

## Cinemas - UK - June 2012

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"The dynamic pricing model is one which could transfer well to cinema, since the planning and cash flow advantages of encouraging early booking to operators are clear."

– Michael Oliver, Senior Leisure and Media Analyst

### In this report we answer the key questions:

- What can cinema operators learn from other leisure markets?
- What other areas can cinemas look to for additional revenues in the future?
- How might operators capitalise more on the impulse nature of the cinema-going experience?
- How much more upwards price movement can consumers withstand?

Despite the tough economic environment of the past five years, cinema has continued to prosper, reflecting the perception of it among consumers as a place where they can go and forget about their day-to-day troubles and worries. It has continued to perform well in the year since Mintel last reported on this market in Cinemas – UK, May 2011, reporting admissions for 2011 that were up by 1.4% on 2010, while overall industry revenues also rose by 4.3%, reflecting growth in the average cost of a ticket, despite a contraction in the contribution from 3D films.

This report concentrates on commercial cinema venues; that is, sites whose primary day-to-day function is the commercial display of cinema. Data on sites and screens, however, include any that accept advertising.

Companies that own, lease, manage or operate facilities for the day-to-day commercial display of films will be referred to as cinema operators or exhibitors. Companies that distribute and/or produce films are not the subject of this report and will be referred to as film distributors.

Arthouse cinemas are those that specialise in showing mainly films that are not part of the commercial mainstream.

Multiplex cinemas are defined as those with five screens or more.

All statistics are kindly supplied by Rentrak, IFS Screen Digest, the UK Film Council (UKFC) and the Cinema Advertising Association (CAA).

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