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05 the movie-going public

Since 1993, movie theatres have never been as full as they were in 2006: 34.8 million French people aged 6 and over went to the cinema at least once, which is 1,620,000 people more than in 2005. On average, each movie-goer went to the movies 5.4 times in the year.



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	population total (millions)	movie-goers (millions)	penetration (%)	average admissions per movie-goer
1997	53.87	30.75	57.1	4.9
1998	54.09	33.63	62.2	5.1
1999	54.30	31.67	58.3	4.9
2000	54.36	31.77	58.4	5.2
2001	54.38	33.38	61.4	5.6
2002	54.62	33.29	61.0	5.5
2003	54.85	32.35	59.0	5.4
2004	55.45	33.06	59.6	5.9
2005	55.45	33.20	59.9	5.3
2006	56.36	34.82	61.8	5.4

→ THE MOVIE-GOING PUBLIC

source: CNC – Médiamétrie "75,000" Cinema survey – aged 6 and over

A

	share of population (%)	penetration (%)	share of audience (%)	share of admissions (%)	average admissions
men	48.4	61.6	48.2	46.6	5.2
women	51.6	62.0	51.8	53.4	5.6
total	100.0	61.8	100.0	100.0	5.4

→ ATTENDANCE BY GENDER IN 2006

source: CNC – Médiamétrie "75,000" Cinema survey – aged 6 and over

B

THE MOVIE-GOING PUBLIC IN 2006

médiamétrie's cinema surveys

The information on the movie-going public is taken from Médiamétrie's "75,000 Cinema" survey.

The survey population is a representative cross-section of the French metropolitan population aged 6 and older.

definitions

The **movie-going public** is defined as the total number of individuals aged six and over who go to the movies at least once a year.

The **penetration rate** for a given group of people is worked out as follows:

_ movie-going population of this group / total group population.

The ratio of a given group of individuals to **the movie-going public** is worked out as follows:

_ given group of individuals / movie-going population.

The ratio of a given group of individuals to **total admissions** is worked out as follows:

_ number of admissions for the given group of individuals / total admissions.

The average number of admissions for a given group of individuals corresponds to the average number of admissions per year for a member of this group's movie-going population.

Movie fans (or frequent movie-goers) go to the movies at least once a week; **enthusiasts** go at least once a month (but less than once a week), and **occasional movie-goers** go at least once a year (but less than once a month). **Regulars** include both frequent movie-goers and enthusiasts.

For the third year running, the movie-going public increased. 34.8 million individuals aged 6 and over went to the cinema at least once in 2006: the highest rate since Médiamétrie's "75,000 Cinema" survey was created in 1993. This result broke the previous record set in 1998 (33.6 million movie-goers), the year that saw 20.6 million admissions to *Titanic*. The movie-going population therefore included 1.6 million individuals more than in 2005 (+4.9%). In ten years, it has increased by 13.2%, which means it is growing at a quicker rate than the total group population (+4.6%). Over the

same period, attendance has increased by 26.4%, with the average number of admissions per movie-goer aged 6 and over increasing from 4.9 in 1997 to 5.4 in 2006. The cinema-going population represented 61.8% of the total population aged 6 and over, compared with 59.9% in 2005 and 57.1% in 1997.

a more varied audience

In 2006, women accounted for more cinema admissions (53.4%) than men (46.6%). They made up 51.6% of the French population and represented 51.8% of movie-goers (50.1% in 2005). The growth in the cinema-going population can therefore be attributed in particular to female audiences. 62.0% of women went to the cinema at least once during the year (58.2% in 2005), compared to 61.6% of men (61.7% in 2005). Women movie-goers also went to the cinema more often (5.6 times on average over the year) than male movie-goers (5.2 times).

For the first year since the survey was created, more than half the movie-going public (51.1% in 2006, compared to 47.7% in 2005 and 39.0% in 1993) was represented by the over-35 age group. They generated almost half the admissions (49.6%, compared to 46.5% in 2005), i.e. 5.3 admissions per movie-goer on average. There was a marked increase in the seniors' proportion of the movie-going population (28.8% aged 50 or over in 2006, compared to 25.3% in 2005), more than their weighting in the overall population (38.2% in 2006, 37.4% in 2005). Nevertheless, this growth involved a more occasional movie-going audience, the average number of admissions for the year for those aged 50 and over falling from 5.7 in 2005 to 5.2 in 2006. Cinema penetration increased with the 35-49 year olds (60.5%, compared to 58.4% in 2005). Though their representation rate within the total audience remained virtually unchanged (22.3% in 2006, compared to 22.4% in 2005), there was a marked increase in their contribution to attendance: the 35-49 age group accounted for 22.0% of admissions in 2006 (compared to 19.1% in 2005), making an average of 5.3 admissions a year per movie-goer (4.5 in 2005).

The 20-34 age group was less well represented in terms of cinema audiences (23.1% in 2006, 25.1% in 2005) and admissions (25.8% of admissions in 2006, 29.5% in 2005). In 2006, cinema penetration appeared to be falling in this age bracket.

The proportion of under-15s in the cinema-going audience decreased (15.8% in 2006, 16.4% in 2005). On the other hand, they went more regularly to the cinema, particularly 6-10 year olds, who went to the cinema 4 times on average in 2006 (2.7 times in 2005).

In 2006, the cinema-going public looked much more consistent: the differences between generations were less pronounced as regards both the audience structure (leisure activity for both young and old), and cinema-going habit levels (a difference of 3.4 admissions per year between the most regular age bracket and the least regular age bracket in 2006, compared to an average annual difference of 4.9 admissions from 1993 to 2005).

This standardisation was also noticeable in the socio-professional categories. The upper socio-professional population was still the category most attracted to the cinema (73.7% of them went to the cinema at least once in 2006, compared to 70.5% in 2005). However, the average number of admissions per cinema-goer dropped slightly (6.3 in 2006, 6.6 in 2005). More and more of the lower socio-professional category went to the cinema: 55.4% of this bracket saw movies on the big screen in 2006, compared to 52.4% in 2005. They visited the cinema on average 4.5 times in the year (3.5 in 2005), getting close to the record set in 2004 (4.6). This resulted in a rapidly growing rate of admissions for the lower socio-professional categories, who generated 19.9% of admissions in 2006, compared to 16.5% in 2005. 41.1% of pensioners went to the cinema in 2006. Only 35.1% of them did so in 2005 and 29.4% in 1993.

	share of population (%)	Penetration (%)	share of audience (%)	share of admissions (%)	average admissions
6-10	6.7	80.3	8.7	6.5	4.0
11-14	5.1	85.9	7.1	6.3	4.8
15-19	6.8	92.1	10.1	11.8	6.3
20-24	6.6	81.3	8.7	11.9	7.4
25-34	13.8	64.1	14.3	13.9	5.3
35-49	22.8	60.5	22.3	22.0	5.3
50-59	14.5	54.4	12.8	12.7	5.4
60 and over	23.7	41.7	16.0	14.9	5.0
total	100.0	61.8	100.0	100.0	5.4

→ ATTENDANCE BY AGE IN 2006

source: CNC – Médiamétrie "75,000" Cinema survey – aged 6 and over

C

	share of population (%)	Penetration (%)	share of audience (%)	share of admissions (%)	average admissions
upper socio-professional categories	20.0	73.7	23.8	27.8	6.3
company directors and executives	6.9	75.3	8.4	13.0	8.4
intermediate professions	10.6	75.2	12.9	12.5	5.2
lower socio-professional categories	27.0	55.4	24.2	19.9	4.5
farmers	1.1	48.1	0.9	0.4	2.5
white-collar workers	14.0	62.9	14.3	13.1	5.0
blue-collar workers	11.9	47.1	9.1	6.3	3.8
non-working people	53.0	60.6	52.0	52.3	5.5
pensioners	20.7	41.1	13.8	12.2	4.8
schoolchildren and students	23.0	86.6	32.3	33.9	5.7
total	100.0	61.8	100.0	100.0	5.4

→ ATTENDANCE BY PROFESSION IN 2006

source: CNC – Médiamétrie "75,000" Cinema survey – aged 6 and over

D

05 the movie-going public

	share of population (%)	Penetration (%)	share of audience (%)	share of admissions (%)	average admissions
rural zones	24.7	56.0	22.4	14.6	3.5
towns with less than 20,000 inhab.	16.9	57.4	15.7	13.0	4.5
towns with 20,000 to 50,000 inhab.	6.4	59.6	6.2	5.5	4.8
towns with 50,000 to 100,000 inhab.	7.1	56.8	6.5	6.6	5.5
towns with over 100,000 inhab.	28.5	67.1	30.9	34.7	6.1
Paris	16.4	68.8	18.3	25.6	7.6
total	100.0	61.8	100.0	100.0	5.4

→ ATTENDANCE BY AREA IN 2006

source: CNC – Médiamétrie "75,000" Cinema survey – age 6 and over

	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006
share of admissions (%)										
regulars	74.8	75.1	76.8	75.4	77.9	77.0	76.7	75.5	76.5	71.3
fans	27.0	23.8	29.8	27.8	27.7	29.3	28.9	27.7	25.5	24.0
enthusiasts	47.8	51.3	47.0	47.6	50.2	47.7	47.8	47.8	51.0	47.3
occasional movie-goers	25.2	24.9	23.2	24.6	22.1	23.0	23.3	24.5	23.5	28.7
total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0
share of audience (%)										
regulars	39.3	36.5	37.5	38.7	41.2	36.1	37.7	36.7	37.5	34.8
fans	4.7	4.7	4.4	4.1	4.9	3.9	4.8	4.5	4.5	3.6
enthusiasts	34.6	31.8	33.1	34.6	36.2	32.2	32.9	32.2	33.0	31.2
occasional movie-goers	60.7	63.5	62.5	61.3	58.8	63.9	62.3	63.3	62.5	65.2
total	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0	100.0

→ MOVIE-GOING HABITS

source: CNC – Médiamétrie "75,000" Cinema survey – age 6 and over

The expanding cinema-going population was more visible in rural zones and towns with fewer than 20,000 inhabitants, where there was a marked increase in cinema penetration in 2006 (+4.4 points and +2.8 points respectively). They accounted for 38.1% of the public (36.7% in 2005) and 27.6% of admissions in 2006 (24.7% in 2005).

Paris and towns with more than 100,000 inhabitants thus no longer accounted for the majority of movie-goers (49.2% in 2006, 50.3% in 2005). However, they still had the greatest share of admissions (60.3% in 2006), despite a lower weighting in attendance (64.7% in 2005).

increase in the occasional movie-going audience

An increase in the number of admissions is normally synonymous with an increase in the number of occasional movie-goers. This was confirmed in 2006: the number of occasional movie-goers increased by 9.4% (compared to 4.9% for the whole cinema-going population) to total 22.7 million movie-goers. Occasional movie-goers therefore made up 65.2% of the audience (62.5% in 2005). They generated 28.7% of cinema admissions (23.5% in 2005), i.e. 54.1 million admissions. Visits to the cinema by occasional movie-goers increased by 31.4% between 2005 and 2006, a sign of a year rich in films enjoyed by very wide-ranging audiences. This was particularly true in the case of *Friends forever*, where occasional movie-goers made up 43.9% of the audience, and several animated films, both French and American, that reached a young audience: *Arthur and The Minimoys* (57.4% of occasional movie-goers), *Bambi 2* (45.8%), *Ice Age 2* (42.0%), *Azur and Asmar* (39.6%), *Asterix and the Vikings* (37.2%), *Cars* (35.6%).

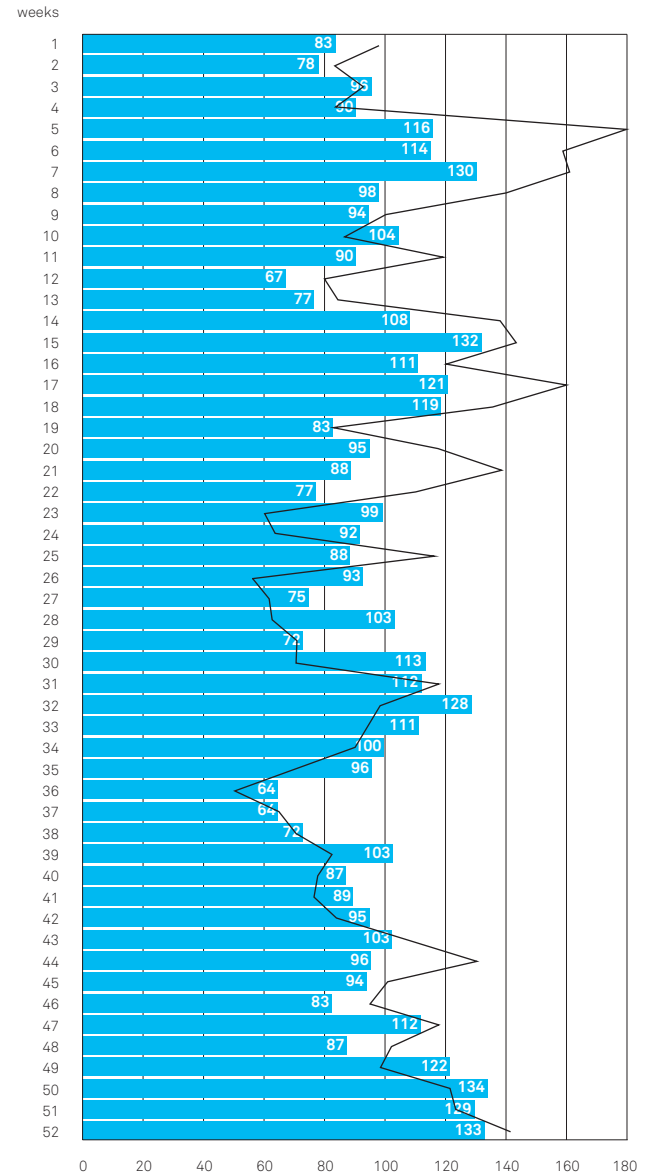
Regular movie-goers (regular and frequent) still made up most of the admissions. In value terms, their rate of admission remained steady compared with 2005 at 134.5 million admissions. They generated 71.3% of total admissions for the year: the lowest share since 1995. In 2006, the cinema-going population included fewer frequent movie-goers (-240,000 individuals) and regular movie-goers (-93,000 individuals) than in 2005. The cinema audience only grew thanks to occasional movie-goers, whose numbers increased by almost 2 million.

publixiné: the reference cinema audience barometer tool

The CNC, Médiavision and Screenvision joined forces in order to create a survey of cinema audiences: Publixiné. Conducted by the Novatris institute, the survey is carried out twice a month via the Internet on 1,200 people. It makes it possible to collect data on movie-goers aged 3 and over. The main aim of this barometer, which has been operational since the beginning of 2005, is to measure weekly variations in the composition of cinema audiences in general and those of a selection of about 300 films each year – films whose release combinations exceed 50 copies. In 2006, the audiences of 292 movies were measured.

The level of weekly visits to the cinema is closely correlated to the share of occasional movie-goers in the audience: the more of the latter there are, the higher the number of admissions. So, between 1st and 21st February (weeks 5, 6 and 7), the success of *Friends forever* (released on 1st February during the school holidays) caused a peak in admissions and a particularly high rate of occasional movie-goers among audiences for that period. The peaks from 5th April to 9th May (weeks 14 to 18) were also due to the combination of school holidays and popular films: *Ice Age 2* (released on 5th April), *Asterix and the Vikings* (12th April), *OSS 117 – Cairo, nest of spies* (19th April), and *Camping* (26th April). Summer also saw an admission rate boosted by occasional movie-goers. This was nevertheless focused on a smaller number of titles: from 26th July to 22nd August (weeks 30 to 33) a very high share of occasional movie-goers (indexes between 111 and 128 inclusive) appeared in a context of more mixed admissions (indexes from 69 to 117) as attendance was mainly due to a single film: *Pirates of the Caribbean: Dead Man's Chest*, where occasional movie-goers made up 39.5% of the audience. During the weeks in which the films on offer included several titles to attract all categories of movie-goers, the impact of occasional movie-goers on admissions was less obvious. This was particularly true of the period from 17th to 30th May (weeks 20 and 21) when, at the same time as the Cannes Film Festival, there were releases of films with a wide audience appeal

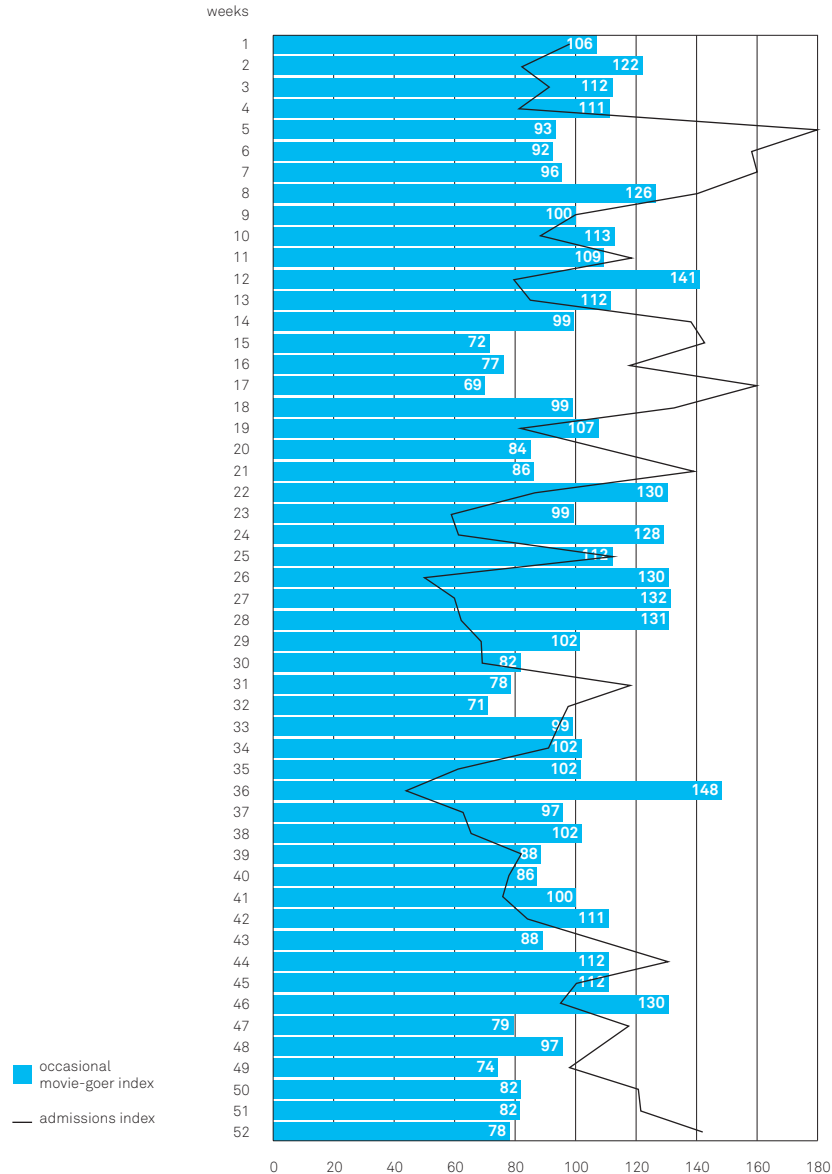
(*The Da Vinci Code* on 17th May and *X-Men: The Last Stand* on 24th May) and highly-awaited “films d’auteur” (*Volver* and *The Caiman* on 17th May, *Marie-Antoinette* on 24th May). During this period, there were proportionally fewer occasional movie-goers (indexes 96 and 88), as regular movie-goers (indexes 108 and 111) accounted for the sharp increase in the rate of admissions (indexes 114 and 137). This “offer” effect also explains the differences noted in the week of 1st to 7th November (week 44), when the weekly admissions index stood at 131 and the occasional movie-goer index at 96. At this time, films were released where admissions mainly included regular movie-goers: *Scoop* (55.9% of regular movie-goers), *Ne le dis à personne (Tell No One)* (55.6%) and *Prête-moi ta main (I Do: How to Get Married and Stay Single)* (53.7%). Furthermore, these three films got off to some of the best starts of the year.



→ **SHARE OF OCCASIONAL MOVIE-GOERS IN THE WEEKLY AUDIENCE AND VARIATIONS IN ADMISSIONS IN 2006***

* in indexes
 weekly index of occasional movie-goers: share of occasional movie-goers in the audience for one week / average share of occasional movie-goers for all weeks in the year 2006x100
 weekly index of admissions: admissions for one week / average of weekly admissions for all weeks in the year 2006x100
 source: Publixiné – Novatris

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The variation in the share of frequent movie-goers is set against the proportion of occasional movie-goers and the change in the weekly admissions level. The week from 22nd to 28th March (week 12) was therefore marked by a high level of frequent movie-goers (index 141) and low indexes for admissions (79) and occasional movie-goers (67). From 28th June to 18th July (weeks 26 to 28) there was a slack period for admissions following the “fête du cinéma” (national film festival) (indexes 51 to 62) and a fluctuating share of occasional movie-goers (indexes 75 to 103), despite an attractive choice of films (releases of *Over the Hedge* on 5th July and *Superman Returns* on 12th). During this period, the share of frequent movie-goers led to higher than average levels (index 131). These movie-goers, for example, were enthusiastic about *Nos jours heureux* (*Our Happy Days*) released on 28th June, (30.5% of frequent movie-goers, 20.6% of occasional movie-goers), and *United 93*, released on 12th July (33.0% of frequent movie-goers, 17.0% occasional movie-goers). It is also worth noting that this period coincided, in part, with the football World Cup. The highest frequent movie-goer index (148) corresponded to the beginning of the school year (week 36), when, conversely, admissions and occasional movie-goer indexes reached their lowest levels of the year (45 and 64 respectively). This week was marked by the release of *Little Miss Sunshine*, the surprise success of the autumn (almost one million admissions) supported by frequent movie-goers (36.1% of frequent movie-goers, 8.2% occasional movie-goers).

→ SHARE OF FREQUENT MOVIE-GOERS IN THE WEEKLY AUDIENCE AND VARIATIONS IN ADMISSIONS IN 2006*

in indexes
 weekly index of frequent movie-goers: share of frequent movie-goers in the audience for one week / average share of frequent movie-goers for all weeks in the year 2006x100
 weekly index of admissions: admissions for one week / average of weekly admissions for all weeks in the year 2006x100
 source: Publixiné – Novatris

MOVIE-GOING AUDIENCES IN 2006

French films: a wider audience

In 2006 as in 2005, French films were particularly enjoyed by the seniors (50 and over) and, to a lesser extent, the upper socio-professionals. On the other hand, the under-25s were distinctly under-represented within the French film audiences. In terms of age, audiences for French films appear nevertheless to have grown in 2006. The indexes relating to movie-goers under 25 increased in every category: children (index 76 in 2005, 83 in 2006), teenagers (index 74 in 2005, 85 in 2006) and young adults (index 80 in 2005, 82 in 2006). Some French films thus managed to reach deep into several age brackets. *OSS 117 – Cairo, nest of spies* was the best example of this: it attracted the 3-14s (index 136), the 11-19s (index 146), the 15-24s and the 25-49s (indexes 104). Only seniors were under-represented in the audiences for this film (index 72). Audiences for French films also opened up to occasional movie-goers (+10 index points between 2005 and 2006). Comedies such as *Friends forever* and animated films like *Arthur and The Minimoys* appealed to a wide audience, including many people who did not go to the cinema very often. The audiences for these two films showed a very high proportion of occasional movie-goers (indexes of 186 and 243 respectively).

Audiences for American films were young, particularly in 2006. The index for the 3-14s rose from 110 in 2005 to 124 in 2006. This growth was due to the large number of animated films released in 2006 (*Cars*, *Ice Age 2*, *Bambi 2*, *Flushed Away*). The upper socio-professionals and seniors normally steer clear of films from across the Atlantic and there were even fewer of these in the audiences for American films in 2006 (index 70 in 2005, 68 in 2006).

The yearly audience for European films is closely related to the British film offer. In 2005, European films attracted more children and teenagers (indexes 133 and 117) thanks to *Harry Potter and the Goblet of Fire* and *Charlie and the Chocolate Factory*, while seniors and lower socio-professionals seem to have stayed away

(indexes 88). In 2006, with no landmark British films aimed at young movie-goers, the audience for European films was more in keeping with its real situation: an audience made up of seniors (index 109), frequent movie-goers (index 114), upper socio-professionals (index 114) and Parisians (index 112).

It was more difficult to get a clear picture of audiences for non-American and non-European films, known as “other movies”, as these included cinematographic works aimed at very different sections of the public. Their structure was dependent on a few films. In 2006, films in the “other movies” category attracted audiences that were primarily male (index 114), adult (index 112) and in particular frequent movie-goers (index 132).

	2005				2006			
	French films	American films	European films	other films	French films	American films	European films	other films
gender								
men	98.0	100.9	100.2	124.2	97.8	99.7	109.4	114.2
women	102.0	99.1	99.8	75.5	102.1	100.3	91.0	86.4
age								
children (3-14)	76.2	110.4	132.8	110.4	83.4	124.2	57.2	52.7
teenagers (11-19)	73.7	116.4	116.7	119.7	85.3	113.6	98.2	98.0
young adults (15-24)	80.4	116.5	97.8	99.7	82.1	115.0	103.5	108.5
adults (25-49)	96.5	103.1	99.6	94.3	95.8	102.5	104.4	111.6
seniors (50 and over)	140.6	70.0	88.4	105.2	135.0	67.5	108.6	93.1
profession								
upper socio-professional categories	112.9	88.6	103.0	107.1	108.7	89.6	113.5	108.0
lower socio-professional categories	98.0	105.2	88.4	81.9	95.4	104.0	97.6	111.6
non-working people	94.1	103.3	104.8	106.2	97.7	103.6	93.9	89.5
location								
Paris and region	101.0	99.0	98.7	120.5	96.0	100.9	112.0	115.3
provinces	99.5	100.5	100.6	90.4	101.6	99.6	95.1	93.7
movie-going habits								
fans	109.9	92.9	95.0	115.4	103.8	92.7	114.2	131.5
enthusiasts	98.2	102.1	97.6	97.9	98.8	100.7	103.4	95.8
occasional movie-goers	88.2	106.2	114.8	79.5	98.0	106.7	77.7	75.4

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FILM AUDIENCES ACCORDING TO NATIONALITY*

index, base 100: a total of 265 films surveyed in 2005 and 292 films in 2006

source: Publixiné – Novatris

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animated films: a strong appeal to children

Among the main feature-length genres, only animated films presented a very specific audience. Children were very heavily over-represented (index 348 in 2006). For films such as *Azur and Asmar*, *Flushed Away*, *Open Season* and *Bambi 2*, the proportion of 3-14s reached record levels (indexes over 400). Within the audience for animated films, movie-goers outside Paris were better represented (index 108 in 2006) than those from Paris and its surrounding area (index 81). There was also a larger number of occasional movie-goers in this category (index 168) than regular movie-goers (index 90) and frequent movie-goers (index 56).

The yearly audience for documentaries is heavily dependent on the number and nature of films. 2005 being the year when *The March of the Penguins* was released, children figured heavily in this category (index 193). 2006 corresponded more accurately to the real audience situation for documentaries: a primarily male population (index 110), made up of seniors (index 148) and upper socio-professionals (index 113). For example, the audience for *An Inconvenient Truth* presented these characteristics. In terms of movie-going habits, the audience for documentaries was relatively consistent. This film genre was nevertheless more appealing to regular movie-goers (index 104) than to fans (index 98) and occasional movie-goers (index 95).

As fiction films made up over 90% of the 292 films surveyed in 2006, the structure of their audience corresponded overall to the audience structure for films as a whole. Here, the proportion of children aged 3 to 14 was nevertheless predictably lower than the average (index 55), unlike seniors who preferred fiction films (index 110) to animated films (index 42).

	2005				2006			
	animation films	documentary films	fiction	including comedies	animation films	documentary films	fiction	including comedies
gender								
men	94.2	105.1	100.5	94.4	92.3	110.0	101.2	96.6
women	105.9	94.9	99.4	105.7	107.3	90.4	98.8	103.2
age								
children (3-14)	344.5	193.0	72.3	76.1	348.4	94.8	55.0	71.4
teenagers (11-19)	89.3	67.7	101.6	95.5	100.6	78.0	100.2	102.7
young adults (15-24)	68.0	50.8	104.2	98.5	67.5	70.0	106.3	104.7
adults (25-49)	89.1	82.1	101.4	96.6	87.8	93.2	102.3	99.2
seniors (50 and over)	45.4	147.2	105.2	118.4	42.1	147.7	109.8	109.2
profession								
upper socio-professional categories	65.1	113.7	103.5	101.7	63.0	113.3	106.5	99.8
lower socio-professional categories	84.8	75.5	102.0	101.5	79.9	85.2	103.9	103.2
non-working people	127.4	106.2	97.0	98.3	131.0	100.6	94.4	98.4
location								
Paris and region	86.0	95.5	101.6	99.4	81.1	104.1	103.4	97.9
provinces	106.6	102.1	99.3	100.3	107.7	98.3	98.6	100.8
movie-going habits								
fans	63.9	80.0	104.2	108.0	56.0	98.0	108.0	99.2
enthusiasts	102.6	113.2	99.5	99.0	90.4	104.0	101.7	102.0
occasional movie-goers	153.4	99.9	94.3	89.1	167.9	95.2	87.7	96.3

→ FILM AUDIENCES ACCORDING TO FILM GENRE*

*index, base 100: a total of 265 films surveyed in 2005 and 292 films in 2006

source: Publixiné - Novatris

wide release combination for films: a younger audience with more women and occasional movie-goers

The structure of the audience of a film depends on its release combination. In 2006, the more copies there were of a film, the more female-oriented the audience became. Films with fewer than 100 copies accounted for a larger share of men (index 108) than women (index 92) and women were more highly represented among movie-goers for films with more than 500 copies (index 102) than men (index 98). This trend was even more pronounced for the 10 films with the greatest number of copies in 2006: index 103 for women, 97 for men.

This was explained in particular by the presence of four animated films among these 10 titles – films aimed at very young movie-goers, more often than not accompanied by a woman. For *Ice Age 2*, for example, the indexes for women and children were 108 and 303 respectively.

The age of a film's audience also varied according to the number of copies. The audience for films where fewer than 100 copies were produced included more seniors (index 131) than teenagers (index 76), and the ratio was reversed for very wide combination films: index 64 for seniors, 116 for teenagers. Overall, the proportion of under-20s going to see a film rose as the release combination increased. Conversely, the share of 25-49s, seniors, upper socio-professionals and inhabitants of the Paris region decreased.

The movie-going habits of audiences differed according to the release combinations: with up to 500 copies, frequent movie-goers were over-represented (indexes 160 to 112). From 500 copies upwards their share dropped sharply (index 61). For occasional movie-goers, the opposite was seen: they were under-represented among audiences for films with up to 500 copies (indexes 54 to 80) and figured widely in the audiences for very wide combination films (index 146). There were nevertheless some exceptions to this rule, particularly in the case of unexpectedly successful films. The audience for *Je vous trouve très beau (You Are So Beautiful)* (306 copies) attracted a larger number of occasional movie-goers (index 117) and fewer frequent movie-goers (index 91).

	2005				2006			
	fewer than 100 copies	100 to 200 copies	200 to 500 copies	over 500 copies	fewer than 100 copies	100 to 200 copies	200 to 500 copies	over 500 copies
gender								
men	100.3	101.8	98.6	101.2	108.0	104.2	99.7	97.5
women	99.7	98.1	101.4	98.7	92.3	95.9	100.3	102.4
age								
children (3-14)	44.7	20.4	73.4	178.8	28.0	39.3	54.5	196.4
teenagers (11-19)	45.1	71.4	87.5	137.4	76.1	86.7	94.8	116.0
young adults (15-24)	71.4	100.5	100.4	103.0	93.5	104.3	103.2	95.2
adults (25-49)	106.2	100.2	100.8	97.9	106.0	107.1	98.8	98.2
seniors (50 and over)	149.4	135.3	110.3	63.9	130.8	111.6	119.4	63.8
profession								
upper socio-professional categories	127.6	119.5	105.1	80.9	134.8	116.6	105.3	80.8
lower socio-professional categories	97.9	103.0	102.6	95.2	88.4	102.5	102.9	97.2
non-working people	86.2	87.7	95.8	113.0	87.2	89.6	95.6	112.0
location								
Paris and region	134.7	125.5	102.7	81.0	135.4	118.8	103.4	82.4
provinces	83.7	88.0	98.7	108.9	85.5	92.3	98.6	107.2
movie-going habits								
fans	155.4	138.4	109.8	62.5	159.8	135.2	112.0	60.6
enthusiasts	81.4	91.9	100.1	105.7	91.1	97.1	103.2	98.2
occasional movie-goers	56.0	57.5	83.5	147.5	53.5	68.3	80.3	146.4

→ FILM AUDIENCES ACCORDING TO THE NUMBER OF COPIES*

*index, base 100 : a total of 265 films surveyed in 2005 and 292 films in 2006

source: Publixiné – Novatris

05 the movie-going public

	2005						2006					
	under 100,000	100,000 to 500,000	500,000 to 1 million	1 million to 2 million	2 millions to 4 million	over 4 million	under 100,000	100,000 to 500,000	500,000 to 1 million	1 million to 2 million	2 millions to 4 million	over 4 million
gender												
men	105.5	102.2	95.7	100.6	98.3	101.8	109.3	104.3	99.7	95.6	98.5	94.3
women	94.5	97.8	104.3	99.4	101.8	98.2	91.1	95.9	100.2	104.2	101.4	105.5
age												
children (3-14)	53.4	44.1	68.2	122.3	172.8	206.9	27.0	57.1	54.0	182.0	102.8	203.3
teenagers (11-19)	56.5	90.8	78.5	92.3	139.6	162.7	70.0	90.3	103.2	92.3	117.7	119.2
young adults (15-24)	79.4	107.3	95.0	99.0	100.2	101.6	85.9	103.0	111.5	84.5	100.7	96.2
adults (25-49)	114.9	102.7	95.5	98.0	99.7	100.6	109.8	104.4	95.8	99.0	97.9	97.5
seniors (50 and over)	121.0	112.1	128.1	94.4	67.0	48.3	133.7	109.2	115.1	81.3	101.4	60.7
profession												
upper socio-professional categories	111.0	109.4	106.8	97.9	82.8	80.1	116.3	108.9	102.7	94.3	102.3	74.9
lower socio-professional categories	113.3	107.0	96.8	99.2	95.6	87.9	109.1	104.0	101.1	88.6	95.4	103.5
non-working people	86.7	91.0	98.1	101.6	111.8	117.5	86.2	93.0	98.0	109.2	101.2	111.9
location												
Paris and region	122.2	115.9	99.0	96.8	81.7	77.4	118.5	113.3	102.9	99.6	85.1	73.9
provinces	89.6	92.6	100.5	101.5	108.6	110.6	92.4	94.5	98.8	100.2	106.1	110.7
movie-going habits												
fans	143.1	130.6	106.3	91.5	63.2	44.9	155.6	129.7	106.9	88.3	71.7	43.3
enthusiasts	85.4	93.7	100.1	105.4	106.4	102.9	89.1	97.6	105.8	100.4	105.7	93.5
occasional movie-goers	65.9	66.0	88.7	99.8	143.8	185.3	62.6	73.0	80.4	112.2	118.9	174.6

→ FILM AUDIENCES ACCORDING TO THE NUMBER OF ADMISSIONS IN 2005 AND IN 2006*

*index base 100: a total of 265 firms surveyed in 2005 and 292 films in 2006

source: Publixiné - Novatris

the success of a film dependent on occasional movie-goers

The share of frequent movie-goers and occasional movie-goers within the audience of a film varied depending on its box office performance: the fewer admissions there were to a film, the higher the share of frequent movie-goers (index 155 for films with less than 100,000 admissions in 2006). Conversely, the higher the number of admissions for a film, the greater the proportion of occasional movie-goers in the audience (index 175 for films with more than four million admissions in 2006). Occasional movie-goers were more influenced by word-of-mouth recommendations. However, the detail per film showed that an increase in the share of occasional movie-goers was not systematically correlated to the number of admissions, even if, from three million admissions upwards, they seemed to be over-represented whatever the film. Thus some films that were very successful in 2006, such as *Volver*, *The Departed* or *Fauteuil d'Orchestre (Orchestra Seats)* (over 1.5 million admissions each), attracted fewer occasional movie-goers than the average film, with indexes between 60 and 80. The success of these films was therefore based on an audience of regular (index 111 for *The Departed*) or frequent movie-goers (index 116 for *Volver*).

At the same time, the more admissions there were for a film, the younger and more provincial was the audience (index 92 for films that recorded fewer than 100,000 admissions in 2006, and 111 for films with more than four million admissions).

The 10 films that recorded the most admissions in 2006 attracted audiences with slightly more women than the average (index 104), that were younger (index 165 with the 3-14 year olds), more provincial (index 110) and made up of more occasional movie-goers (index 158). Among these titles, the American films owed their success almost exclusively to children, teenagers and young adults. This was confirmed even with a film like *The Da Vinci Code*, despite its being an adaptation of a book successful with all generations: it was popular with teenagers and young adults (index 120), but not with the over-50s (index 74), despite a well-known subject and cast. On the other hand, the success

of French films was based on a wider range of movie-goers. *Je vous trouve très beau (You Are So Beautiful)*, for example, included more seniors than the average film (index 205), as did *La Doublure (The Valet)* (index 123). Regular movie-goers also helped to ensure the success of these films: index 115 for *La Doublure (The Valet)*, and index 109 for *Camping*.

art and experimental cinema: an audience of frequent movie-goers, city dwellers and seniors

The audience for films recommended as 'art and experimental' cinema presents special characteristics, with seniors, upper socio-professionals, inhabitants of Paris and the Paris region and frequent movie-goers being over-represented. This pattern was even more marked in 2006 than in 2005. Frequent movie-goers made up a large share of the audience for art and experimental films (index 136 in 2006, 118 in 2005), as did upper socio-professionals (133 in 2006, 127 in 2005), seniors (142 in 2006, 140 in 2005) and inhabitants of the Paris region (119 in 2006, 118 in 2005). Frequent movie-goers particularly supported some American films that were recommended as 'art and experimental' films, directed by well-known film-makers or promoted during festivals. This was the case for *Inside Man* (index 157 for frequent movie-goers), *Babel* (index 153), *Marie-Antoinette* (index 136), *The Black Dahlia* (index 133) and *United 93* (index 126). The ten 'art and experimental' films with the highest index for frequent movie-goers in 2006 included five different nationalities and three first films. The animated film *Renaissance*, for example, had a frequent movie-goer index of 180. Of all the 'art and experimental' films of 2006, only *Azur and Asmar* had an audience that included more occasional movie-goers than the average (index 141), as this film was aimed at very young movie-goers.

	2005		2006	
	'art and experim.' films	non-recommended films	'art and experim.' films	non-recommended films
gender				
men	98.9	100.5	101.5	99.5
women	101.1	99.5	98.6	100.5
age				
children (3-14)	67.8	115.7	47.6	117.2
teenagers (11-19)	68.6	115.4	77.7	107.3
young adults (15-24)	80.9	109.3	85.7	104.7
adults (25-49)	98.6	100.7	99.0	100.3
seniors (50 and over)	140.1	80.4	142.2	86.2
profession				
upper socio-professional categories	126.9	86.8	132.5	89.3
lower socio-professional categories	88.4	105.7	81.9	105.9
non-working people	91.8	104.0	91.9	102.7
location				
Paris and region	117.7	91.4	118.9	93.8
provinces	91.7	104.1	92.2	102.5
movie-going habits				
fans	118.5	90.9	136.7	88.0
enthusiasts	97.8	101.1	98.1	100.6
occasional movie-goers	75.3	112.1	64.0	111.8

→ AUDIENCE FOR 'ART AND EXPERIMENTAL' FILMS*

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Private Fears in Public Places by Alain Resnais © Mars Distribution



Don't Touch The Axe by Jacques Rivette © Les Films du Losange

My Best Friend by Patrice Leconte © Wild Bunch Distribution



Waiting for Someone by Jérôme Bonnel © Patrick Glaize / Bac Films

In Mom's Head by Carine Tardieu © UGC

