A cinema for Tenterden

Pre-Feasibility Study

Craigmount Consulting

Ron Inglis

January 2018

Contents

Executive summary

Following the recent sale of land and Section 106 agreements, the Tenterden Regeneration Consultation found strong support for a local cinema to be established in the town.

The South East is a relatively strong cinemagoing region of the UK. Average attendance per person in the Southern TV region is 3.2 per year compared to 2.6 for the UK as a whole. Admissions per screen are 49,736 compared to UK average of 40,545. However the current options for the town's cinemagoers are a visit to the Kino in Hawkhurst or in Rye, a Cineworld multiplex in Ashford, and in the next few years a Picturehouse in Ashford and an Everyman cinema in Tunbridge Wells.

The cinema sector is undergoing a period of widespread investment in new buildings and refurbishment of existing sites. The dominant trends for this investment are: increasing levels of luxury throughout the cinema; improved range of food and beverage services; increasingly high levels of technical sophistication; and more cinemas in town centres, especially smaller independent venues.

Cinema audiences are predominantly aged under 30 years old but while the 15-24 year old audience is declining the 55+ year old audience has shown consistent growth in recent years – a trend found in most developed international cinema markets.

There are approximately 20,000 residents within a 15-minute drivetime catchment centred on Tenterden Town Hall. This population is strongly skewed towards well-off 50+ age groups, although 15-20% of the population are less affluent. The composition of the resident population is expected to gradually change as several hundred new homes are built in and around the town.

The potential audience for a local independent, possibly boutique style, cinema in Tenterden will depend on what facilities can be afforded and are developed. However an initial assessment indicates that there is potential for 40,000 admissions per year for a single screen venue and up to 80,000 for 2-3 screen cinema with café bar.

Potential sites for a cinema in Tenterden are due to be examined by cinema architect Stefanie Fischer in Stage 2 of this study. The outcome of those investigations will allow the attendance estimate to be adjusted to take account of the configuration of potential sites. A two-screen development would be preferred in order to provide a greater range of programming to suit a wider range of audiences, and also to improve the overall viability of the venue.

Developing an independent cinema in Tenterden will undoubtedly require the Town Council (and perhaps Ashford Borough Council) to be involved in leading the development and potentially establishing an organisation to manage the project.

An illustrative operating budget will be outlined once a preferred site and development proposal have been identified during Stage 2.

1 Introduction

The recent sale of land and Section 106 agreements have generated in excess of £3 million to be used by the Town Council for the benefit of the local community. Consultation and surveys have identified a strong desire for a local cinema in the town. Two, possibly three, buildings and three undeveloped sites have been identified by the Town Council which may be suitable for a cinema development.

The purpose of this pre-feasibility study is to investigate the desirability, practicability and viability of developing a cinema facility in Tenterden. Subsequent investigations by architect Stefanie Fischer (Burrell Foley Fischer LLP) and quantity surveyor Chris Goucher of Greenwood Projects will evaluate the sites and buildings from a physical and cost perspective.

1.1 Consultation background

The Tenterden Regeneration Consultation report made the following observations:

- 'There is overwhelming support for the council to attract a commercial boutique cinema operator to town.'
- 'Tenterden Residents Association have run a long standing campaign for a cinema and have carried out surveys that reflect our findings.' The report noted that there are individuals with a commercial interest in this project within the Association
- 'In principle the large majority of people would not wish the Town Council to subsidise a cinema. However, it was also clear that were the amount small enough they would not object.'
- The business case is not obvious. A cinema space alone would not be viable. 'The venue would have to be 'perfect'.'
- The report noted a general perception that 'there is very little for young people in Tenterden and [there is] a strong perception across all age groups that the town is run by and for the older generation.'

1.2 Current study

This report includes an assessment of the current cinemagoing opportunities for residents in and around Tenterden and, in the context of current cinema trends, proposes potential models for a cinema development. These models will be tested against the building and site options due to be investigated by the architect and quantity surveyor.

Meetings with the Town Clerk, Town Councillors and the Cinema Focus Group were held on 6th and 7th December. All the potential sites were visited.

2 Cinemagoing in the South East of England

The South East of England is a relatively strong cinemagoing region of the UK. Average attendance per person in the Southern TV region is 3.2 per year compared to 2.6 for the UK as a whole. Admissions per screen are 49,736 compared to UK average of 40,545[1].

The average number of screens per site in the South East region is 4.8, below the UK average of 5.4, indicating a relatively high number of independent cinemas and few multiplexes.

Apart from London, the South East has the highest percentage of cinemas showing 'specialised' films – usually categorised by as non-mainstream and including arthouse films. Dodona Research cites 38 screens in the South East showing mainly specialised films (12.7% of all screens).

2.1 Existing cinemas in the vicinity of Tenterden

Cinema	Town	Distance from Tenterden	Facilities
Kino	Hawkhurst	11 miles 20 mins drivetime	1 screen, 91 seats, café Built in former village hall
Kino	Rye	11 miles 25 mins drivetime	2 screens, 98 & 46 seats Private function room. Café bar Built in former school building
Cineworld	Eureka Leisure Park, Ashford	13 miles 25 mins drivetime	12 screens, 62 to 344 seats IMAX screen and 4DX motion seats[2] planned
Odeon	Knights Park Leisure Park, Tunbridge Wells	22 miles 40 mins drivetime	9 screens, 119 to 380 seats Croma pizza restaurant within the multiplex

2.2 Planned cinemas in development

Cinema	Location	Distance from Tenterden	Facilities
Picturehouse	Elwick Place, Ashford	13 miles 25 mins drivetime	6 screens, 950 seats in total. Developer: Stanhope. At least one café bar and possibly a restaurant. Due to open late 2018 / early 2019.
Everyman	Tunbridge Wells	22 miles 40 mins drivetime	3 screens, bar and restaurant Developer: Altitude Real Estate. Part of Belvedere development. Due to open summer 2020.

Note: Both the Picturehouse and Everyman cinemas form part of larger redevelopment schemes including restaurants, retail units, parking, and a hotel (Elwick Place development).

[1] South East England has the second highest admissions per screen. East of England is top with 54,369 but it has the fewest screens per 100,000 population. Source: BFI Statistical Yearbook 2017

[2] 4DX motion seats are synchronised to the film and augments the presentation with environmental effects such as seat motion, wind, rain, fog, lights, and scents along with the standard video and audio.

3 The cinema sector

3.1 Boutique cinemas

Since the advent of digital cinema projection systems around 2005, the term 'boutique cinema' has become widely used to describe a particular type of cinema which is smaller, more luxurious, and more upmarket than a multiplex cinema. Boutique cinemas are often found in smaller towns or in high income centres with a specific catchment population. The Kino cinema in Rye, The Depot in Lewes, and the Curzon Cinema in Canterbury are good examples of this new model which emphasises luxury and a wine bar or coffee shop ambience. In an article titled 'Boutique Cinemas Offer More than Popcorn and Snacks'[3] the New York Times cite '*an updated communal experience that includes cocktails, artisanal-minded meals and lively conversation. Unlike corporate multiplexes, these boutique theaters*[4] *offer a sense of community*.'

The boutique model is thriving in the UK and many other developed cinema markets. For example the rapidly expanding Everyman Cinema circuit describes itself as follows: *A unique experience, Everyman Cinemas is an independent network of boutique cinemas. With a passion for quality, from service of food and drink to seating and films, every cinema also has a unique bar or foyer space.*[5]

It is nevertheless important to avoid using the term 'boutique cinema' to imply exclusion of certain sectors of the population. While the Everyman and Curzon circuits undoubtedly attract a more affluent and older audience, local boutique cinemas in smaller towns appeal to many different audiences including children, young families, young adults and older audiences. These new smaller town cinemas are following an updated approach to leisure and entertainment but, first and foremost, they are local businesses providing a service to all of their community. In this report it is this inclusive local model that is assumed to be required in Tenterden.

3.2 Sector trends

Cinema audiences broadly have two differing expectations when visiting the cinema: for the latest Bond or Marvel film the priority is a huge screen, sometimes referred to as a Premium Large Format cinema; but for a more intimate occasion something more local, more personable and more relaxing is desirable.

A YouGov Film & Cinema survey in 2015 found that 45% of respondents went to a cinema for '*the big screen experience*'. Only 7% said they went to share the experience with others. However cinemagoers who visited one of the arthouse or boutique cinemas had a much stronger opinion about the experience with 55% agreeing that '*Going to the cinema is about more than just watching the film*'. The implication for local cinemas is that they need to emphasise, and deliver, a friendly personal service and encourage loyalty to the cinema.

Cinemas come in an increasingly diverse range of models and what is critical for one cinema may be unimportant for another. Popcorn, cola and other fast food products are considered

[3] https://www.nytimes.com/2016/04/14/fashion/brooklyn-new-york-movies.html 'Boutique Cinemas Offer More than Popcorn and Snacks'
[4] In the USA, cinemas are often referred to as 'theatres' or 'movie theatres'
[5] Source: https://www.everymancinema.com/about-everyman

essential by some audiences but actively avoided by others who may prefer fresh coffee and cake or a glass of wine. In the USA, an increasing number of cinemas are offering 'in auditorium dining' with upmarket food menus on offer – a trend that is only just starting in the UK at cinemas such as Odeon Whiteleys in London.[6]

John Sullivan, cinema property consultant, recently commented: *'Cinemagoing in the UK has become an integral part of the leisure event, rather than a destination in itself… The early multiplex development wave was all about convenience and building cheap – what has become increasingly apparent is that this latest development wave is all about style, location, place making and sophistication – getting the right mix, the right size and the right design for market will become increasingly vital considerations.'*[7]

The main trends can be summarised as follows:

- Increasing luxury – destination venues with café bars or restaurants and high levels of comfort, especially reclining seats with mini-tables.
- Premium technical presentation – large bright picture and clear sound.
- Independent local cinemas re-establishing cinemagoing in smaller towns either in redeveloped venues or new build premises.
- Consolidation of 'event cinema' – live and recorded performances of theatre, concert, opera and dance productions by international standard companies.

3.3 Twinned activity

Cinema visits are often undertaken in conjunction with another principal activity. From a cinema perspective it is 'bad business' to be out of an activity centre or isolated from allied businesses such as cafés, restaurants and bars, and shops. Research by property specialist Cushman and Wakefield highlighted the fact that that film-goers are increasingly rejecting travelling longer distances out of town: wanting instead to make a visit to the cinema part of a wider town centre experience including going to restaurants and bars, or heading to the cinema straight after work.

Boutique cinemas in particular are promoting their high quality food and drink offerings with some venues having two or three different café / restaurant /bar spaces in a single venue. For example Curzon's new Oxford cinema has five screens, a café bar, a night time bar and lounge, and a virtual reality lounge. Everyman has redeveloped the former traditional single-screen cinema in Oxted to provide three screens, a restaurant and a large bar area. The Kino in Rye gets as many comments on social media about the food in its café bar as it does about the cinema and films being shown.

The shift from an emphasis on the film being shown to the overall experience is now firmly established particularly for local independent cinemas. The multiplex companies are also changing their approach. At the UK Cinema Association conference in March 2017, Peter Waugh, Odeon's head of digital and customer relationship management, described how Odeon was 'pivoting from a film-centric to guest-centric' strategy.

---

[6] http://www.odeon.co.uk/thelounge/
[7] Big 2016 box office signals development growth. www.ozseeker.net 19 Jan 2017

3.4 Upmarket audiences

Overall, the UK cinema audience tends to be skewed towards the young and upmarket population. The cinema industry has been surveying audiences for many years and the information from the 2016 survey, cited by Digital Cinema Media – the largest cinema screen advertising company – reports the following information about the ABC1 demographic:

- 83% of ABC1 adults are cinemagoers, representing 60% of all UK cinema admissions
- They average 6.6 cinema visits per year
- 40% go for a meal or a drink after the film, 33% go shopping
- 40% are aged 18-34 years, 33% aged 35-54 years, and 27% aged 55+ years.

Cinemagoing is increasingly an up-market activity and appeals to a much broader age range than was the case 15-20 years ago. The ABC1 audience are generally happy to pay more for a quality experience and consider a cinema the best place to watch films.

Young adults aged 16-34 consume more films and media than ever across a range of devices and they are often the first to view new cinema releases. By contrast, older people are more likely to visit the cinema on a weekday, a little later after a film's launch date.[8]

3.5 Investment momentum

Phil Clapp, Chief Executive of the UK Cinema Association recently wrote 'In the UK, we are seeing unprecedented levels of investment in every aspect of the cinema-going experience. That is benefiting customers not just at the largest circuits' sites and in the booming 'boutique cinema' sector, but also at a large number of local smaller cinemas up and down the country.'[9]

Cushman & Wakefield's report on cinemas in 2017 identified 144 proposed venues as having a 'fair' chance of development over the next five years – which would deliver approximately 960 screens in 3.6m sq ft of new cinema space – of which 45% are already legally committed to. The current big three operators – Cineworld, ODEON and Vue – account for just 32% of the overall total. *The rest comes from a new generation of challenger brands such as The Light, Everyman and Savoy and a string of small independents all keen to capitalise on continuing rapid growth in cinema which has seen box office sales increase by 17% since 2014.*[10] [my italics] The research indicated that around 20% of the new sites planned (29 sites) are for smaller, boutique or neighbourhood cinema operators

Everyman Cinemas have expanded rapidly in recent years and now have 17 cinemas with a further 8 due to open by 2021. Curzon have added 9 new sites since 2010 and have 5 more in development. Recently developed or redeveloped single-site local cinemas include:

- The Depot, Lewes – a private sector development, opened Spring 2017. Three screens (140, 129 & 37 seats). Based on a converted warehouse but with a completely new modern foyer, café/restaurant and education/training suites.
- Filmhouse, Newlyn in Cornwall – another new private sector development, opened late 2016. Two screens (80 and 55 seats) plus cafe bar. The programme includes popular new

[8] Source: Film Distributors Association Yearbook 2017
[9] 'Why cinema isn't doomed after all: The industry is in rude health, despite the occasional lurid headline, says UK Cinema Association' 10 October 2017 www.cityam.com
[10] Cushman & Wakefield research shows challenger, independent brands account for two thirds of venue development pipeline. 21 March 2017 www.ozseeker.net

release films, independent and specialised films, event cinema performances, personal guest Q&As, and is a venue for the local film society and film festival.

- The Red Carpet Cinema & Cafe Bar, Barton under Needwood, Staffordshire – a private sector development, opened 2013. Two screens plus restaurant/cafe bar
- Regal, Evesham – reopened in 2012 following a substantial redevelopment which features table seating in the stalls area and conventional seating in the balcony. Seating capacity is 306. The family owned company plans to add a second screen in the future.
- Scala Cinema & Arts Centre, Prestatyn – a local authority developed venue now operated by Merlin Cinemas. Two screens, 150 seats in each auditorium. Cafe bar and education/training room spaces.

Alongside the development of new cinema venues, existing cinemas are being refurbished to provide ever increasing luxury, high technical standards, and a variety of food and beverage options. Recliner seating is being installed in a large number of Odeon, Showcase and Vue multiplexes and in many instances these multiplexes are recording large increases (50%+) in total admissions. For example Vue in Cambridge reported a rise in total admissions following installation of luxury armchair-style recliner seats, reducing seating capacity by 70%, from 1,718 conventional cinema seats to 515 recliner seats. Independent cinemas have not (yet) adopted reclining seating but rather ensure that high quality cinema seats and sofas are provided.

Key insight*: a new cinema in Tenterden needs to provide a high quality leisure experience which can compete with other modern cinemas such as the Kino in Rye or the Curzon in Canterbury. The venue should be distinctive and incorporate a good quality café bar.*

3.6 Programme trends

3.6.1 Large increase in the number of films released

The number of films released each year has grown rapidly over the past decade. 821 feature films were released in the UK during 2016 plus over 100 event cinema performances – more than twice the number released in 2005. Films stay on release and in public awareness for much shorter periods than ten or twenty years ago. If a cinema doesn't screen new release films on or soon after the UK release date it will fail to attract a large section of the potential audience. Admissions to the majority of mainstream films decline by 50% - 60% for each week after the initial release. Independent and specialised films may only stay on release for 2-4 weeks although a small number such as *The Lady in the Van* have a much longer life in cinemas.

3.6.2 Event cinema performances

Event cinema (theatre, operas, music, ballet, rock concerts, exhibitions) is continuing to be important especially for independent cinemas and venues which can offer an experience which is closer to attending a live performance. For the UK cinema sector as a whole, event cinema performances account for around 3% of total cinema admissions. In contrast, some local cinemas such as Chichester Cinema at New Park Community Centre attract over 10% of their admissions, and generate 20% or more of their turnover, from these performances.

3.6.3 Non-cinema viewing continues to grow

There are increasing opportunities to use online and broadcast services to view films on high quality home cinema systems and on mobile tablet computers. Netflix, Amazon Prime, Mubi, Sky, iTunes, and other services compete with cinemagoing in terms of ease of use, price, availability, and freedom from distractions in a public auditorium. Younger audiences in particular use multiple ways of watching films. The challenge for cinemas is to ensure that they offer a worthwhile experience which is clearly better than the home viewing experience. Attracting the teenage/twenties audience can be a particular challenge for local cinemas unless the cinemas offer an appropriate 'big screen' experience which compares favourably with multiplex screenings.

Key insight*: the film sector is much busier now than in previous decades and cinemas need to be developed to address issues including: huge number of films and event cinema performances available; films staying in the public conscience for a short time; and the continuing rise of non-cinema viewing opportunities.*

4 The market for a cinema in Tenterden

According to the 2011 Census, the population of Tenterden is 7,735. In comparison the population in Hawkhurst was 4,911 and in Rye 4,773.

The catchment for cinema audiences is usually analysed with reference to a drivetime catchment boundary. Cinemagoing is typically a local activity with most rural audiences preferring a venue within 10-20 minutes drivetime of their home. Urban audiences tend to select cinema within a certain distance, for example 3-5 miles from home.

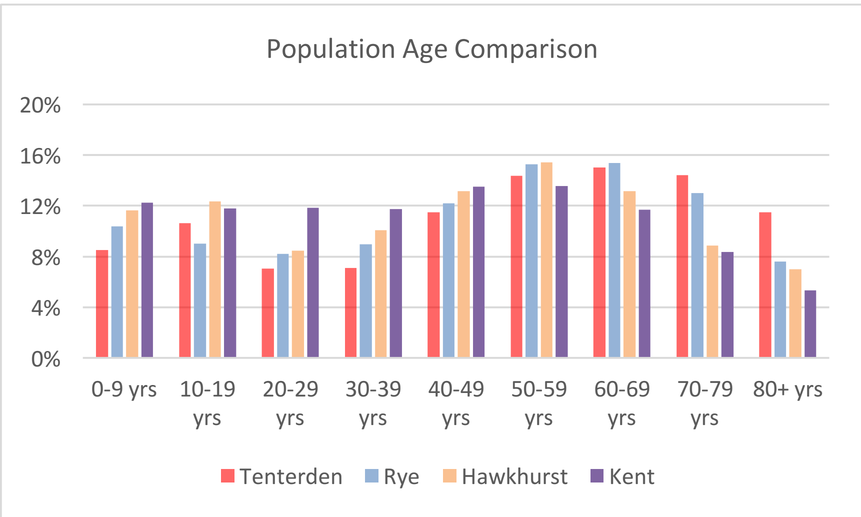
For this study two sources of information have been reviewed: Kent County Council data at ward level; and more detailed information based on a 15-minute drivetime catchment analysed using CACI's ACORN[11] classification system.

4.1 Ward level population data

Kent County Council provides ward level details of the resident population. The data provides information on population age, health, employment, education, deprivation and diversity. For this study the main focus is on two aspects of the population data: the age profile of the resident population; and the characteristics of the population as analysed using Experian's Mosaic[12] classification system.

The population age 'pyramid charts' for four wards[13] in and around Tenterden are shown in Appendix 1. These charts very clearly illustrate the predominance of residents aged 50+ years and the low number of younger residents, especially those aged 20–40 years old. The 'pyramid' for all England and Wales is shown in Appendix 1 for comparison.

Comparing the electrical ward populations of Tenterden with Rye and Hawkhurst indicates that the Tenterden population again shows a larger number of older residents (41% aged 60+ years) compared with either Rye (36%) or Hawkhurst (29%).



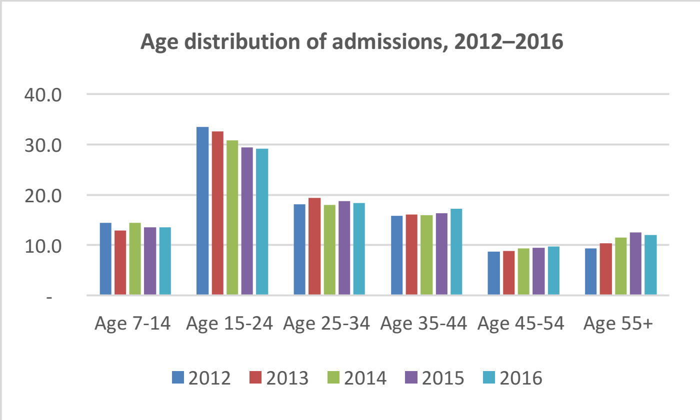
Source: www.citypopulation.de

11 ACORN = A Classification of Residential Neighbourhoods. It is a geodemographic classification system developed by CACI Ltd and widely used to investigate the likely behaviour of selected areas of the UK.

12 Mosaic is a classification system designed by Experian to profile the characteristics of the UK population.

13 Tenterden North, Tenderden South, Rolvenden & Tenterden West, St Michaels.

The age distribution of the Tenterden catchment population is very different from the overall cinemagoing audience as shown below.



Source: BFI Statistical Yearbook 2017

However two important trends to note in the cinemagoing audience are the decline in the 15-24 year old audience (which nevertheless is still the largest cinemagoing age group), and the gradual but consistent growth in the 45+ year old audience, especially the 55+ year old audience. These two trends underpin the decision of companies such as Everyman, Light, Kino, and others to prioritise the upmarket, older cinemagoer in the design of their cinemas while continuing to ensure that the venues are still capable of appealing to 25+ year old audiences. The under 25-year old audience will in most instances prefer the multiplex experience with associated branded restaurants and fast food facilities.

The Mosaic classification data identifies six population categories which are particularly prevalent in the four selected wards:

Resident Population[14]	**Tenterden North 2,170**	**Tenterden South 2,400**	**St Michaels 2,320**	**Rolvenden & T West 2,490**
MOSAIC Category				
Country Living - Well off owners in rural locations enjoying the benefits of country life		12.4%	28.3%	64.0%
Prestige Positions - Established families in large detached homes living upmarket lifestyles	22.3%	17.7%	16.1%	
Domestic Success - Thriving families who are busy bringing up children and following careers	11.3%	11.1%	14.2%	
Suburban Stability - Mature suburban owners living in settled lives in mid-range housing			19.8%	
Senior Security - Elderly people with assets who are enjoying a comfortable retirement	36.9%	11.4%		
Sub-total (number of population)	*1,530*	*1,262*	*1,819*	*1,594*

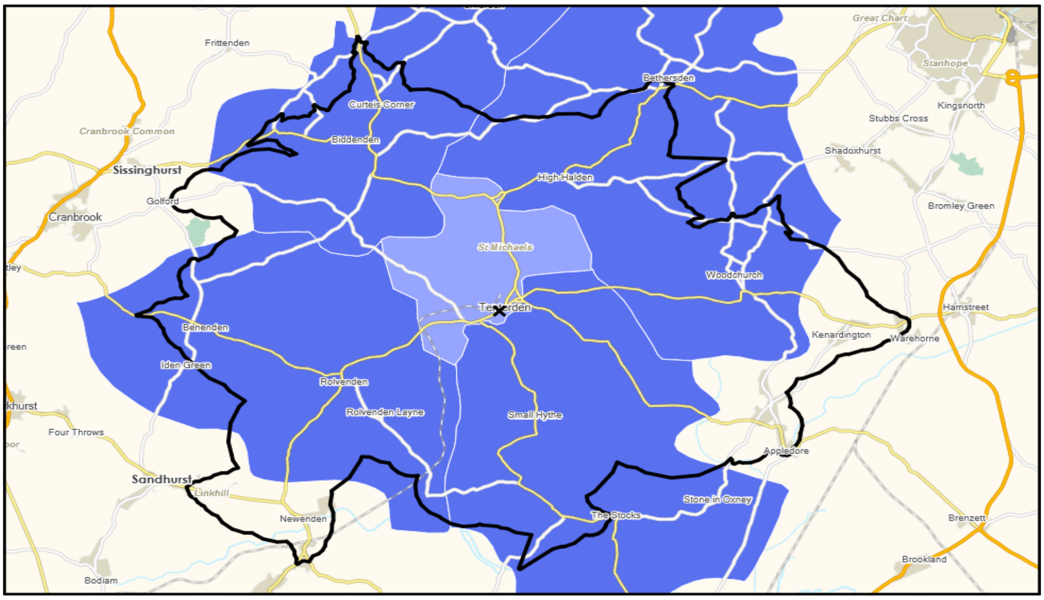
[14] Source: 2016 Mid-Year Estimates, The Office for National Statistics. © Crown Copyright - 2016

Rural Reality - Householders living in inexpensive homes in village communities			28.0%
Family Basics - Families with limited resources who have to budget to make ends meet		15.1%	
Vintage Value – Elderly people reliant on support to meet financial or practical needs	15.4%	14.0%	

The first four categories total 6,200 individuals who are more likely to prefer an independent local cinema along the lines of the Kino in Rye or the Depot in Lewes. The last three categories include individuals who are less likely to visit any cinema due to limited finances, transport difficulties, or poor health.

4.2 ACORN demographic analysis

ACORN data for the 15-minute drivetime catchment centred on the Town Hall allows a more detailed examination of the likely cinema-going potential of the resident population. The map below shows the 15-minute catchment boundary (thick black line). The blue shaded area shows the areas where the dominant ACORN Group ('Executive wealth') reside. The pale blue central area indicates the different dominant group ('Mature money').



Copyright: CACI Ltd

The total population within the 15-minute catchment is 20,105. The ACORN classification system (see Appendix 2) analyses the chosen population into 6 Categories which are subdivided into 18 Groups and finally into 62 Types. The catchment population is then compared to the UK population in order to identify over-represented and under-represented Categories, Groups and Types. The comparison is represented as an index where 100 indicates there are the same proportion of residents in the particular category as are in the UK population as a whole. High indices indicate that there are proportionately more people in the catchment for the category compared to the UK average.

The data for the 15-catchment centred on Tenterden reveals the following Types which account for 16,207 (81%) of the catchment population:

ACORN Category	ACORN Group	ACORN Type	Catchment population	Index
Affluent achievers	Executive wealth	Asset rich families	910	182
		Wealthy countryside commuters	4,088	861
	Mature money	Better-off villagers	3,533	648
		Retired & empty nesters	1,345	314
		Upmarket downsizers	425	227
Comfortable communities	Countryside communities	Larger families in rural areas	852	225
		Owner occupiers in small towns & villages	1,582	265
	Successful suburbs	Semi-professional families, owner occupied neighbourhoods	939	208
Financial stretched	Striving families	Labouring semi-rural estates	2,533	738

A summary of the characteristics of these ACORN Types are attached in Appendix 2. None of the ACORN Types which are prominent in the Tenterden catchment are noted for featuring regular cinemagoers, at least to mainstream cinema typified by multiplexes and 'blockbuster' fantasy and action films. Instead there is clear evidence about high levels of disposable income which would tend to support a cinema venue provided that it included a good wine bar style café, lounge or restaurant.

While the ACORN classification descriptions differ from those used by Mosaic there is agreement about the affluence, prosperity, and general stability of over half the catchment population. In contrast 15%–20% of the population have much less disposable income and are classified as financial stretched and unlikely to afford the prices at an upmarket boutique cinema.

The demographics of the Tenterden catchment are similar to several other area where there are successful local cinemas, for example Aldeburgh Cinema[15] in Suffolk which has a slightly less prosperous and smaller population but otherwise quite a similar profile.

***Key insight**: The catchment population centred on Tenterden does not exhibit strong cinemagoing potential based on UK-wide indices, and is therefore less likely to attract a mainstream-oriented cinema operator. Nevertheless the characteristics of the population are similar to those for successful local cinemas in several smaller towns.*

4.3 Impact of new housing

The Tent 1 development project to the south of Tenterden town centre includes up to 475 homes and a public car park with approximately 200 car park spaces.

House builder Dandara is offering 2, 3, 4 and 5 bedroom homes in a traditional architectural style priced from £440,000 to £755,000. Taylor Wimpey is building 73 private houses on land

[15] Aldeburgh Cinema is a single screen venue (but aiming to add a second screen) which attracts 35,000 - 40,000 admissions annually. It also has a long running and successful film festival.

off Smallhythe Road including 1, 2, 3, 4 and 5/6 bedroom homes priced, and is also developing a site at Halden Field, Rolvenden.

Ashford Borough Council has also identified six additional potential locations for future housing development, five of which lie to the east of the main town centre.

The new resident population is likely to have a younger age profile than for the existing town population and their requirements for cinema provision will tend more towards an affordable 'big screen' experience rather than boutique / wine bar style cinemas.

4.4 Attendance estimation

At this early stage the attendance *potential* can be investigated but a detailed estimate requires a particular development model to be examined. Once the Stage 2 architectural study is concluded the attendance estimate will be updated to take account of the number of auditoria, the seating capacity, the food and beverage facilities, the location and visibility of the venue.

4.4.1 Attendance at a local independent cinema

The pattern of attendance at a local cinema in a small town in the relatively prosperous south of England, is likely to differ from the general multiplex trends in a number of important respects:

- Less emphasis on Fri-Sun weekend attendances. A more even spread of attendance throughout the week is more likely with some films attracting most of the admissions mid-week rather than at weekends.
- Less emphasis on the 8pm evening performance. Older audiences and people travelling from rural areas often prefer daytime and early evening performances.
- Major Hollywood 'tentpole' releases – typically action/fantasy films but also including childrens/family oriented animated films from Pixar/Disney and Dreamworks – are less important for an independent small town cinema (the audiences for tentpole releases predominantly visit multiplexes to see these films).
- 'Event cinema' performances (live relays or recorded performances of theatre, music, dance, and opera) are often very well attended and sell out.

These factors influence the anticipated attendance level that can be achieved at a local cinema. There are many instances of such cinemas outperforming what might be expected based on the more usual cinema attendance benchmarks.

4.4.2 Admissions per resident

UK cinema admissions over the past decade have averaged 2.6 visits per resident. In the Southern ITV region the rate is 3.2 visits per year. Based on this rate of attendance the 15-minute catchment population would generate 64,336 admissions per year. The attendance rate for residents living within the town may be higher with 5+ visits per year commonly found for well-liked local cinemas[16]. However some cinemagoers will continue to be attracted to surrounding cinemas in Hawkhurst, Rye, Ashford, and perhaps Tunbridge Wells especially

[16] Data cited by Cineworld during the cinema planning inquiry in Trowbridge (January 2014) indicated cinema attendance rates for Ashford as 7.6 visits per year.

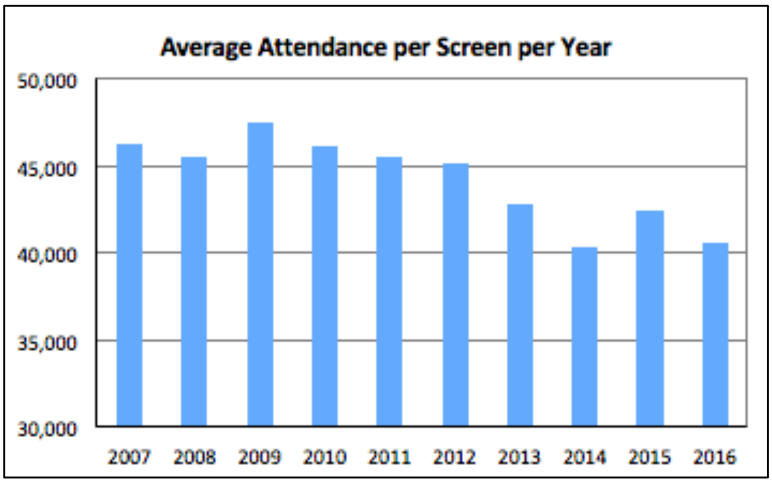
when a cinema trip is combined with shopping or visiting friends and family. A provisional estimate for annual admissions is shown in the table below:

	Resident population (2011 census)	**Attendance per year per resident**	**Admissions per year**	**Reduction due to competition from Hawkhust, Rye & Ashford**	**Total Estimate**
Tenterden	7,735	6	46,410	25%	34,808
Outer catchment area	12,370	3	37,110	50%	18,555
Total estimate	**20,105**		**83,520**		**53,363**

The estimate above assumes that a cinema in Tenterden will provide a comparable leisure and cinemagoing experience to other cinemas that residents may choose to visit.

4.4.3 Admissions per screen

In 2016 there were 4,150 cinema screens in the UK and 168.3 million annual admissions. This represents an average of 40,545 admissions per screen. The decline in the rate per screen shown in the chart below is due to the 18% increase in the number of cinema screens over the period, especially in the past five years, while at the same time the overall level of cinema admissions has remained essentially static.



Source: BFI Statistical Yearbook 2017

4.4.4 Comparator cinemas

Cinema sector benchmarks and demographic data are important for estimating the potential for developing a cinema – and both are used extensively by cinema companies – but the specific characteristics of each local cinema, especially the management of the venue, are often the determining factors.

One single-screen cinema in the East of England which the author has worked with at various stages over a period of 15 years, increased annual attendance from 12,500 admissions in 2001 to 63,000 admissions in 2016, due almost entirely to the improved quality of management and with no material changes to the facilities. This represents a 400% increase compared to 8% growth in UK cinema admissions over the same period.

Single screen independent cinemas

Cinema	Seating capacity	Annual admissions	Town population
Kino Hawkhurst	91 seats	50,000+	4,900
Aldeburgh	253 seats	35,000 – 40,000	2,500
Ritz, Belper	99 seats	60,000	21,800
Regal Stowmarket	234 seats	60,000+	19,300

Two or three screen independent cinemas

Cinema	Seating capacity	Annual admissions	Town population
Kino, Rye	98 + 46 seats	?	4,800
Picturedrome, Bognor Regis	315 + 86 +33 seats	120,000+	24,000
Merlin Cinema, Thurso	152 + 88 seats	50,000+	

4.4.5 Potential audience for a cinema in Tenterden

Based on the information outlined above it is reasonable to expect that the potential audience for a modern local cinema in Tenterden would be in the region of 40,000 – 70,000 admissions per year. The lower estimate would represent a single screen venue with limited food and beverage facilities while the upper estimate would be appropriate for a 2-3 screen up-market boutique cinema with wine bar style café. In both instances the main audiences for the cinema would predominantly be older cinemagoers plus young children and young families.

5 Potential development models

5.1 Buildings

The facilities to be developed will ultimately depend on the site or building selected. However the following outline schedules of accommodation provide an indication of the facilities that could be appropriate for a cinema in Tenterden.

5.1.1 Single screen cinema

- Auditorium seating 100 – 120 (seating to be high specification non-tipping, possibly including some sofas, but not recliner seating)
- *Either*: projection room or server room/technical hub
- Café bar with 25 – 40 covers; kitchen; storeroom
- Foyer with sales counter; storeroom
- Staff offices, stores and toilets
- Plant room

5.1.2 Multi-screen cinema

- 2 – 4 auditoria seating 25 – 120 depending on building constraints. Total seating capacity at least 100, ideally 150. (Seating to be high specification non-tipping in most of the auditoria. Reclining seats could be considered for one auditorium.)
- *Either*: projection room or server room/technical hub
- Café bar with 30 – 40 covers; kitchen; storeroom. Possibly a second small bar area.
- Multi-use room for private hires, education or training courses, meetings, parties, etc
- Foyer with sales counter; storeroom
- Staff offices, stores and toilets
- Plant room

5.1.3 Shared use venue / Part-time cinema

- Auditorium seating 100 – 120, but not more than 200 (seating to be a high specification cinema-suitable design[17], probably tip-up, and could be on a retractable platform)
- *Either*: projection room/control room or server room/technical hub
- Café bar with 30 – 40 covers; kitchen; storeroom
- Foyer with sales counter suitable for cinema confectionery etc; storeroom
- Staff offices, stores and toilets
- Plant room

5.1.4 The Big Screen experience

Boutique, local cinemas often have relatively small capacity auditoria, typically with 25 up to 75 seats. Despite the small size it is important that a 'big screen' experience is created in order to clearly differentiate the picture, sound and comfort from a home viewing experience. Wall-to-wall screens, unobstructed sight lines, and excellent acoustics should always be provided – because they will be provided at competitor cinemas. While this issue is arguably less relevant for many independent films and dramas it is definitely important for younger audiences and

[17] Cinema seating is designed for 2-3 hours use by audiences and has a high standard of comfort. High seat backs and generous seat widths are standard requirements but these are seldom met by other forms of auditorium seating such as is commonly found in arts centres, community centres and leisure/sports halls. Therefore if a multi-use venue is proposed the auditorium seating must be of an adequate standard for cinema audiences.

for high profile mainstream films such as Star Wars, Marvel films, and other fantasy or action films which benefit from large screens and powerful sound systems.

5.1.5 Rationale for a multi-screen venue

There are successful single screen cinemas throughout the UK but few, if any, newly created cinemas have less than two screens. Operators of single screen cinemas almost always cite the need for a second or third screen to improve their business. The perceived need for two or more auditoria is driven by a range of factors including:

- The broad range of cinema audiences, from young children, through family groups, to young adults and couples, to senior cinemagoers. There are multiple audiences for cinema films, often with widely differing tastes. With a single screen whatever is programmed will always preclude a portion of the potential audience. Additional screens can provide a cinema service to different audiences at the same time – a children's film in one screen and an independent adult-oriented drama in another screen.
- For the past two years over 800 feature films plus 100 event cinema performances have been released annually in the UK. It is impossible for any cinema to screen even a majority of these films but two or more screens increases the options for a local audience.
- High profile 'blockbuster' film releases such as *Star Wars*, James Bond, Marvel and DC Comics fantasies, Disney/Pixar animated films, or one-off titles such as *Dunkirk* or *Paddington 2* will be offered to cinemas by film distributors on terms which require the cinema to screen the film every day, usually for every performance for a period of two or more weeks. These contractual restrictions result in the cinema not being able to show any other films or event cinema performances during that period, thereby reducing the motivation for some local audiences to visit the cinema. This situation may occur several times each year. Local cinemas can mitigate the restriction by booking the film a week or two after the initial release but for each week that passes the box office potential of the film declines, typically by 40%–60% per week – the price of improved flexibility of programming is, potentially, reduced income generation.
- Projection of films in modern digital cinemas is fully automated so the operation of a two or three screen cinema is not materially more expensive than for a single screen cinema. However the income generation possibilities – and therefore the viability of the cinema – are greatly improved.

5.1.6 Future expansion

The cinema sector is continually evolving, adapting to new technologies and to audience tastes and behaviour. The current wave of investment includes a large amount of refurbishment to cinemas which were built within the past 20 years. When investigating the architectural potential for a new cinema in Tenterden it would be worth including a preliminary assessment of the potential to add facilities in the future, especially additional auditoria or screening lounges.

5.2 Developer / operator

5.2.1 Cinema circuit

Several smaller cinema circuits are actively developing new cinemas throughout the UK. Everyman Cinemas, Curzon Cinemas, Picturehouse, Merlin Cinemas, Reel Cinemas and Light Cinemas have all developed new cinemas in medium size or smaller towns in recent years. Generally these companies consider locations with a town or catchment population capable of supporting in excess of 100,000 admissions per year. Depending on the particular location and the local demographics this usually means towns with a population of 20,000 or more and a much larger potential catchment population. In the majority of instances the companies work with property developers and/or local authorities to develop the new cinemas.

Apart from London where it has 10 cinemas, Curzon operates cinemas in Canterbury (3 screens), Knutsford (1 screen), Ripon (2 screens), Oxford (5 screens), and Sheffield (3 screens). The Curzon in Ripon (population 16,700) is similar to the Kino in Rye with a 58 seat and 38 seat auditoria along with two licensed bars. Newly opened Curzon cinemas in Canterbury and Sheffield have auditoria seating between 39 and 89 cinemagoers and a total of 160 (Sheffield) and 220 seats (Canterbury).

Curzon Ripon (Source: Curzon)

Everyman has 11 cinemas in the London area and operates, or is developing cinemas in 19 other towns including Tunbridge Wells where a 3 screen cinema is planned for 2020. In contrast to Curzon which regularly screens arthouse films, the Everyman circuit is predominantly a mainstream cinema circuit.

Everyman Birmingham (Source: Everyman)

5.2.2 Private investor

A small but growing number of private investors are developing independent local cinemas. Recent examples include The Depot in Lewes, Newlyn Filmhouse[18], The Red Carpet Cinema in Barton-under-Needwood[19], the Jam Jar Cinema in Whitley Bay[20]. Most of these cinemas include at least two auditoria, or are currently planning additional auditoria.

5.2.3 Public - Private partnership

The recently opened Light Cinema in Thetford (population 24,500) is a unique example of a mainstream multiplex operator creating a 3-screen venue in a smaller town[21]. The cinema was developed in partnership with Breckland Council as part of a town centre regeneration scheme involving a Travelodge Hotel and five food and beverage outlets. According to industry sources the cinema is trading at the level of 130,000 - 140,000 admissions per year, a very high number for a relatively small cinema with just 251 seats in total.

5.2.4 Charitable trust

A number of arts centres, run by charitable trusts, include part-time cinema facilities, often in a multi-purpose auditorium. The advent of digital cinema projection has made cinema screenings a much more attractive option for arts centre venues especially in rural areas and smaller towns. Shared use venues can provide a valuable local cinema service although the cinema operation will invariably be part-time, typically screening films for only one or two days per week. The viability of this type of venue is usually dependent on an annual grant and fundraising.

Occasionally multi-arts venues, such as Mareel[22] in Shetland or the Gala Theatre and Cinema in Durham[23], include one or two dedicated cinema auditoria although these venues tend to be expensive flagship facilities. Mareel and Gala both cost in the region of £15 million.

5.2.5 Community Interest Company

This legal form is suitable for not-for-profit companies with a social and community purpose. A CIC has characteristics of both commercial companies and charitable bodies. In particular a CIC can raise funds from public sources and also by accessing the debt markets for loans and bonds. A CIC may be a suitable form of organisation to undertake the development of a cinema in Tenterden due to the ability to take on loans in order to fund the creation of the cinema. However this would require the cinema to be sufficiently profitable to repay any loans. A small single screen cinema would find large loan repayments extremely onerous.

5.2.6 Public investor

There are now relatively few cinemas which are owned and/or operated by public bodies such as Town Councils. Examples include:

- The Regal Theatre & Cinema in Stowmarket which is owned and successfully operated by Stowmarket Town Council. Currently the Town Council is working with Mid-Suffolk District Council on plans to upgrade the Regal with the addition of two new auditoria and

18 http://newlynfilmhouse.com
19 http://www.redcarpetcinema.co.uk
20 http://www.jamjarcinema.com
21 The Light in Thetford has 3 screens seating: 91, 85 and 75.
22 https://www.shetlandarts.org/venues/mareel
23 https://www.galadurham.co.uk

improvements to its other facilities. Both councils are proposing to contribute to the £2.5 million redevelopment budget.

- The Scala Cinema & Arts Centre, Prestatyn. Owned by Denbighshire County Council and redeveloped in 2009 to create a 2-screen venue with café bar, training suite, and gallery. Prestatyn Town Council contributed £1 million of prudential borrowing towards the £3.5 million budget. The venue was initially operated by a charitable trust but it is now operated by private cinema operator Merlin Cinemas.

5.2.7 General observations

In almost all instances, the creation of a cinema in a smaller town has involved some form of public funding. This may be Section 106 monies, regeneration or enterprise funding, prudential borrowing, windfall funds, or Lottery funding. In some instances the public funding is primarily for the main construction or redevelopment costs with the fit out of technical equipment, seats and other furnishings undertaken by the operator (typically a private company or a charitable trust).

Tenterden Town Council is an appropriate agent to lead the initial stages of a cinema development in the town but as the project progresses it may be desirable to establish a separate organisation, perhaps a charitable trust or a CIC, in order to develop the cinema to either a 'grey shell' stage or a fully fitted out cinema. Crucially the local community, through the Town Council, would influence what was developed, subject to available funds.

Local authorities are rarely involved in the actual operation of cinemas although occasionally they provide a small annual operating subsidy which may be in the form of services provided – administration, marketing, personnel, cashflow assistance – rather than cash.

5.2.8 What might be developed in Tenterden?

i) The town and the local catchment are too small to attract any of the existing specialist cinema circuit operators such as Curzon, Everyman, or Light. It may however be attractive to Kino Digital for two reasons: firstly to complement their cinemas in Hawkhurst and Rye to create a local mini-circuit; and secondly to prevent a competitor taking some of their audience from the Hawkhurst and Rye cinemas. If Kino do not become involved then the Town Council may be the appropriate body to take on responsibility for leading the development.

ii) The majority of the budget to develop a cinema in Tenterden is likely to come from public funds, supplemented by local fundraising and perhaps some grant funding. Currently this would indicate a budget of up to £1 million. Unless substantial additional funds are available, the development budget is insufficient to consider a new build option. Instead conversion of an existing building is more likely to be achievable.

iii) A large portion of the potential audience will come from the older age groups. In order to deliver a local cinemagoing experience which is preferred to travelling elsewhere, a cinema in Tenterden will need to offer a comparable high standard experience and include a good café bar as well as a comfortable cinema auditorium.

6 Development options appraisal

An architectural and cost assessment of the buildings and sites currently under consideration will be provided by cinema architect Stefanie Fischer and quantity surveyor Chris Goucher in the second stage of this study.

However it is important to recognise that in almost every instance throughout the UK it is a combination of favourable opportunities at a particular moment that result in a new local cinema rather than a purely objective assessment. For example a suitable building may become available, or a source of public or private funding is available, or a highly motivated individual or company decides to develop and operate a cinema (as was the case in Newlyn, Lewes, Hawkhurst, Rye, Belper, Aberfeldy, Barton-under-Needwood[24], Thetford and others).

6.1 Assessment factors

The table below outlines factors which are involved in assessing the practicality and desirability of developing a cinema facility in the town. The options proposed in Stage 2 will be evaluated against these and other criteria for the final report.

Location	Would the cinema be readily visible? What complementary facilities are nearby? (e.g. cafes, bars, shops)
Transport	Is there nearby parking? Is the building/site close to main bus routes?
Development practicality	What constraints are there on construction work? Does the building or site provide adequate space for the required facilities? Is there scope for future expansion?
Timescale	How quickly could a cinema be developed? Would development be affected by other nearby schemes?
Ownership	Does the building or site need to be purchased or leased? If so, what are the acquisition/lease costs?
Capital costs	What are the estimated (re)development costs? What funding is currently available? What is potentially available? Are there partners available to share costs?
Operating constraints	Could the cinema facility be operated efficiently? For example, would the venue be easy to operate with minimal staff? What are the likely energy costs? Are there technical constraints?
Facilities to be developed	Number and size of cinema auditoria? Food and beverage facilities? Spaces/rooms for hire, for education or training, for parties, etc?
Operation	Who would own the cinema? Who would operate the cinema?

[24] See: https://youtu.be/zyRw0aM4Jcg for a short video about the 2-screen cinema and café bar at Barton-under-Needwood. The cinema was funded 50:50 from personal funds and from the Growing Places Fund operated by Greater Birmingham & Solihull Local Enterprise Partnership.

6.2 Preliminary assessment of sites and buildings

6.2.1 Land to rear of Town Hall

The site is used by the Woolpack Hotel and the freeholder is Enterprise Inns. An adjacent plot of land is owned by WX Investments. Access from the High Street is through a covered passageway. The restricted access and its impact on a construction programme will be examined in Stage 2. This may include any additional development costs resulting from, for example, smaller than usual vehicles being required to access the site.

Consideration would need to be given to creating an attractive entrance leading through to the cinema at the rear. The majority of users of the cinema would be local residents so the out-of-sight location and restricted access would not be likely to adversely affect the viability of a cinema in this location.

The site may be large enough to create a multi-screen venue with an outdoor terrace area, although there may be 'good neighbour' issues to consider, especially in relation to noise from audiences arriving and departing from the cinema.

6.2.2 55 High Street (occupied by White Stuff) + Millenium Garden land

The building and the Millenium Gardens to the rear are owned by Tenterden Town Council and the lease to White Stuff is due to expire in 2021. With an attractive frontage on to the High Street this is potentially a good candidate for a local cinema operation.

Countering the advantages of the favourable location is the relatively small size of the building and limited potential to develop additional facilities at the rear. Access to the rear of the site may difficult for construction traffic and this issue will be addressed in Stage 2. Detailed examination of this building by the architect is required in order to properly assess its potential for conversion.

If a scheme could be designed which created either a good 80-100 seat single auditorium or preferably a 2-screen venue (with at least 80-100 seats in total) along with a café bar at the front of the building then 55 High Street may be a good, viable option.

6.2.3 The Tenderden Club + St Mildred's Church Hall

Located mid-way up Church Road these premises suffer from the narrow and often congested cul-de-sac road access. While many customers to a cinema here would park elsewhere and approach on foot, the amount of customer and delivery traffic which a cinema would generate would undoubtedly lead to problems, especially during the changeover when one films ends and another is due to start soon afterwards.

The two joined buildings include two large halls at first floor level. There is a modest size area at street level which could be redeveloped to create entrance foyer. Access to the rear of the building is very restricted and could make redevelopment a difficult and expensive process. The café bar area already in existence at first floor level in St Mildred's hall could be upgraded to suit cinema audiences.

6.2.4 Site at end of Church Road owned by Canterbury Parochial Church Council

This land and the wooden building which is in poor condition are potentially available from the diocese for a cinema project. The space is relatively unrestricted and a new building could be designed to provide whatever facilities could be afforded. For example a 3 or 4-screen cinema with a café bar and a terrace overlooking the land towards the Kent & East Sussex Railway could provide an attractive venue with the potential for a terrace with good views.

The main drawback for this site is essentially the same as for the Tenterden Club, namely the restricted road access although in this instance the problem could be less severe because traffic would not be stopping in Church Road.

6.2.5 Recreation ground

The project which gained the most popular support in the recent public consultation was the redevelopment and upgrading of the recreation ground in the centre of the town. Work is currently underway to develop proposals for this well-loved site. At the meeting on 6 December the Cinema Focus Group raised the possibility of working with the Recreation Ground Focus Group to explore the possibility of locating a cinema on part of the land, possibly adjacent to Tenterden Leisure Centre.

The land is currently designated as ‘open space’ and is subject to a covenant which restricts any future building to a cricket pavilion. Legal advice is being sought to determine if the covenant could be relaxed to allow a cinema development.

6.3 Other local developments

St Mildred’s Church has recently reviewed the use and relevance of the church in the local community and is proposing to reorganise the interior space so that it can be used for a broad range of community and cultural purposes. While the space created would be suitable for music and some drama performances it would not be an appropriate space for a part-time cinema. However if the church is redeveloped, and a cinema created in the town, the two venues could usefully collaborate on marketing and some operational areas such as ticketing, staffing and technical maintenance.

Similarly the Town Hall is being considered for a range of repairs and upgrading which would also enhance the opportunities for community and cultural uses in the town, but again would not provide a suitable space for a viable cinema operation.

7 Finance

7.1 Operating budgets

7.1.1 Income

Cinemas earn income from ticket income, screen and foyer advertising, concession and cafe bar sales, and private hires of the venues (for meetings, parties, etc). In 2016, for the UK as a whole, cinemas earned 65.6% of their income from ticket sales, 23.8% from refreshments, and 10.6% from other sources including advertising revenue, booking fees, sales of 3D glasses and venue rental.[25]

Ticket income – typically this accounts for 65% – 70% of income at multiplex cinemas but is often nearer 50% for local cinemas with a good café bar and/or restaurant where food and beverage sales take on greater importance. The average ticket price in the UK for 2016 was £7.30[26] although there are wide variations from the exceptionally low prices charged at Picturedrome Bognor Regis (£2.50 standard ticket) up to Everyman's typical prices in the £13.00 – £17.00 range. Adult tickets at Kino Rye (£11.50) and Cineworld Ashford (£13.10) reflect the relatively wealthy resident population. After deduction of VAT and the rental charged by the film distributor[27] an average cinema retains around £3.35 per ticket sold but a cinema in Tenterden would probably have ticket prices closer to the Rye and Ashford prices and therefore would expect to retain £5.27 – £6.00 per ticket sold.

Confectionery, food and beverage – sales of confectionery, popcorn, ices, and soft drinks are highly profitable and are usually referred to in the cinema sector as 'concession' sales. Cinemas such as those operated by Kino, Everyman, Curzon and Picturehouse add stylish café bars and restaurants which are substantial additional sources of income for these cinemas.

The BFI Statistical Yearbook reports that the average spend on retail items per visit to a cinema in 2016 was £2.69. Cineworld financial reports cite earnings of £2.27 per person from their retail sales. Everyman reputedly earn £5.50 per person on food and drink.[28] Once again the type of audience will determine what should be offered. For example, older cinemagoers spend very little on traditional concessions and prefer café, wine bar and restaurant items. Larger buildings such as Picturehouse Central in Shaftesbury Avenue can create different sales areas to accommodate differing audiences but this is not normally possible for smaller local venues.

Screen advertising – the amount earned from screen advertising depends on the duration of the advertising 'reel', the assessment by advertisers of the value of the local market, and the number of admissions per year that the cinema achieves. Typically cinemas earn 3% - 6% of their income from screen advertising. Some cinemas also benefit from advertising revenue from their web sites and from advertising in foyers.

[25] Source: BFI Statistical Yearbook 2017
[26] Source: BFI Statistical Yearbook 2017
[27] Film rental charges vary from 25% up to 65% but over a full year typically average 45% - 50%. Event cinema performances are slightly more expensive and the rental charges are usually around 50%.
[28] Source: London Evening Standard, Everyman back in profit as cinema-goers spend on food and drink, 13 March 2017

7.1.2 Expenditure

Film rentals – cinemas pay a percentage of their ticket income to film distributors. Highly popular new films can cost cinemas 60% - 65% of ticket income, an amount which declines each week following the initial release of a film down to a minimum of 25% - 30%. Overall a local independent cinema can expect to pay around 45% of box office income in film rental charges.

Stock costs – these costs are in line with normal catering practice and are typically 30% of sales cost.

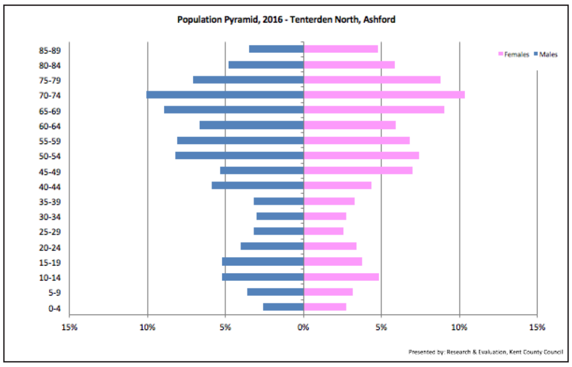
Staffing and overhead costs – modern digital cinemas can be highly automated with no projection staff required, although some technical knowledge is required from the person on duty. Minimising staff and overhead costs is essential for small seating capacity cinemas.

7.1.3 Illustrative budget

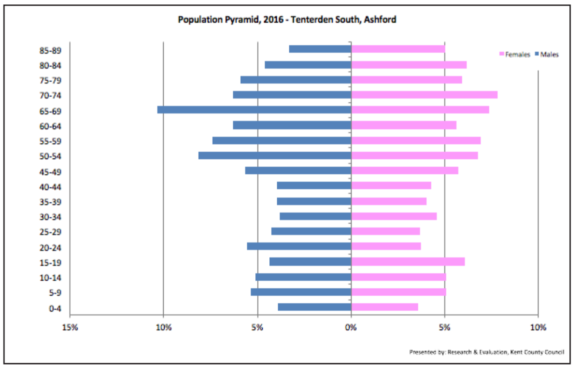
An illustrative operating budget will be outlined once a preferred site and development proposal have been identified during Stage 2.

Appendix 1

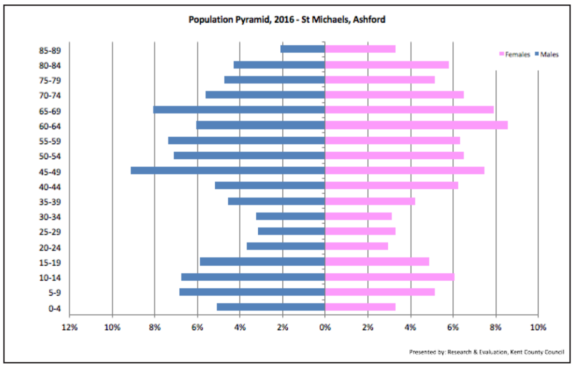
The population pyramid charts below show the age distribution of selected areas and highlights the large proportion of 50+ year olds, and relatively low proportion of 20–40 year olds, in Tenterden and surrounding area. This contrasts with the age distribution for England & Wales as a whole.



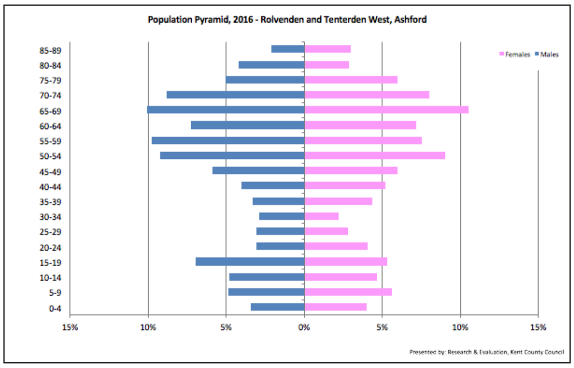
Tenterden North Ward



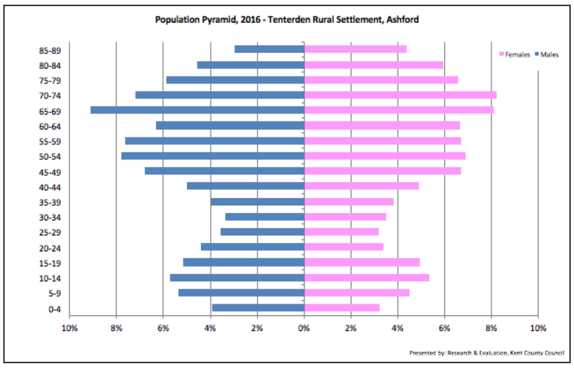
Tenterden South Ward



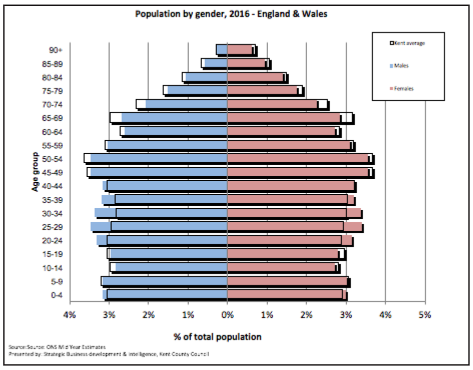
St Michaels Ward



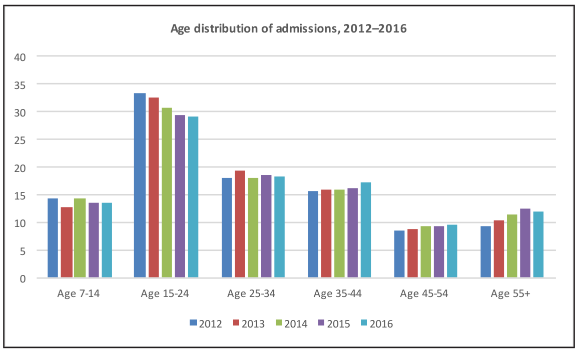
Rolvenden & Tenterden West Ward



Tenterden Rural Settlement



England & Wales



Age distribution of cinema audiences in the UK 2012-16

Appendix 2

ACORN Consumer Classification

Acorn is a geodemographic segmentation of the UK's population. It segments households, postcodes and neighbourhoods into 6 categories, 18 groups and 62 types. By analysing significant social factors and population behaviour, it provides precise information and an in-depth understanding of the different types of people.

The following pages provide an introduction to the classification system and then provides the analysis of the population within the 15-minute drivetime catchment centred on Tenterden Town Hall. The Tenterden catchment population is compared with the UK population to reveal the ACORN Groups and Types which are over-represented or under-represented in the catchment area.

For example, the three top over-represented Groups in the catchment are:

Acorn Group C – Mature Money
Acorn Group B – Executive Wealth
Acorn Group F – Countryside Communities

Under-represented groups in the catchment include:

Acorn Group D – City Sophisticates
Acorn Group E – Career Climbers
Acorn Group H – Steady Neighbourhoods
Acorn Group J – Starting Out
Acorn Group K – Student Life
Acorn Group L – Modest Means

On a UK-wide basis, the groups with the strongest cinemagoing habits tend to be in Groups E and H.

ACORN - WHAT IS IT?

Area: Drive-Time, TN30 6AN, 15.0 Minutes
Base: United Kingdom

Acorn is a geodemographic segmentation of the UK's population. It segments households, postcodes and neighbourhoods into 6 categories, 18 groups and 62 types. By analysing significant social factors and population behaviour, it provides precise information and an in-depth understanding of the different types of people.

Acorn provides a detailed understanding of the people who interact with your organisation. It helps you learn about their relationship with you. This knowledge gives you the opportunity to target, acquire and develop profitable customer relationships and improve service delivery.

The User Guide (available to download at www.caci.co.uk/acorn) looks at each Acorn type across a wide range of demographic, behavioural and attitudinal attributes. The descriptions of each category, group and type provide an overview of the wider range of topics for which information is available.

Acorn draws on a wide range of data sources, both commercial and public sector Open Data and administrative data. These include the Land Registry, Registers of Scotland, commercial sources of information on age of residents, ethnicity profiles, benefits data, population density, and data on social housing and other rental property. In addition CACI has created proprietary databases, including the location of prisons, traveller sites, age-restricted housing, care homes, high-rise buildings and student accommodation. In addition we utilise the traditional inputs of the Census of Population and large-volume lifestyle surveys.

Acorn Category	Acorn Group	Acorn Type	
1 Affluent Achievers	1.A Lavish Lifestyles	1.A.1	Exclusive enclaves
		1.A.2	Metropolitan money
		1.A.3	Large house luxury
	1.B Executive Wealth	1.B.4	Asset rich families
		1.B.5	Wealthy countryside commuters
		1.B.6	Financially comfortable families
		1.B.7	Affluent professionals
		1.B.8	Prosperous suburban families
		1.B.9	Well-off edge of towners
	1.C Mature Money	1.C.10	Better-off villagers
		1.C.11	Settled suburbia, older people
		1.C.12	Retired and empty nesters
		1.C.13	Upmarket downsizers
2 Rising Prosperity	2.D City Sophisticates	2.D.14	Townhouse cosmopolitans
		2.D.15	Younger professionals in smaller flats
		2.D.16	Metropolitan professionals
		2.D.17	Socialising young renters
	2.E Career Climbers	2.E.18	Career driven young families
		2.E.19	First time buyers in small, modern homes
		2.E.20	Mixed metropolitan areas
3 Comfortable Communties	3.F Countryside Communities	3.F.21	Farms and cottages
		3.F.22	Larger families in rural areas
		3.F.23	Owner occupiers in small towns and villages
	3.G Successful Suburbs	3.G.24	Comfortably-off families in modern housing
		3.G.25	Larger family homes, multi-ethnic areas
		3.G.26	Semi-professional families, owner occupied neighbourhoods
	3.H Steady Neighbourhoods	3.H.27	Suburban semis, conventional attitudes
		3.H.28	Owner occupied terraces, average income
		3.H.29	Established suburbs, older families
	3.I Comfortable Seniors	3.I.30	Older people, neat and tidy neighbourhoods
		3.I.31	Elderly singles in purpose-built accommodation
	3.J Starting Out	3.J.32	Educated families in terraces, young children
		3.J.33	Smaller houses and starter homes
4 Financially Stretched	4.K Student Life	4.K.34	Student flats and halls of residence
		4.K.35	Term-time terraces
		4.K.36	Educated young people in flats and tenements
	4.L Modest Means	4.L.37	Low cost flats in suburban areas
		4.L.38	Semi-skilled workers in traditional neighbourhoods
		4.L.39	Fading owner occupied terraces
		4.L.40	High occupancy terraces, many Asian families
	4.M Striving Families	4.M.41	Labouring semi-rural estates
		4.M.42	Struggling young families in post-war terraces
		4.M.43	Families in right-to-buy estates
		4.M.44	Post-war estates, limited means
	4.N Poorer Families	4.N.45	Pensioners in social housing, semis and terraces
		4.N.46	Elderly people in social rented flats
		4.N.47	Low income older people in smaller semis
		4.N.48	Pensioners and singles in social rented flats
5 Urban Adversity	5.O Young Hardship	5.O.49	Young families in low cost private flats
		5.O.50	Struggling younger people in mixed tenure
		5.O.51	Young people in small, low cost terraces
	5.P Struggling Estates	5.P.52	Poorer families, many children, terraced housing
		5.P.53	Low income terraces
		5.P.54	Multi-ethnic, purpose-built estates
		5.P.55	Deprived and ethnically diverse in flats
		5.P.56	Low income large families in social rented semis
	5.Q Difficult Circumstances	5.Q.57	Social rented flats, families and single parents
		5.Q.58	Singles and young families, some receiving benefits
		5.Q.59	Deprived areas and high-rise flats
6 Not Private Households	6.R Not Private Households	6.R.60	Active communal population
		6.R.61	Inactive communal population
		6.R.62	Business areas without resident population

ACORN TOP 3 GROUPS - POPULATION

Area: Drive-Time, TN30 6AN, 15.0 Minutes
Base: United Kingdom
Year: 2017

1.

Acorn Group C - Mature Money

Index = 301
Area % = 26.7

These people tend to be older empty nesters and retired couples. Many live in rural towns and villages, others live in the suburbs of larger towns. They are prosperous and live in larger detached or semi-detached houses or bungalows. Many have two cars, others may have down-sized to live in good quality apartments. Some will own second homes.

These are high income households and even those that have retired have good incomes. Employment is typically in managerial and professional roles. A good number own their homes outright and with many having no mortgage to pay are able to invest their money in a wide range of financial products.
While some might have a DAB radio these people do not generally favour new technology and are less likely than average to have a smartphone or tablet PC. Some may prefer free digital TV services to Sky or cable options.

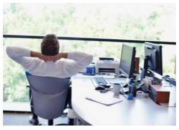
In their leisure time they enjoy gardening, walking, photography or golf. They appreciate good food and wine and will go on regular holidays. They often shop at Waitrose, M&S and John Lewis and may well read the Daily Telegraph, Times, Mail and Express.

These older, affluent people have the money and the time to enjoy life.

2.

Acorn Group B - Executive Wealth

Index = 226
Area % = 27.7



These are wealthy families living in larger detached or semi-detached properties either in the suburbs, the edge of towns or in semi-rural locations. While these are generally family areas there are also some empty nesters and better-off retired couples. Many families own their home but a good number may still be repaying a mortgage. The likelihood of these families owning a second home, in the UK or abroad, is over five times the UK average.

Incomes are good since many have managerial and professional occupations with perhaps one in five being company directors. It is rare to find households earning less than the average.

They tend to be financially literate people more likely to have multiple bank accounts and credit cards, and the incomes to spend relatively freely. These families are usually financially secure and three times more likely to have a variety of investment vehicles. Personal pensions and significant levels of savings are also more likely.

They tend to be frequent users of the Internet, generally more for practical than entertainment purposes such as shopping and keeping up with current affairs, although many will also read the broadsheets.

Modern technology such as DAB radio, iPads or tablet PC's, portable media players and smartphones are more likely to be owned, and those with children may well have purchased games consoles.

These are high income people, successfully combining jobs and families.

3.

Acorn Group F - Countryside Communities

Index = 212
Area % = 13.3

These are areas of the lowest population densities in the country, ranging from remote farming areas to smaller villages and housing on the outskirts of smaller towns.

Housing is typically owner occupied, detached or semi-detached however there will be some renting and tied property. Up to a third of the homes will be a named property rather than street number, terms such as cottage or farm will often feature in these names.

While there is a fair amount of agricultural employment there are also many other skilled occupations and some professional people. These might be stable areas with much lower turnover of home ownership than usual.

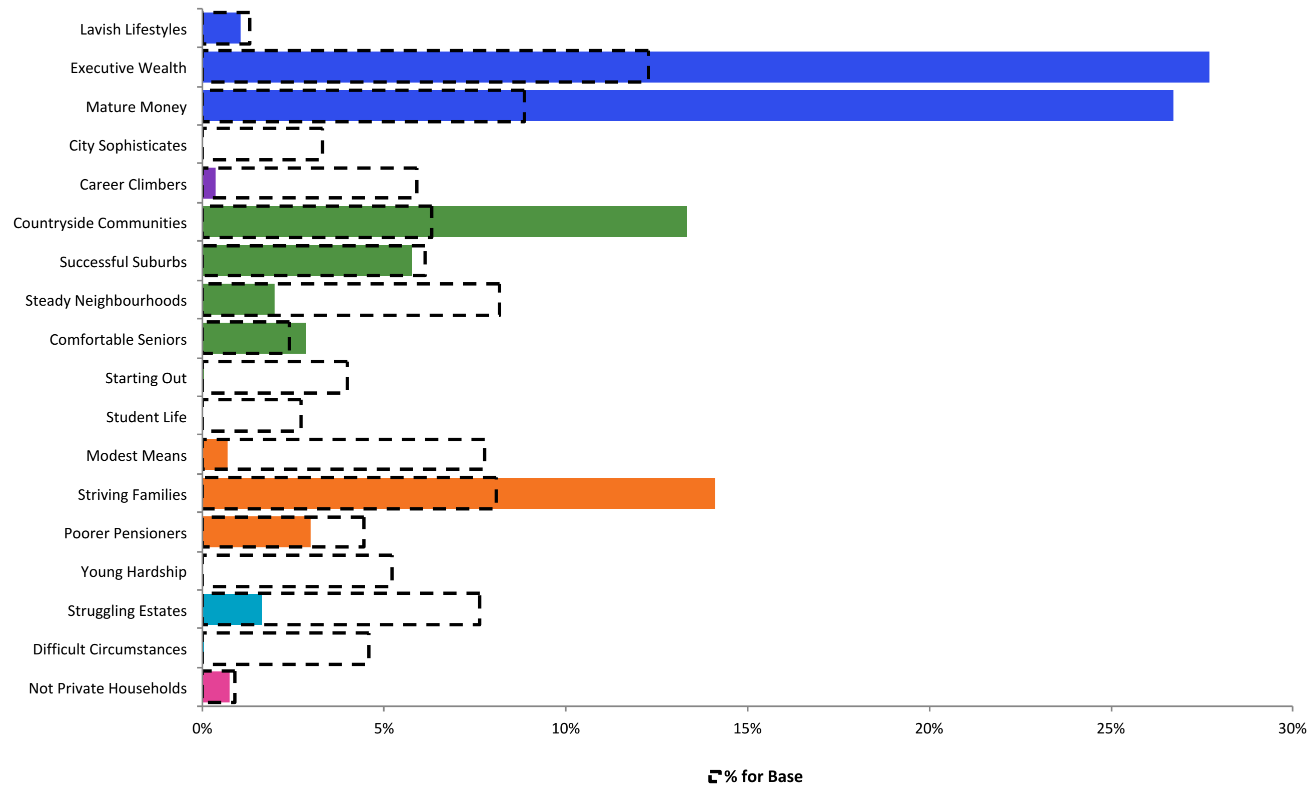
Overall the mix of people is older than the average. Although incomes might be lower than the national average some families will have built up savings and investments and be in a better financial position than many in urban areas.

Leisure interests will tend to reflect the opportunities offered by the relatively rural locations, walking, wildlife, photography, gardening and food.

ACORN GROUP PROFILE - POPULATION

Area: Drive-Time, TN30 6AN, 15.0 Minutes
Base: United Kingdom
Year: 2017

Acorn Group Description		Area Profile	% for Area	% for Base	Index
1. Affluent Achievers					
1.A	Lavish Lifestyles	210	1.0	1.3	81
1.B	Executive Wealth	5,571	27.7	12.3	226
1.C	Mature Money	5,372	26.7	8.9	301
2. Rising Prosperity					
2.D	City Sophisticates	0	0.0	3.3	
2.E	Career Climbers	73	0.4	5.9	6
3. Comfortable Communities					
3.F	Countryside Communities	2,679	13.3	6.3	212
3.G	Successful Suburbs	1,160	5.8	6.1	94
3.H	Steady Neighbourhoods	399	2.0	8.2	24
3.I	Comfortable Seniors	574	2.9	2.4	119
3.J	Starting Out	5	0.0	4.0	1
4. Financially Stretched					
4.K	Student Life	0	0.0	2.7	0
4.L	Modest Means	138	0.7	7.8	9
4.M	Striving Families	2,837	14.1	8.1	175
4.N	Poorer Pensioners	598	3.0	4.4	67
5. Urban Adversity					
5.O	Young Hardship	0	0.0	5.2	0
5.P	Struggling Estates	330	1.6	7.6	21
5.Q	Difficult Circumstances	10	0.0	4.6	1
6. Not Private Households					
6.R	Not Private Households	149	0.7	0.9	81
Total Population		**20,105**			



ACORN TYPE PROFILE - POPULATION

Area: Drive-Time, TN30 6AN, 15.0 Minutes
Base: United Kingdom
Year: 2017

	Acorn Type Description	Area Profile	% for Area	% for Base	Index
1.	**Affluent Achievers**				
1.A	**Lavish Lifestyles**				
1.A.1	Exclusive enclaves	0	0.0	0.1	0
1.A.2	Metropolitan money	0	0.0	0.2	0
1.A.3	Large house luxury	210	1.0	1.0	100
1.B	**Executive Wealth**				
1.B.4	Asset rich families	910	4.5	2.5	182
1.B.5	Wealthy countryside commuters	4,088	20.3	2.4	861
1.B.6	Financially comfortable families	105	0.5	2.6	20
1.B.7	Affluent professionals	0	0.0	0.9	0
1.B.8	Prosperous suburban families	30	0.1	1.8	8
1.B.9	Well-off edge of towners	438	2.2	2.1	102
1.C	**Mature Money**				
1.C.10	Better-off villagers	3,533	17.6	2.7	648
1.C.11	Settled suburbia, older people	69	0.3	3.1	11
1.C.12	Retired and empty nesters	1,345	6.7	2.1	314
1.C.13	Upmarket downsizers	425	2.1	0.9	227
2.	**Rising Prosperity**				
2.D	**City Sophisticates**				
2.D.14	Townhouse cosmopolitans	0	0.0	0.8	0
2.D.15	Younger professionals in smaller flats	0	0.0	1.0	0
2.D.16	Metropolitan professionals	0	0.0	0.7	0
2.D.17	Socialising young renters	0	0.0	0.9	0
2.E	**Career Climbers**				
2.E.18	Career driven young families	38	0.2	2.1	9
2.E.19	First time buyers in small, modern homes	35	0.2	2.6	7
2.E.20	Mixed metropolitan areas	0	0.0	1.2	0
3.	**Comfortable Communities**				
3.F	**Countryside Communities**				
3.F.21	Farms and cottages	245	1.2	1.4	85
3.F.22	Larger families in rural areas	852	4.2	1.9	225
3.F.23	Owner occupiers in small towns and villages	1,582	7.9	3.0	265
3.G	**Successful Suburbs**				
3.G.24	Comfortably-off families in modern housing	221	1.1	2.6	42
3.G.25	Larger family homes, multi-ethnic areas	0	0.0	1.3	0
3.G.26	Semi-professional families, owner occupied neighbourhoods	939	4.7	2.3	208
3.H	**Steady Neighbourhoods**				
3.H.27	Suburban semis, conventional attitudes	0	0.0	3.6	0
3.H.28	Owner occupied terraces, average income	0	0.0	1.9	0
3.H.29	Established suburbs, older families	399	2.0	2.7	72
3.I	**Comfortable Seniors**				
3.I.30	Older people, neat and tidy neighbourhoods	471	2.3	2.1	113
3.I.31	Elderly singles in purpose-built accommodation	103	0.5	0.3	156
3.J	**Starting Out**				
3.J.32	Educated families in terraces, young children	0	0.0	1.9	0
3.J.33	Smaller houses and starter homes	5	0.0	2.2	1
4.	**Financially Stretched**				
4.K	**Student Life**				
4.K.34	Student flats and halls of residence	0	0.0	1.1	0
4.K.35	Term-time terraces	0	0.0	0.4	0
4.K.36	Educated young people in flats and tenements	0	0.0	1.2	0
4.L	**Modest Means**				
4.L.37	Low cost flats in suburban areas	34	0.2	0.9	19
4.L.38	Semi-skilled workers in traditional neighbourhoods	104	0.5	2.6	20
4.L.39	Fading owner occupied terraces	0	0.0	2.7	0
4.L.40	High occupancy terraces, many Asian families	0	0.0	1.6	0
4.M	**Striving Families**				
4.M.41	Labouring semi-rural estates	2,533	12.6	1.7	738
4.M.42	Struggling young families in post-war terraces	304	1.5	1.9	81
4.M.43	Families in right-to-buy estates	0	0.0	2.4	0
4.M.44	Post-war estates, limited means	0	0.0	2.1	0
4.N	**Poorer Pensioners**				
4.N.45	Pensioners in social housing, semis and terraces	318	1.6	0.6	251
4.N.46	Elderly people in social rented flats	115	0.6	0.6	95
4.N.47	Low income older people in smaller semis	116	0.6	2.2	26
4.N.48	Pensioners and singles in social rented flats	49	0.2	1.0	24
5.	**Urban Adversity**				
5.O	**Young Hardship**				
5.O.49	Young families in low cost private flats	0	0.0	1.5	0
5.O.50	Struggling younger people in mixed tenure	0	0.0	1.6	0
5.O.51	Young people in small, low cost terraces	0	0.0	2.2	0
5.P	**Struggling Estates**				
5.P.52	Poorer families, many children, terraced housing	171	0.9	2.0	42
5.P.53	Low income terraces	0	0.0	1.2	0
5.P.54	Multi-ethnic, purpose-built estates	0	0.0	1.1	0
5.P.55	Deprived and ethnically diverse in flats	0	0.0	1.1	0
5.P.56	Low income large families in social rented semis	159	0.8	2.3	34
5.Q	**Difficult Circumstances**				
5.Q.57	Social rented flats, families and single parents	10	0.0	1.4	4
5.Q.58	Singles and young families, some receiving benefits	0	0.0	1.8	0
5.Q.59	Deprived areas and high-rise flats	0	0.0	1.4	0
6.	**Not Private Households**				
6.R	**Not Private Households**				
6.R.60	Active communal population	22	0.1	0.2	52
6.R.61	Inactive communal population	127	0.6	0.7	90
6.R.62	Business areas without resident population	0	0.0	0.0	0
	Total Population	**20,105**			