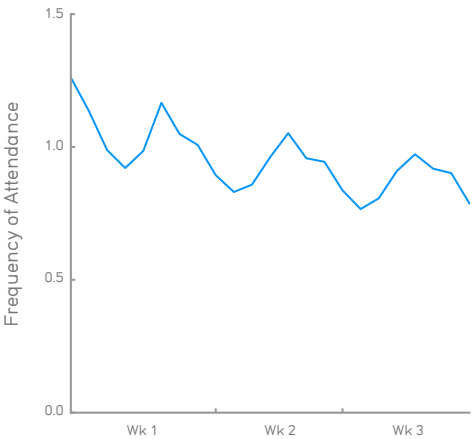


ATTENDANCE



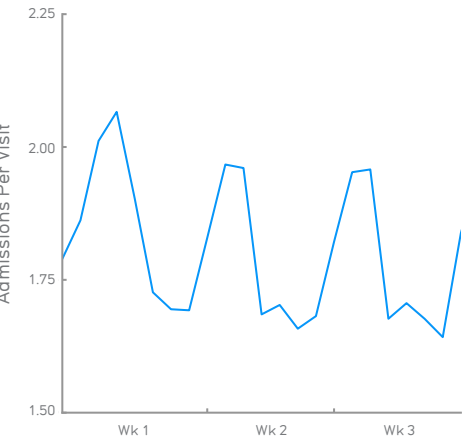
Movie attendance on each day since release, expressed as % of total population of moviegoers.

FREQUENCY



The average visitation frequency for the audience on each day.

ADMISSIONS



The average number of tickets purchased per visit for the audience on each day.

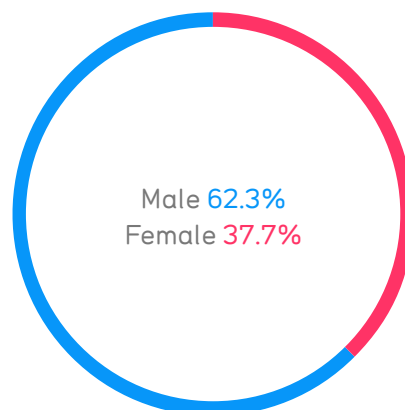
DEADPOOL

FULL RUN

FEB 11TH - MAR 11TH

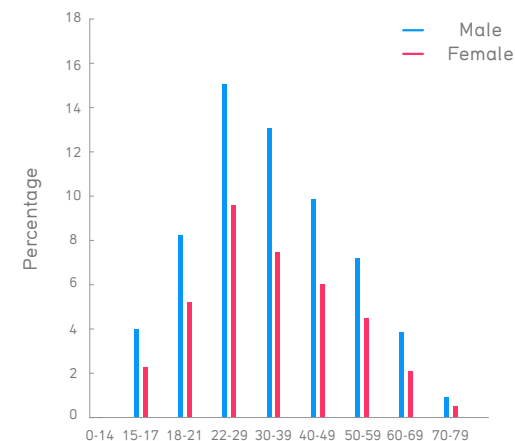
This is a profile of the movie audience over the entire run. 'Attendance' indicates the percentage of all moviegoers and the percentage of this movie's audience that saw the movie during this time period.

GENDER



The gender split of the audience over the full run.

AGE & GENDER DISTRIBUTION



The audience broken down by age and gender.

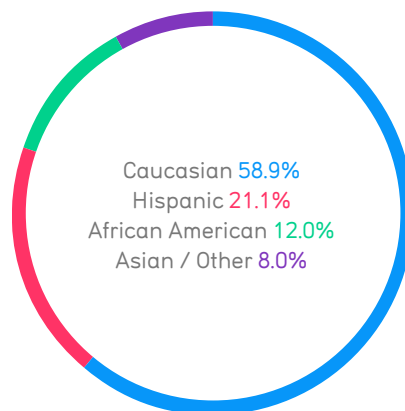
AUDIENCE

Percentage of total audience for period **100%**

Average age **35.3**

- Most similar audience
1. Guardians Of The Galaxy
 2. Captain America: Civil War
 3. Avengers: Age Of Ultron
 4. Batman v Superman: Dawn of Justice
 5. Suicide Squad

ETHNICITY



The ethnicity share of the audience over the full run.

SESSION TIMES

11pm	0.1	0.2	0.0	0.0	0.0	0.0	0.0
10pm	3.0	2.3	0.7	0.6	0.9	0.4	1.2
9pm	1.3	1.3	0.2	0.2	0.3	0.2	0.9
8pm	1.8	1.3	0.4	0.3	0.7	0.2	0.3
7pm	2.7	6.9	2.0	1.6	3.1	1.5	4.8
6pm	0.8	0.7	0.3	0.2	0.4	0.1	0.2
5pm	1.3	1.4	0.5	0.3	0.6	0.4	0.2
4pm	2.7	3.9	1.9	1.1	1.6	0.8	0.5
3pm	0.4	0.7	0.5	0.2	0.3	0.1	0.2
2pm	1.3	2.6	1.8	0.8	1.0	0.4	0.4
1pm	1.8	2.9	2.3	0.8	1.3	0.7	0.6
12pm	1.1	1.2	1.2	0.5	0.6	0.3	0.3
11am	1.3	1.7	1.4	0.7	0.7	0.4	0.4
10am	0.1	0.2	0.2	0.1	0.1	0.0	0.0
	F	S	S	M	T	W	T

Dark red indicates more popular session times. The number indicates % of total audience.

* MOST SIMILAR AUDIENCE indicates the five most similar movies by audiences in the Movio Media database. It uses Movio Media's Similarity Ratings algorithm, which is based on a comparison between the size of the audience intersection for a pair of movies with the size of the expected intersection given the overall audience for each movie in the pair.

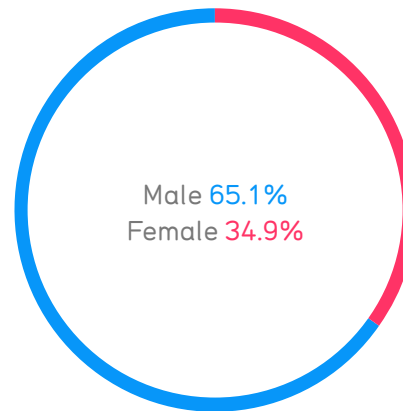
DEADPOOL

OPENING WEEKEND

FEB 11TH - FEB 15TH

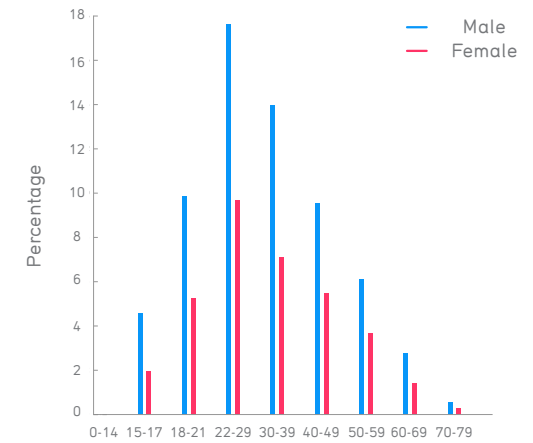
A profile of the movie audience on opening Weekend.

GENDER



The gender split of the audience over the opening weekend.

AGE & GENDER DISTRIBUTION



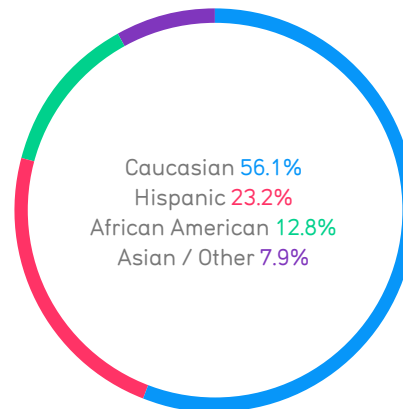
The audience broken down by age and gender.

AUDIENCE

Percentage of total audience for period **40.0%**

Average age **33.5**

ETHNICITY



The ethnicity share of the audience over the opening weekend.

SESSION TIMES

11pm	0.7	0.5	0.2	0.0	0.0	0.0	0.2
10pm	3.4	2.7	2.0	0.0	0.0	0.0	2.7
9pm	3.0	2.8	1.9	0.0	0.0	0.0	2.1
8pm	2.2	2.0	1.6	0.0	0.0	0.0	1.0
7pm	5.6	5.1	4.1	0.0	0.0	0.0	6.0
6pm	1.5	1.5	1.4	0.0	0.0	0.0	0.0
5pm	1.3	1.6	1.7	0.0	0.0	0.0	0.0
4pm	2.5	3.4	3.7	0.0	0.0	0.0	0.0
3pm	1.0	1.6	1.8	0.0	0.0	0.0	0.0
2pm	1.3	2.4	2.8	0.0	0.0	0.0	0.0
1pm	1.9	2.9	3.3	0.0	0.0	0.0	0.0
12pm	1.4	1.7	2.0	0.0	0.0	0.0	0.0
11am	1.6	1.9	2.1	0.0	0.0	0.0	0.0
10am	0.3	0.4	0.4	0.0	0.0	0.0	0.0
	F	S	S	M	T	W	T

Dark red indicates more popular session times.
The number indicates % of total audience.

DEADPOOL

OPENING WEEK

FEB 11TH - FEB 19TH

A profile of the
movie audience on
Opening Week.

AUDIENCE

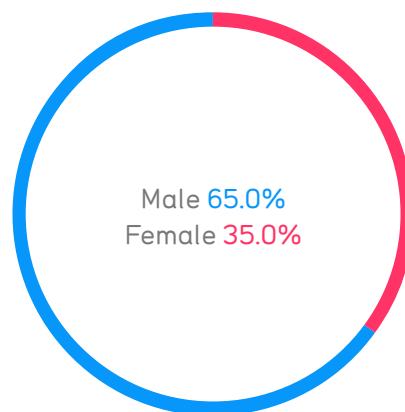
Percentage of total
audience for period

55.0%

Average age

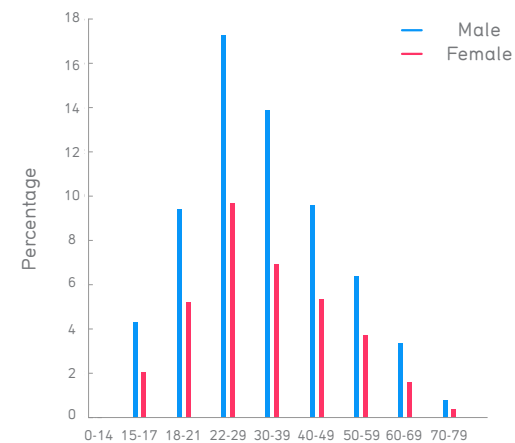
34.1

GENDER



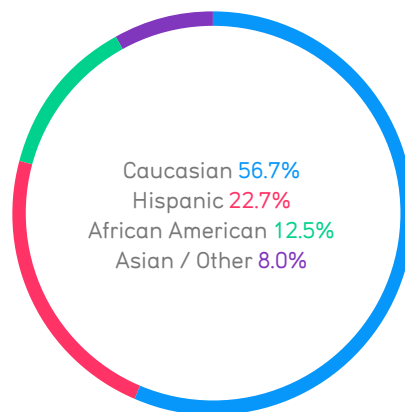
The gender split of the audience
over the opening week.

AGE & GENDER DISTRIBUTION



The audience broken down by age and gender.

ETHNICITY



The ethnicity share of the audience
over the opening week.

SESSION TIMES

11pm	0.5	0.3	0.2	0.0	0.0	0.0	0.2
10pm	2.5	2.0	1.5	0.5	0.7	0.3	2.3
9pm	2.2	2.0	1.4	0.5	0.7	0.3	1.9
8pm	1.6	1.4	1.2	0.5	0.6	0.3	1.0
7pm	4.0	3.7	3.0	1.7	1.5	1.0	5.3
6pm	1.1	1.1	1.0	0.5	0.4	0.3	0.3
5pm	1.0	1.2	1.2	0.6	0.4	0.2	0.2
4pm	1.8	2.5	2.7	1.3	0.7	0.5	0.4
3pm	0.7	1.2	1.3	0.7	0.3	0.2	0.2
2pm	1.0	1.7	2.1	1.0	0.5	0.3	0.3
1pm	1.4	2.1	2.4	1.4	0.8	0.4	0.4
12pm	1.0	1.3	1.5	0.9	0.6	0.3	0.3
11am	1.1	1.4	1.5	0.9	0.5	0.2	0.2
10am	0.2	0.3	0.3	0.2	0.1	0.0	0.0
	F	S	S	M	T	W	T

Dark red indicates more popular session times.
The number indicates % of total audience.

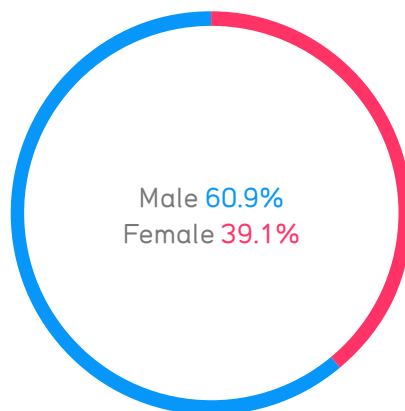
DEADPOOL

WEEK 2

FEB 19TH - FEB 26TH

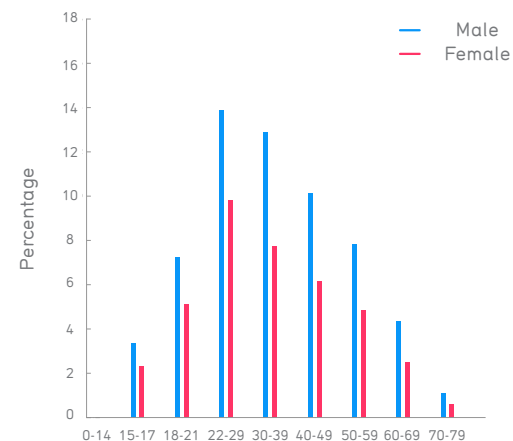
A profile of the movie audience on Week 2.

GENDER



The gender split of the audience over the second week.

AGE & GENDER DISTRIBUTION



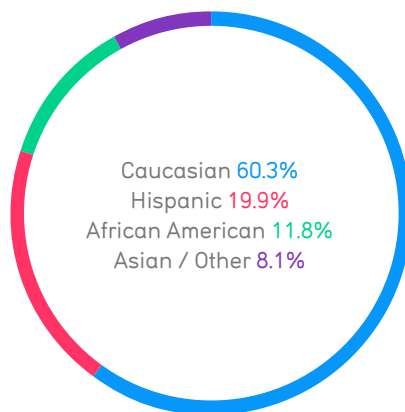
The audience broken down by age and gender.

AUDIENCE

Percentage of total audience for period 20.0%

Average age 36.3

ETHNICITY



The ethnicity share of the audience during the second week.

SESSION TIMES

11pm	0.3	0.4	0.0	0.0	0.0	0.0	0.0
10pm	2.3	2.5	0.6	0.4	0.6	0.3	0.4
9pm	2.8	2.8	0.9	0.5	0.8	0.4	0.4
8pm	2.0	2.2	0.9	0.3	0.7	0.3	0.4
7pm	5.4	6.0	3.0	1.3	2.5	1.2	1.3
6pm	1.5	1.9	1.2	0.4	0.9	0.4	0.4
5pm	0.8	1.6	1.3	0.4	0.4	0.3	0.3
4pm	1.4	3.2	3.0	0.7	0.9	0.5	0.6
3pm	0.7	1.6	1.6	0.4	0.4	0.3	0.2
2pm	0.8	2.0	2.4	0.5	0.5	0.3	0.3
1pm	1.2	2.7	3.0	0.8	0.8	0.5	0.5
12pm	0.9	1.5	1.8	0.6	0.7	0.4	0.4
11am	0.8	1.2	1.6	0.4	0.5	0.3	0.3
10am	0.1	0.2	0.2	0.0	0.1	0.0	0.0
	F	S	S	M	T	W	T

Dark red indicates more popular session times. The number indicates % of total audience.

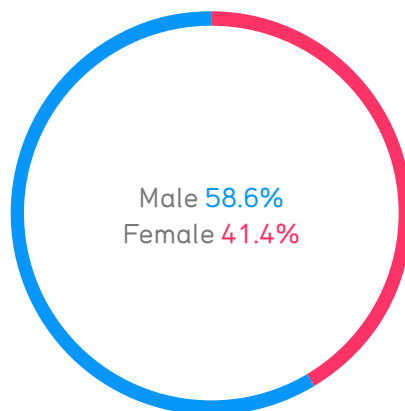
DEADPOOL

WEEK 3

FEB 26TH - MAR 4TH

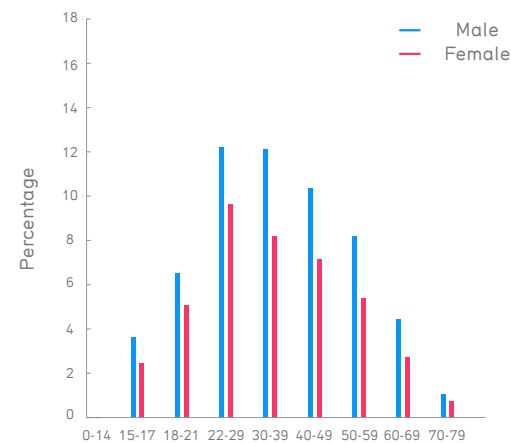
A profile of the movie audience on Week 3.

GENDER



The gender split of the audience during the third week.

AGE & GENDER DISTRIBUTION



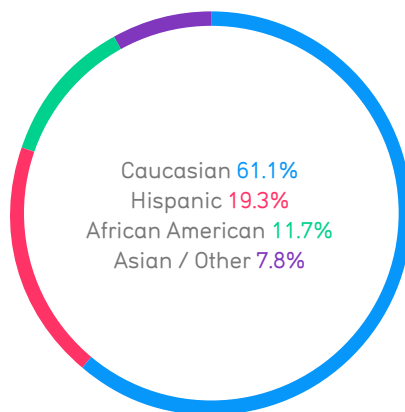
The audience broken down by age and gender.

AUDIENCE

Percentage of total audience for period 11.0%

Average age 36.9

ETHNICITY



The ethnicity share of the audience during the third week.

SESSION TIMES

11pm	0.2	0.2	0.0	0.0	0.0	0.0	0.0
10pm	1.9	2.4	0.6	0.3	0.7	0.3	0.4
9pm	2.6	2.9	1.0	0.4	0.7	0.4	0.4
8pm	1.9	2.1	0.6	0.3	0.6	0.4	0.3
7pm	6.1	7.0	3.0	1.5	2.4	1.4	1.3
6pm	1.4	1.8	1.1	0.4	0.7	0.4	0.3
5pm	0.9	1.6	1.2	0.3	0.5	0.3	0.2
4pm	1.5	3.6	2.8	0.7	1.0	0.5	0.6
3pm	0.6	1.7	1.6	0.3	0.4	0.3	0.3
2pm	0.7	2.1	2.2	0.4	0.5	0.4	0.3
1pm	1.2	2.9	2.9	0.6	1.0	0.6	0.7
12pm	0.9	1.6	1.8	0.5	0.7	0.4	0.4
11am	0.7	1.2	1.3	0.3	0.5	0.3	0.3
10am	0.1	0.2	0.2	0.0	0.0	0.0	0.0
	F	S	S	M	T	W	T

Dark red indicates more popular session times.
The number indicates % of total audience.

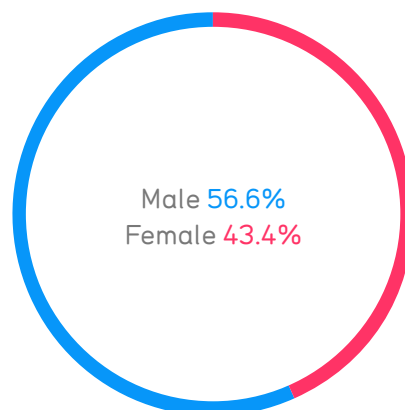
DEADPOOL

WEEK 4+

MAR 4TH - MAR 11TH

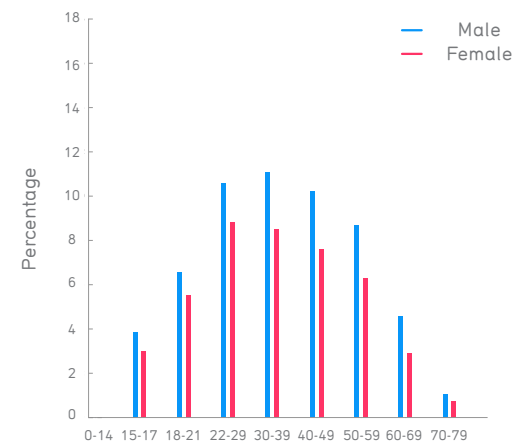
A profile of the movie audience for Week 4 onward.

GENDER



The gender split of the audience during the fourth week and onward.

AGE & GENDER DISTRIBUTION



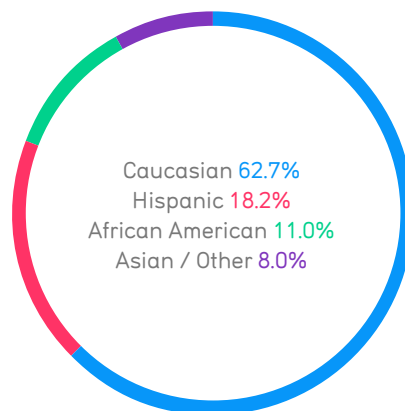
The audience broken down by age and gender.

AUDIENCE

Percentage of total audience for period **15.0%**

Average age **37.3**

ETHNICITY



The ethnicity share of the audience for the fourth week and onward.

SESSION TIMES

11pm	0.2	0.2	0.0	0.0	0.0	0.0	0.0
10pm	2.3	2.8	1.0	0.5	0.9	0.5	0.6
9pm	1.5	1.8	0.6	0.4	0.6	0.3	0.4
8pm	1.5	1.6	0.7	0.3	0.5	0.3	0.4
7pm	6.2	7.8	3.8	1.7	3.1	1.7	1.7
6pm	0.9	1.2	0.9	0.3	0.7	0.3	0.2
5pm	0.9	1.7	1.5	0.4	0.5	0.3	0.3
4pm	1.6	3.8	3.3	0.9	1.3	0.7	0.6
3pm	0.4	1.0	1.2	0.3	0.3	0.2	0.2
2pm	1.0	2.3	2.7	0.7	0.7	0.5	0.5
1pm	1.2	2.6	2.9	0.9	1.0	0.6	0.6
12pm	0.6	1.1	1.3	0.5	0.5	0.3	0.3
11am	0.7	1.1	1.3	0.4	0.5	0.3	0.3
10am	0.1	0.2	0.2	0.0	0.0	0.0	0.0
	F	S	S	M	T	W	T

Dark red indicates more popular session times. The number indicates % of total audience.

METHODOLOGY

The statistics reported in this document are compiled using Movio Media's population weighted dataset. This population weighting is performed such that the relative contribution from each age/gender group is consistent with the demographic distribution reported in the MPAA Theatrical Market Statistics report. Ethnicity weighting is performed in combination with age weighting by assuming that each ethnic group's representation within the movie-going audience is equal to its proportion of the US population in each age bracket.

The time series plots for Gender, Ethnicity, Average Age, and Attendance reflect the audience composition on each during the period of analysis, and the plots for Frequency, and Average Admissions reflect the typical movie-going behavior for the moviegoers that attended on each day.

For the snapshot of the full run, we provide a list of movies with audiences most similar to the audience that attended the analyzed movie. This list is created using the Movio Media Similarity Rating algorithm, which compares the size of the audience intersection for a pair of movies with the size of the intersection that would be expected given the sizes of the individual audiences.

ABOUT MOVIO

Movio is the global leader in marketing data analytics and campaign management software for cinema exhibitors, film distributors and studios. A company of Vista Group International Ltd (NZX/ASX:VGL), Movio's mission is to revolutionize the way the film industry interacts with moviegoers. Movio maintains real-time, authoritative data on the loyalty activity and transactions for many of the world's biggest cinema chains and captures the behavior of over 36 million active cinema loyalty members worldwide. Movio Cinema, our flagship product, holds comprehensive marketing data covering 53 percent of cinema screens of the Large Cinema Circuit in North America (17,000 screens) and 29 percent globally (27,000 screens). Movio Media aggregates data to provide film distributors and studios comprehensive market data on the behavior of typical moviegoers, crucial audience insights and innovative campaign solutions. The Movio Media technology offers the most powerful and most accurate real-time film market research platform in the United States. Movio operates in North America, Latin America, Europe, Middle East, Africa, Australia, New Zealand, China, and South East Asia. Movio was recently named winner of the prestigious "Innovative Software Product" award at the annual New Zealand Hi-Tech Awards gala.

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