

# Chapter 15: Audiences

Watching films is a national pastime, with an average of seven films seen per person per month, either in the cinema or on DVD or television. As might be expected, age, gender, ethnicity and socio-economic status influence film preferences and the tendency to watch films at home or on the big screen—and to download films for free. This chapter shines a light on what audiences enjoy.

## Facts in focus

- In 2008, 60% (62% in 2007) of the UK population said they went to the cinema at least once a year.
- 18% went to the cinema once a month or more.
- The cinema audience for the top 20 films in 2008 was predominantly young, with the 7–34 age group (40% of the population) making up 64% of the audience.
- The younger age groups preferred comedy, musicals and animated films while drama and musicals appealed more to the over 35s.
- Minority ethnic groups were equally or over-represented in the film audience, except for retail DVD/video where they were under-represented.
- Disabled people were under-represented in the film audience, except for retail DVD/video.
- Total ‘film-viewing occasions’ numbered over 4.7 billion, which means an average of 84 film viewings per person in 2008.

## 15.1 Cinema audience by gender

Six out of ten of us went to the cinema at least once in 2008 (62% in 2007), roughly the same as last year. Almost one person in five, 18% (18% in 2007), went to the cinema once a month or more (Table 15.1).

The overall UK cinema audience in 2008 had a slight female bias for both the top 20 films and top UK films (Table 15.2). This is the result of the success of a number of musicals, most notably the all time highest grossing film in the UK, *Mamma Mia!*, and comedies with female leads such as *Sex and the City* (Table 15.3).

**Table 15.1 Frequency of cinema visits by gender, 2008**

	Male %	Female %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	60	60	60
Go to the cinema at least once a month (proportion of population 7+)	20	17	18

Source: CAA Film Monitor Jan-Dec 2008.

**Table 15.2 Cinema audience by gender, 2008**

	2007		2008	
	Male %	Female %	Male %	Female %
Top 20 films (proportion of audience)	52	48	49	51
Top UK films (proportion of audience)*	48	52	46	54
<b>Total survey population 7+</b>	<b>48</b>	<b>52</b>	<b>47</b>	<b>53</b>

Source: CAA Film Monitor.

\*Audience data were only available for 19 of the top 20 UK films released in 2008.

Notes:

1. 'Audience' in this table and throughout this chapter refers to film-going occasions. That is, if a person went to the cinema to see 10 films in 2008, this person would have contributed 10 film-going occasions to the audience figures above, unless otherwise stated. Repeat visits to the same films are not recorded in CAVIAR Film Monitor.
2. CAA Film Monitor included 113 film titles (mostly popular) of the 527 theatrical releases in 2008. These 113 film titles accounted for 88% of the gross box office of the UK and Republic of Ireland of the year. Film Monitor results are derived from a weekly nationally representative sample survey of 2000 adults aged 15+ across Great Britain, conducted for the CAA by BMRB.

## 15.2 Film preferences by gender

Although the overall cinema audience in 2008 was split almost evenly between men and women, some films attracted substantially more of one gender than the other (Table 15.3). Men preferred action (*Iron Man*, *The Dark Knight*, *Quantum of Solace*, *Hancock*), fantasy (*Hell Boy II*), comedy (*Yes Man*), drama (*Adulthood*) and adventure (*Indiana Jones and the Kingdom of the Crystal Skull* and *The Mummy: Tomb of the Dragon Emperor*). Comedy (*Penelope*, *Wild Child*, *Angus, Thongs and Perfect Snogging*, *Sex and the City* and *Juno*), drama (*The Other Boleyn Girl*, *The Boy in the Striped Pyjamas*, *The Duchess*), and musicals (*High School Musical 3*, *Mamma Mia!*, *Step Up 2*) with women in the leading roles figured highly in the list of films with large female audience shares. It is notable that seven out of the 11 films with predominantly female audiences were British (Table 15.3).

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The overall UK cinema audience in 2008 had a slight female bias for both the top 20 films and top UK films (Table 15.2). This is the result of the success of a number of musicals, most notably the all time highest grossing film in the UK, *Mamma Mia!*, and comedies with female leads such as *Sex and the City* (Table 15.3).

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	Male %	Female %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	60	60	60
Go to the cinema at least once a month (proportion of population 7+)	20	17	18

Source: CAA Film Monitor Jan-Dec 2008.

**Table 15.2 Cinema audience by gender, 2008**

	2007		2008	
	Male %	Female %	Male %	Female %
Top 20 films (proportion of audience)	52	48	49	51
Top UK films (proportion of audience)*	48	52	46	54
<b>Total survey population 7+</b>	<b>48</b>	<b>52</b>	<b>47</b>	<b>53</b>

Source: CAA Film Monitor.

\*Audience data were only available for 19 of the top 20 UK films released in 2008.

Notes:

1. 'Audience' in this table and throughout this chapter refers to film-going occasions. That is, if a person went to the cinema to see 10 films in 2008, this person would have contributed 10 film-going occasions to the audience figures above, unless otherwise stated. Repeat visits to the same films are not recorded in CAVIAR Film Monitor.
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Although the overall cinema audience in 2008 was split almost evenly between men and women, some films attracted substantially more of one gender than the other (Table 15.3). Men preferred action (*Iron Man*, *The Dark Knight*, *Quantum of Solace*, *Hancock*), fantasy (*Hell Boy II*), comedy (*Yes Man*), drama (*Adulthood*) and adventure (*Indiana Jones and the Kingdom of the Crystal Skull* and *The Mummy: Tomb of the Dragon Emperor*). Comedy (*Penelope*, *Wild Child*, *Angus, Thongs and Perfect Snogging*, *Sex and the City* and *Juno*), drama (*The Other Boleyn Girl*, *The Boy in the Striped Pyjamas*, *The Duchess*), and musicals (*High School Musical 3*, *Mamma Mia!*, *Step Up 2*) with women in the leading roles figured highly in the list of films with large female audience shares. It is notable that seven out of the 11 films with predominantly female audiences were British (Table 15.3).

**Table 15.3 Audience gender split of top performing films released in the UK/Ireland, 2008  
Top 20 films and top UK films**

Greater female audience share	Male %	Female %
Penelope (UK)	10	90
Wild Child (UK)	15	85
Angus, Thongs and Perfect Snogging (UK)	16	84
Sex and the City	19	81
The Other Boleyn Girl (UK)	22	78
High School Musical 3	24	76
Mamma Mia! (UK)	25	75
The Boy in the Striped Pyjamas (UK)	29	71
The Duchess (UK)	29	71
Step Up 2	31	69
Juno	38	62

Greater male audience share	Male %	Female %
Iron Man	71	29
Hellboy II: The Golden Army (UK)	69	31
Yes Man	67	33
Adulthood (UK)	66	34
The Dark Knight (UK)	62	38
Quantum of Solace (UK)	61	39
Indiana Jones and the Kingdom of the Crystal Skull	61	39
The Mummy: Tomb of the Dragon Emperor	59	41
Hancock	59	41

Gender difference not statistically significant	Male %	Female %
Four Christmases	40	60
The Spiderwick Chronicles	44	56
Twilight	45	55
Chronicles of Narnia: Prince Caspian (UK)	47	53
Madagascar: Escape 2 Africa	48	52
Wall-E	49	51
Sweeney Todd (UK)	50	50
How to Lose Friends and Alienate People (UK)	54	46
Kung Fu Panda	55	45
Son of Rambow (UK)	58	42
In Bruges (UK)	64	36
10,000 BC (UK)	65	35
Rocknrolla (UK)	68	32

Source: CAA Film Monitor.

Notes:

1. Because the CAA Film Monitor uses a sample survey to represent the UK population, a test for statistical significance has been applied to determine which titles can be described as having a greater male or female audience share. The smaller the audience for a particular film, the larger the male/female difference needed to be statistically significant. This is why some films with an apparently large male majority audience are listed under 'gender difference not statistically significant'. A significance level,  $\alpha$ , of 0.01 is used in this chapter throughout.
2. Audience demographic data were available for 19 of the top 20 UK films released in 2008. Figures for one UK film are not reported here due to very low sample size.

### 15.3 Cinema audience by age

Teenagers and young adults were the most frequent cinema-goers in 2008 (Table 15.4), a pattern common to previous years. The 40% of the population in the 7–34 age group provided 64% of the top 20 film audience and 55% of the top UK film audience (Table 15.5). The younger (aged under 35) audience had a male skew whereas the older audience had a female skew (Table 15.6).

Figure 15.1 shows the age trends of cinema-goers from 1997–2007. The proportion of people aged 35 or above going to the cinema increased gradually at the expense of younger cinema-goers over this period. A report commissioned by the UK Film Council (*The plateau in cinema attendances and drop in video sales in the UK: the role of digital leisure substitutes*) found that the fall in younger cinema-goers coincided with a rapid rise in online entertainment and multi-channel TV, both of which may be substitutes for cinema and DVD watching. Available expenditure and time use surveys suggested there had been a substitution away from DVD into internet use, which was likely to have been particularly strong among 15–24 year olds.

**Table 15.4 Frequency of cinema visits by age group, 2008**

	Age 7–14 %	Age 15–24 %	Age 25–34 %	Age 35–44 %	Age 45–54 %	Age 55+ %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	87	80	68	67	58	34	60
Go to the cinema at least once a month (proportion of population 7+)	31	41	22	16	11	6	18

Source: CAA Film Monitor.

**Table 15.5 Cinema audience by age group, 2008**

	Age 7–14 %	Age 15–24 %	Age 25–34 %	Age 35–44 %	Age 45–54 %	Age 55+ %	Total %
Top 20 films (proportion of audience)	19	27	18	17	9	10	100
Top UK films (proportion of audience)	14	26	15	17	12	16	100
Total survey population aged 7+	11	14	15	17	13	30	100

Source: CAA Film Monitor.

See notes to Table 15.2.

**Table 15.6 Cinema audience by gender and age group, 2008**

	Age 7–14 %	Age 15–24 %	Age 25–34 %	Age 35–44 %	Age 45–54 %	Age 55+ %	Total %
Male	8	17	11	8	4	4	51
Female	8	15	8	8	5	6	49
<b>Total</b>	<b>16</b>	<b>32</b>	<b>18</b>	<b>16</b>	<b>9</b>	<b>9</b>	<b>100</b>

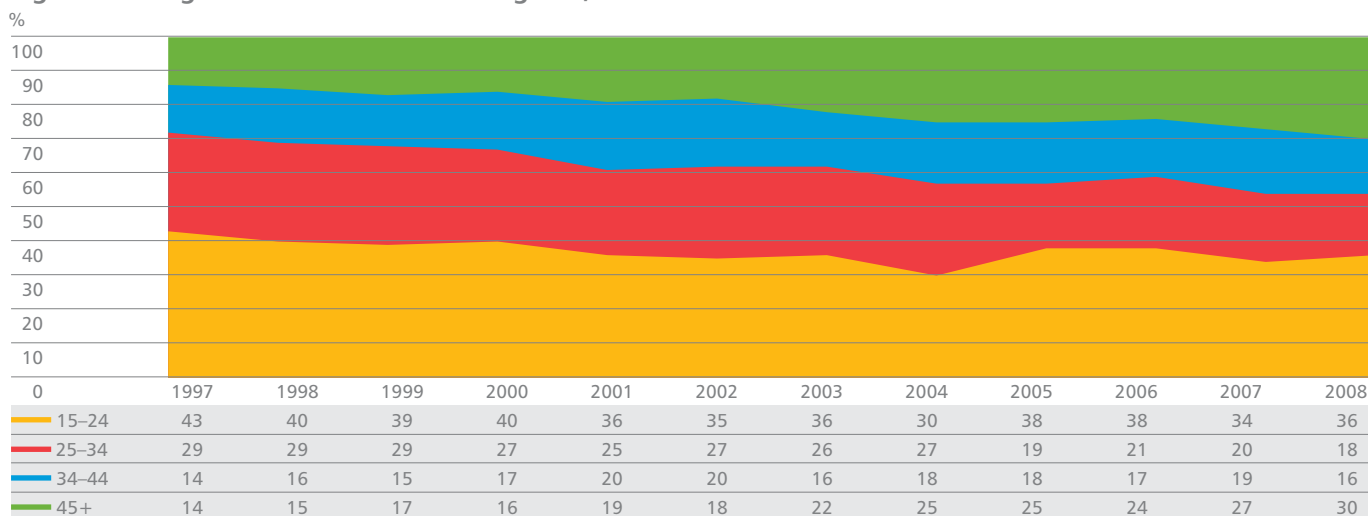
Source: CAA Film Monitor.

Notes:

1. Some figures do not add up exactly to column totals due to rounding.
2. Figures include audiences for 113 film titles (mostly high grossing) of the 527 theatrical releases in 2008. These 113 film titles accounted for 88% of the gross box office of the UK and Republic of Ireland of the year.



**Figure 15.1 Age distribution of cinema-goers, 1997 to 2008**



Source: CAA, National Readership Survey (NRS), Caviar, CAA Film Monitor.

Note: Cinema-goers are defined as those who reported to have 'ever gone' the cinema in the surveys. Figures for any given year may have included audiences for a small number of titles released in the latter part of the previous year.

## 15.4 Film preferences by age

Comedies, musicals, family films and animations appealed to the 7–14 audience (Table 15.7). Youth-themed drama, crime, action-led films and comedies appealed to the 15–24 age group (Table 15.8). Comedy and animation films appealed to the 25–34 audience (Table 15.9). Adventure and animated features appealed to the 35–44 audience (Table 15.10), some of whom would be parents taking their children to see them. Drama and musical as well as action-led films based on UK story material or created by UK talent appealed to the 45–54 age group (Table 15.11). Drama, musical and comedy films featuring British characters appealed to the over-55 age groups (Table 15.12). It is worth noting that three UK films (*The Boy in the Striped Pyjamas*, *The Duchess* and *Mamma Mia!*) had strong appeal to both of the older age groups. All but one film that appealed strongly to the two older age groups were UK films.

**Table 15.7 Films with an above-average audience in 7–14 age group, 2008**  
**Top 20 films and top UK films**

Title	Age group % of the film's total audience
Penelope (UK)	42.0
High School Musical 3	40.5
Angus, Thongs and Perfect Snogging (UK)	39.2
The Spiderwick Chronicles	36.4
Wild Child (UK)	34.1
Madagascar: Escape 2 Africa	32.7
Wall-E	31.9
Kung Fu Panda	30.3
Step Up 2	28.0
Chronicles of Narnia: Prince Caspian (UK)	27.4
7–14 age group in top 20 and top UK audience (%)	18.7
7–14 age group in total survey population (%)	11.1

Source: CAA Film Monitor.

Note: Only those films that had a statistically significant higher than average audience in the above age group are reported in this table.

**Table 15.8 Films with an above-average audience in 15–24 age group, 2008**  
**Top 20 films and top UK films**

Title	Age group % of the film's total audience
Adulthood (UK)	78.8
Rocknrolla (UK)	62.9
Yes Man	56.4
Juno	52.1
Four Christmases	49.1
How to Lose Friends and Alienate People (UK)	49.0
Twilight	47.0
Wild Child (UK)	44.5
Step Up 2	43.3
Hancock	41.6
Iron Man	36.7
The Dark Knight (UK)	35.3
15–24 age group in top 20 and top UK audience (%)	28.1
15–24 age group in total survey population (%)	13.8

Source: CAA Film Monitor.

Note: See footnote to Table 15.7.

**Table 15.9 Films with an above-average audience in 25–34 age group, 2008**  
**Top 20 films and top UK films**

Title	Age group % of the film's total audience
How to Lose Friends and Alienate People (UK)	30.3
Sex and the City	25.9
Kung Fu Panda	22.9
25–34 age group in top 20 and top UK audience (%)	17.2
25–34 age group in total survey population (%)	14.7

Source: CAA Film Monitor.

Note: See footnote to Table 15.7.

**Table 15.10 Films with an above-average audience in 35–44 age group, 2008**  
**Top 20 films and top UK films**

Title	Age group % of the film's total audience
The Mummy: Tomb of the Dragon Emperor	24.4
Wall-E	22.1
35–44 age group in top 20 and top UK audience (%)	16.6
35–44 age group in total survey population (%)	16.7

Source: CAA Film Monitor.

Note: See footnote to Table 15.7.

**Table 15.11 Films with an above-average audience in 45–54 age group, 2008**  
**Top 20 films and top UK films**

Title	Age group % of the film's total audience
The Boy in the Striped Pyjamas (UK)	26.4
The Duchess (UK)	23.8
Mamma Mia! (UK)	15.7
Quantum of Solace (UK)	13.1
45–54 age group in top 20 and top UK audience (%)	9.2
45–54 age group in total survey population (%)	14.3

Source: CAA Film Monitor.

Note: See footnote to Table 15.7.

**Table 15.12 Films with an above-average audience in 55+ age group, 2008**  
**Top 20 films and top UK films**

Title	Age group % of the film's total audience
The Duchess (UK)	44.5
Mamma Mia! (UK)	33.0
In Bruges (UK)	32.1
The Other Boleyn Girl (UK)	31.2
The Boy in the Striped Pyjamas (UK)	30.4
Indiana Jones and the Kingdom of the Crystal Skull	13.7
55+ age group in top 20 and top UK audience (%)	10.3
55+ age group in total survey population (%)	29.4

Source: CAA Film Monitor.

Note: See footnote to Table 15.7.

## 15.5 Cinema audience by social group

The cinema audience for both the top 20 films and top UK films had a higher incidence of people in professional and higher-skilled manual occupations than in the population as a whole (Tables 15.13 and 15.14).

**Table 15.13 Frequency of cinema visits by social group, 2008**

	AB %	C1 %	C2 %	DE %	Overall %
Go to the cinema at least once per year (proportion of population 7+)	72	67	56	44	60
Go to the cinema at least once a month (proportion of population 7+)	23	21	16	13	18

Source: CAA Film Monitor.

**Table 15.14 Cinema audience by social group, 2008**

	AB %	C1 %	C2 %	DE %	Overall %
Top 20 films (proportion of audience)	30	35	19	16	100
Top UK films (proportion of audience)	33	35	17	15	100
Total survey population 7+	25	29	21	25	100

Source: CAA Film Monitor.

Note: AB: Professional, business and white collar, C1: Higher-skilled manual, C2: Lower-skilled manual, DE: 'Semi-' and 'Un-skilled' manual.

## 15.6 Film preferences by social group

Four films had a particularly high appeal to the AB audience (compared with five last year): *The Duchess*, *The Boy in the Striped Pyjamas*, *Quantum of Solace* and *Mamma Mia!*, all four being certified UK films (Table 15.15). Five films including two UK features, *Penelope*, *Step Up 2*, *Adulthood*, *High School Musical 3* and *The Mummy: Tomb of the Dragon Emperor*, appealed to the DE audience (Table 15.16). No film was found to have significantly strong appeal to the C1 and C2 audience groups.



**Table 15.12 Films with an above-average audience in 55+ age group, 2008**  
**Top 20 films and top UK films**

Title	Age group % of the film's total audience
The Duchess (UK)	44.5
Mamma Mia! (UK)	33.0
In Bruges (UK)	32.1
The Other Boleyn Girl (UK)	31.2
The Boy in the Striped Pyjamas (UK)	30.4
Indiana Jones and the Kingdom of the Crystal Skull	13.7
55+ age group in top 20 and top UK audience (%)	10.3
55+ age group in total survey population (%)	29.4

Source: CAA Film Monitor.

Note: See footnote to Table 15.7.

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	AB %	C1 %	C2 %	DE %	Overall %
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Go to the cinema at least once a month (proportion of population 7+)	23	21	16	13	18

Source: CAA Film Monitor.

**Table 15.14 Cinema audience by social group, 2008**

	AB %	C1 %	C2 %	DE %	Overall %
Top 20 films (proportion of audience)	30	35	19	16	100
Top UK films (proportion of audience)	33	35	17	15	100
Total survey population 7+	25	29	21	25	100

Source: CAA Film Monitor.

Note: AB: Professional, business and white collar, C1: Higher-skilled manual, C2: Lower-skilled manual, DE: 'Semi-' and 'Un-skilled' manual.

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**Table 15.15 Films with above-average AB audience share, 2008**

**Top 20 films and top UK films**

Title	AB group % of film's total audience
The Duchess (UK)	49.7
The Boy in the Striped Pyjamas (UK)	45.7
Quantum of Solace (UK)	35.8
Mamma Mia! (UK)	34.3
AB share of top 20 and top UK audience (%)	30.3
AB in total survey population (%)	24.7

Source: CAA Film Monitor.

Note: See footnote to Table 15.7.

**Table 15.16 Films with above-average DE audience share, 2008**

**Top 20 films and top UK films**

Title	DE group % of film's total audience
Penelope (UK)	30.1
Step Up 2	27.5
Adulthood (UK)	27.0
High School Musical 3	25.9
The Mummy: Tomb of the Dragon Emperor	25.3
DE share of top 20 and top UK audience (%)	16.7
DE in total survey population (%)	25.3

Source: CAA Film Monitor.

Note: See footnote to Table 15.7.

## 15.7 Film audiences by ethnicity

Once again, minority ethnic groups were over-represented among buyers of cinema tickets, rental films and pay-per-view (PPV) and under-represented among buyers of DVDs/videos (Table 15.17). It is notable that minority ethnic shares were down in all markets, except PPV, compared with 2007. The overall minority ethnic share in all four markets was 8.4%, down from 9.3% in 2007. For reference, the size of each of these markets as measured in the TNS survey is shown in Table 15.18.

**Table 15.17 Ethnicity of audiences aged 12+ for cinema, rental and retail DVD/video, PPV, 2008**

	Black, Asian, Chinese, mixed and other %	White %
Population aged 12+	8.7	91.3
Buyers of cinema, rental, retail and PPV film	8.4	91.6
Cinema-goers	12.8	87.2
DVD/video buyers	7.5	92.5
DVD/video renters	11.4	88.6
PPV buyers	16.1	83.9

Source: TNS.

Note: Fieldwork took place in April/May 2008. Purchase data for 52 weeks ending 4 Jan 2009.

**Table 15.18 Size of cinema, rental, retail and PPV markets for 12+ age groups, 2008**

	Number of persons/buyers (millions)	Market volume (millions of purchases)
Population aged 12+	48.3	n/a
Total buyers: cinema, rental, retail and PPV film	33.7	502.7
Cinema-goers	31.1	161.0
DVD/video buyers	25.9	238.4
DVD/video renters	8.7	91.3
PPV	3.3	11.9

Source: TNS.

As in 2007 there was a common core of films that were popular across the main ethnic groups, but certain titles had stronger appeal to particular groups, as illustrated in Table 15.19, which shows the top 10 films for the black, white and Indian and other Asian ethnic groups. The *Dark Knight*, *I Am Legend* and *Indiana Jones and the Kingdom of the Crystal Skull* were among the top 10 favourite films of all three ethnic groups.

*Mamma Mia!* and *National Treasure 2* appear in the white population's top 10 but in neither of the other top 10s. *Jumper* appears in black people's top 10 but did not get into the top 10 lists of the other groups. *The Mummy: Tomb of the Dragon Emperor* appears in the Indian and other Asian group but did not make it into the top 10 lists in the other groups. *Sex and the City* and *Sweeney Todd* were among the favourites for white and black audiences but did not appear in the Indian and other Asian audience's top 10.

**Table 15.19 Top films by ethnicity of audience, 2008**

Rank	White	Black	Indian and other Asian
1	Mamma Mia!	Hancock	The Dark Knight
2	Indiana Jones and the Kingdom of the Crystal Skull	The Dark Knight	Hancock
3	I Am Legend	I Am Legend	I Am Legend
4	The Dark Knight	Indiana Jones and the Kingdom of the Crystal Skull	Quantum of Solace
5	Quantum of Solace	The Incredible Hulk	Indiana Jones and the Kingdom of the Crystal Skull
6	Hancock	Sex and the City	The Mummy: Tomb of the Dragon Emperor
7	Wall-E	Iron Man	Kung Fu Panda
8	Sex and the City	Jumper	The Incredible Hulk
9	Sweeney Todd	Sweeney Todd	Iron Man
10	National Treasure 2	Cloverfield	Wall-E

Source: FAME.

Note: 'White' includes those who identified themselves as British, Irish and mixed white. 'Black' means the sum of black Caribbean, black African and 'black other' groups. 'Indian and other Asian' is the sum of Indian, Pakistani, Bangladeshi and other Asians. Other ethnic groups have not been shown separately due to small sample sizes. Some titles were released in late 2007.

## 15.8 Film audiences by disability

As in the previous four years, disabled people were under-represented overall among those who paid to watch films. Retail DVD/video was the only market segment in which disabled purchasers matched their overall population percentage (Table 15.20). The overall share of audiences with disabilities across all markets was slightly down from 13% in 2007 to 12% in 2008.

**Table 15.20 Disabled audiences aged 12+ for cinema, rental and retail DVD/video, PPV, 2008**

	Disabled %	Not disabled %
Population aged 12+	14.9	85.0
Buyers of cinema, rental, retail and PPV film	12.0	88.0
Cinema-goers	6.2	93.8
DVD/video buyers	15.3	84.7
DVD/video renters	6.1	93.9
PPV buyers	2.3	97.7

Source: TNS.

## 15.9 Film preferences by region

The regional distribution of the audiences for most top 20 and top UK films was close to that of the top 20 audience as a whole. Seven titles had unusually high audience shares in particular nations or regions: *Adulthood* in London (Table 15.21), *Wild Child* in the South East (Table 15.22), *Chronicles of Narnia: Prince Caspian* in the Midlands (Table 15.23), *High School Musical 3* in Tyne Tees/Yorkshire (Table 15.24) and *Juno*, *How to Lose Friends and Alienate People* and *Twilight* in Scotland (Table 15.25).

The UK Film Council supported the production of two of the titles that had particularly high regional appeal – *Adulthood* (New Cinema Fund) and *How to Lose Friends and Alienate People* (Premiere Fund). *Adulthood* also received support from the Council's Prints and Advertising Fund for its distribution in the UK.

**Table 15.21 Films with above-average London audience share, 2008  
Top 20 films and top UK films**

Title	London % of film's total audience
<i>Adulthood</i> (UK)	34.0
London share of top 20 and top UK audience	22.4
London percentage of total survey population	19.8

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

**Table 15.22 Films with above-average South East audience share, 2008  
Top 20 films and top UK films**

Title	South East % of film's total audience
<i>Wild Child</i> (UK)	31.5
South East share of top 20 and top UK audience	16.6
South East percentage of total survey population	17.0

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

**Table 15.23 Films with above-average Midlands audience share, 2008  
Top 20 films and top UK films**

Title	Midlands % of film's total audience
<i>Chronicles of Narnia: Prince Caspian</i> (UK)	24.5
Midlands share of top 20 and top UK audience	16.7
Midlands percentage of total survey population	16.0

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

**Table 15.24 Films with above-average Tyne Tees/Yorkshire audience share, 2008  
Top 20 films and top UK films**

Title	Tyne Tees /Yorkshire % of film's total audience
<i>High School Musical 3</i>	20.2
TT/Yorkshire share of top 20 and top UK audience	14.8
TT/Yorkshire percentage of total survey population	17.3

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

**Table 15.25 Films with above-average Scotland audience share, 2008  
Top 20 films and top UK films**

Title	Scotland % of film's total audience
<i>Juno</i>	19.9
<i>How to Lose Friends and Alienate People</i> (UK)	18.3
<i>Twilight</i>	14.2
Scotland share of top 20 and top UK audience	8.4
Scotland percentage of total survey population	8.8

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

## 15.10 Film downloads from the Internet

In 2008, the Cinema Advertising Association (CAA) continued to commission an annual online survey of people who had been to the cinema in the six months prior to the survey. Known as FAME (Film Audience Measurement and Evaluation), the survey included questions about film downloads from the Internet. The proportion of respondents who reported downloading at least one film for free from the Internet in 2008 was up slightly to 17% from 14% in 2007 (12% in 2006) with some changes across the age groups (Figure 15.2).

People in the 15–24 age group continued to be most active at 'unpaid-for' film downloading. However, their reported level of activity had dropped slightly to 27% (30% in 2007) while there were large increases in the 7–14 and 25–34 age groups to 13% (6% in 2007) and 23% (18% in 2007) respectively. At the time of the survey (November 2008) the online video on demand (VoD) market remained small (see Chapter 13) so it is likely that a high proportion of these reported film downloads were from illicit sources.

## 15.9 Film preferences by region

The regional distribution of the audiences for most top 20 and top UK films was close to that of the top 20 audience as a whole. Seven titles had unusually high audience shares in particular nations or regions: *Adulthood* in London (Table 15.21), *Wild Child* in the South East (Table 15.22), *Chronicles of Narnia: Prince Caspian* in the Midlands (Table 15.23), *High School Musical 3* in Tyne Tees/Yorkshire (Table 15.24) and *Juno*, *How to Lose Friends and Alienate People* and *Twilight* in Scotland (Table 15.25).

The UK Film Council supported the production of two of the titles that had particularly high regional appeal – *Adulthood* (New Cinema Fund) and *How to Lose Friends and Alienate People* (Premiere Fund). *Adulthood* also received support from the Council's Prints and Advertising Fund for its distribution in the UK.

**Table 15.21 Films with above-average London audience share, 2008  
Top 20 films and top UK films**

Title	London % of film's total audience
<i>Adulthood</i> (UK)	34.0
London share of top 20 and top UK audience	22.4
London percentage of total survey population	19.8

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

**Table 15.22 Films with above-average South East audience share, 2008  
Top 20 films and top UK films**

Title	South East % of film's total audience
<i>Wild Child</i> (UK)	31.5
South East share of top 20 and top UK audience	16.6
South East percentage of total survey population	17.0

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

**Table 15.23 Films with above-average Midlands audience share, 2008  
Top 20 films and top UK films**

Title	Midlands % of film's total audience
<i>Chronicles of Narnia: Prince Caspian</i> (UK)	24.5
Midlands share of top 20 and top UK audience	16.7
Midlands percentage of total survey population	16.0

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

**Table 15.24 Films with above-average Tyne Tees/Yorkshire audience share, 2008  
Top 20 films and top UK films**

Title	Tyne Tees /Yorkshire % of film's total audience
<i>High School Musical 3</i>	20.2
TT/Yorkshire share of top 20 and top UK audience	14.8
TT/Yorkshire percentage of total survey population	17.3

Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

**Table 15.25 Films with above-average Scotland audience share, 2008  
Top 20 films and top UK films**

Title	Scotland % of film's total audience
<i>Juno</i>	19.9
<i>How to Lose Friends and Alienate People</i> (UK)	18.3
<i>Twilight</i>	14.2
Scotland share of top 20 and top UK audience	8.4
Scotland percentage of total survey population	8.8

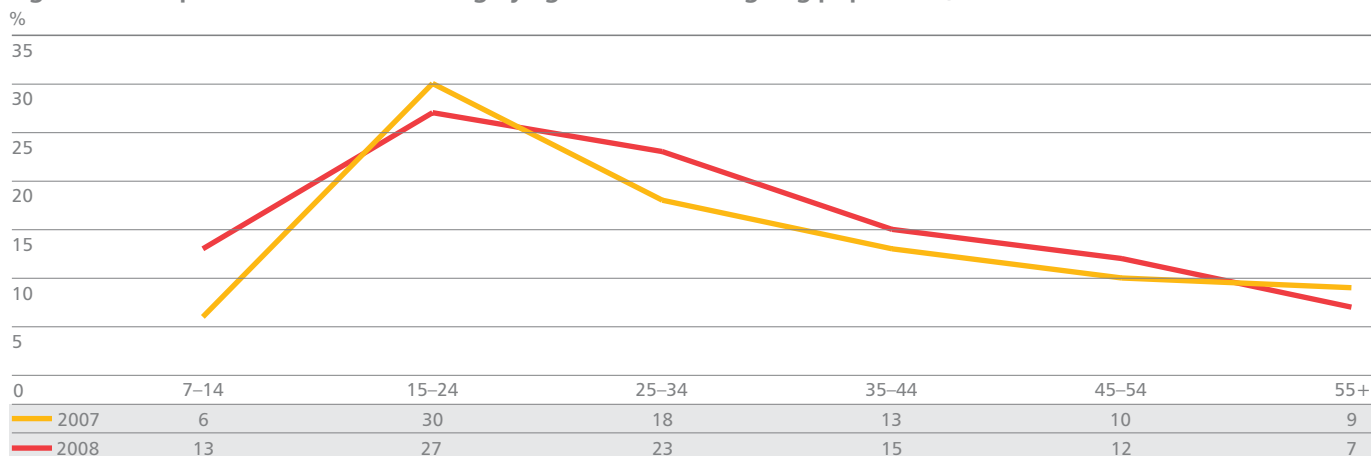
Source: CAA Film Monitor.  
Note: See footnote to Table 15.7.

## 15.10 Film downloads from the Internet

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**Figure 15.2 Unpaid-for film downloading by age of UK cinema-going population, 2007 and 2008**

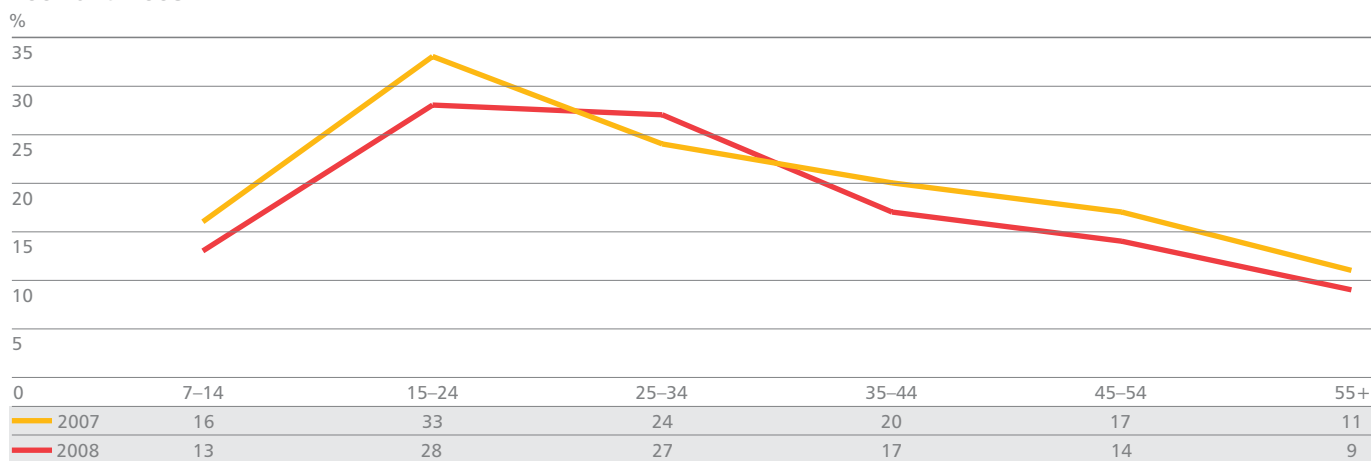


Source: CAA FAME 2 and 3 (for 2007 and 2008).

Note: The question asked in the survey was "Have you ever downloaded a film for free off the Internet?" In 2008, the question was amended to exclude short video clips.

Respondents in the FAME survey were also asked whether they had ever watched any newly-released film outside the cinema. Overall, 19% (20% in 2007, 24% in 2006) reported they had done so while, again, the 15-24 age group reported the highest rate of having watched a newly-released film outside the cinema (Figure 15.3).

**Figure 15.3 Watching a newly-released film outside the cinema by age of UK cinema-going population, 2007 and 2008**



Source: CAA FAME 2 and 3 (for 2007 and 2008).

Note: The question asked in the survey was "Have you ever watched a newly released film anywhere but the cinema?"



## 15.11 Comparative profiles of cinema audiences and audiences for film on television

Table 15.26 compares the audience profiles for film at the cinema and film on television. Although the gender split is roughly equal in each case, there is a dramatic difference in the age and social group profiles of the two audiences. The film on television audience is much older (39% over the age of 55) and skewed towards the DE social group and away from the AB group. The cinema audience is relatively youthful (66% under the age of 35) and skewed towards the AB and C1 social groups. Given the 3.5 billion size of the audience for film on television (Chapter 12), Table 15.26 demonstrates how film reaches all ages and social groups through its successive release windows.

**Table 15.26 Profile of cinema audience and audience for film on television, 2008**

	Cinema audience share %	Share of audience for film on television %
Male	51	49
Female	49	51
Age 7–14 (cinema) and 4–15 (TV)	16	7
15–24 (cinema) and 16–24 (TV)	32	8
25–34	18	11
35–44	16	17
45–54	9	18
55+	9	39
AB	29	15
C1	35	24
C2	19	21
DE	17	40

Source: Attentional, CAA Film Monitor, RSU analysis.

Note: TV audience is total viewing occasions and includes those of the five terrestrial TV channels only.

## 15.12 Cinema-goers' preferences by age for cinema, DVD and television

Table 15.27 shows the frequency with which cinema-goers visited the cinema as compared with watching television and watching and buying DVDs. The results shown here are based on the FAME 2008 online survey whose respondents had all been to the cinema in the six months prior to the survey. Watching television was the most prevalent activity across the whole age range, with the most frequent viewers skewed towards the 35+ group. The frequency of DVD-watching overall was substantially higher than cinema visiting, but with a similarly youthful age skew. Frequent DVD-watching was particularly common in the 7-14, 15-24 and 25-34 age groups whereas the proportion of frequent DVD-buyers was lower in the latter age group.

**Table 15.27 Frequency by age of cinema-goers watching and buying DVDs, going to the cinema and watching television, 2008**

Age	7-14 %	15-24 %	25-34 %	35-44 %	45-54 %	55+ %	Total %
Watch DVD once a month or more	94	82	81	81	72	61	79
Watch DVD once a week or more	66	46	44	41	27	22	42
Bought DVD once a month or more	42	40	34	39	29	16	34
Bought DVD once a week or more	4	7	5	4	1	1	4
Go to cinema once a month or more	50	54	44	37	35	30	42
Go to cinema once a week or more	4	5	6	2	2	2	4
Watch TV 2 hours or more on a weekday	76	65	77	83	86	90	79
Watch TV 5 hours or more on a weekday	6	14	13	15	19	20	14
Watch TV 2 hours or more at the weekend	95	78	86	93	93	94	90
Watch TV 5 hours or more at the weekend	4	5	5	7	7	4	5

Source: CAA Film Audience Measurement and Evaluation (FAME) 3 (for 2008).

Note: The figures in Table 15.27 are based on the online panel survey FAME which represents the UK online population aged 15 or above who had been to the cinema in the previous six months. Hence, the figures in this table are not the same as those for the whole UK population shown in Table 15.1.

## 15.13 Total size of film audience in the UK

The total size of the film audience in the UK in 2008 was estimated to be 4.7 billion, calculated from all the sources available (Table 15.28). Over 70% of the total was the audience for film on television. This was followed by DVD/video (22%) and cinema at 3%. Film-watching via pay-per-view or other VoD formats represented a small fraction of the total audience in the year. The figures do not include watching film from illicit sources.

**Table 15.28 Estimated total audience for film in the UK – all modes, 2008**

Mode	Audience size (millions)	% of total film audience
Cinema	164	3
DVD/video	1,040	22
VoD (including pay-per-view)	40	1
Film on television	3,497	74
Total	4,741	100

Sources: CAA, Nielsen EDI, FAME, TNS, Screen Digest, Attentional, RSU analysis.

Notes:

1. 'DVD/video' includes occasions watching previously-purchased feature film DVD/videos as well as current purchases. The DVD/video estimate is derived from FAME survey information on the DVD-watching habits of cinema-goers with an additional estimate for the population not covered by FAME.

2. 'Film on television' includes terrestrial, subscription and free-to-air multi-channel.

Taking the total film-viewing figure of 4.7 billion occasions and dividing it by an estimated viewing population (excluding the very young), there were 84 film viewing occasions per person in 2008, an average of seven films per month.

See also:

- For more information about top films at the box office in 2008 see Chapter 2 (page 12)
- For further details about films on DVD see Chapter 11 (page 88)
- For further information about film on television see Chapter 12 (page 94)
- For more information about film exhibition regionally see Chapter 10 (page 76)
- For the report on the impact of new digital leisure activities, *The plateau in cinema attendances and drop in video sales in the UK: the role of digital leisure substitutes*, see [www.ukfilmcouncil.org.uk/audiences](http://www.ukfilmcouncil.org.uk/audiences).