THEATRICAL MARKET STATISTICS

2014

2014 Theatrical Statistics Summary

Global

- Global box office for all films released in each country around the world reached $36.4 billion in 2014, up 1% over 2013's total, due to an increase in international box office ($26.0 billion). Growth was driven primarily by the Asia Pacific region (+12%). Chinese box office ($4.8 billion) increased 34% in 2014, becoming the first international market to exceed $4 billion in box office.

- Cinema screens increased by 6% worldwide in 2014 to over 142,000, due in large part to continued double digit growth in the Asia Pacific region (+15%). Over 90% of the world's cinema screens are now digital.

U.S./Canada

- In 2014, U.S./Canada box office was $10.4 billion, down 5% from $10.9 billion in 2013. 3D box office ($1.4 billion) comprised 14% of total box office, two percentage points less than the previous year.

- Admissions, or tickets sold (1.27 billion), and average tickets sold per person (3.7) both declined 6% in 2014. The average cinema ticket price increased by 4 cents (less than 1%) in 2014, less than the rate of inflation in the economy.

- More than two-thirds of the U.S./Canada population (68%) – or 229.7 million people – went to the cinema at least once in 2014, comparable to the previous year. Frequent moviegoers who go to the cinema once a month or more continue to drive the movie industry, accounting for 51% of all tickets sold in the U.S./Canada. Despite an increase in frequent moviegoers in 2014, total tickets purchased by frequent moviegoers, occasional and infrequent moviegoers all decreased in 2014 compared to 2013.

- In 2014 the share of tickets sold to 40-49 and 50-59 year olds were at all time highs, while the share of tickets sold to 60+ year olds (13%) was at its highest level since 2011. Moviegoer demographic shares remain relatively stable from 2013 to 2014, with 12-17, 18-24 year olds and Hispanics especially continuing to oversample in tickets sold versus their proportion of the population.

- Frequent moviegoers tend to own more key technology products than the general population of adults 18 years and older. Over two-thirds of all frequent moviegoers (73%) own at least four different types of key technology products, compared to 55% of the total adult population.

- Films released by MPAA member studios increased for the first time in five years, reaching 136 in 2014. Total films released and films by non-MPAA member studios also increased from 2013 (up 7% and 5%, respectively).

- Among the top five grossing films in 2014, *Guardians Of The Galaxy, Captain America: The Winter Solider, The Lego Movie* and *Transformers: Age of Extinction* attracted majority male audiences, while *The Hunger Games: Mockingjay Part 1* showed the strongest female attendance of the top 5 films, with 57% of box office revenue coming from women. *Transformers Age of Extinction* drew the most ethnically diverse audience, earning 38% of its box office from Caucasian audiences, 22% from African-American audiences, 26% from Hispanic audiences, and 14% from the Asian/Other audience group.

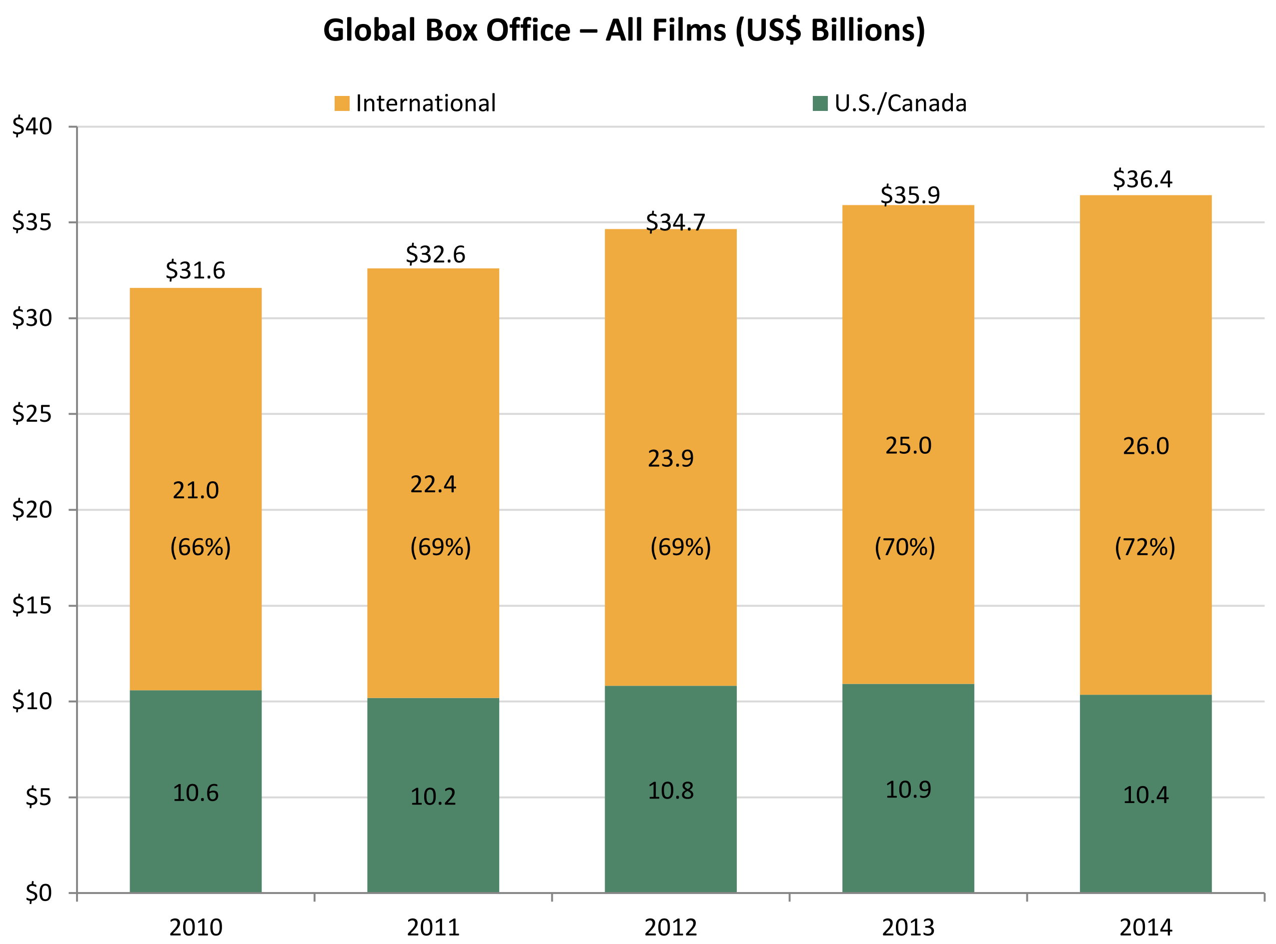
THEATRICAL MARKET STATISTICS 2014

GLOBAL

Global Box Office

Global box office for **all films** released in each country around the world[1] reached $36.4 billion in 2014, up 1% over 2013's total. The increase was due to international box office ($26.0 billion), which was up 4% from 2013 and accounted for 72% of global box office in 2014.

International box office in U.S. dollars is up 24% over five years ago, global box office is up 15% in the same time period.



	2010	2011	2012	2013	2014	% Change 14 vs. 13	% Change[2] 14 vs. 10
U.S./Canada[3]	$10.6	$10.2	$10.8	$10.9	$10.4	-5%	-2%
International[4]	$21.0	$22.4	$23.9	$25.0	$26.0	4%	24%
Total	**$31.6**	**$32.6**	**$34.7**	**$35.9**	**$36.4**	**1%**	**15%**

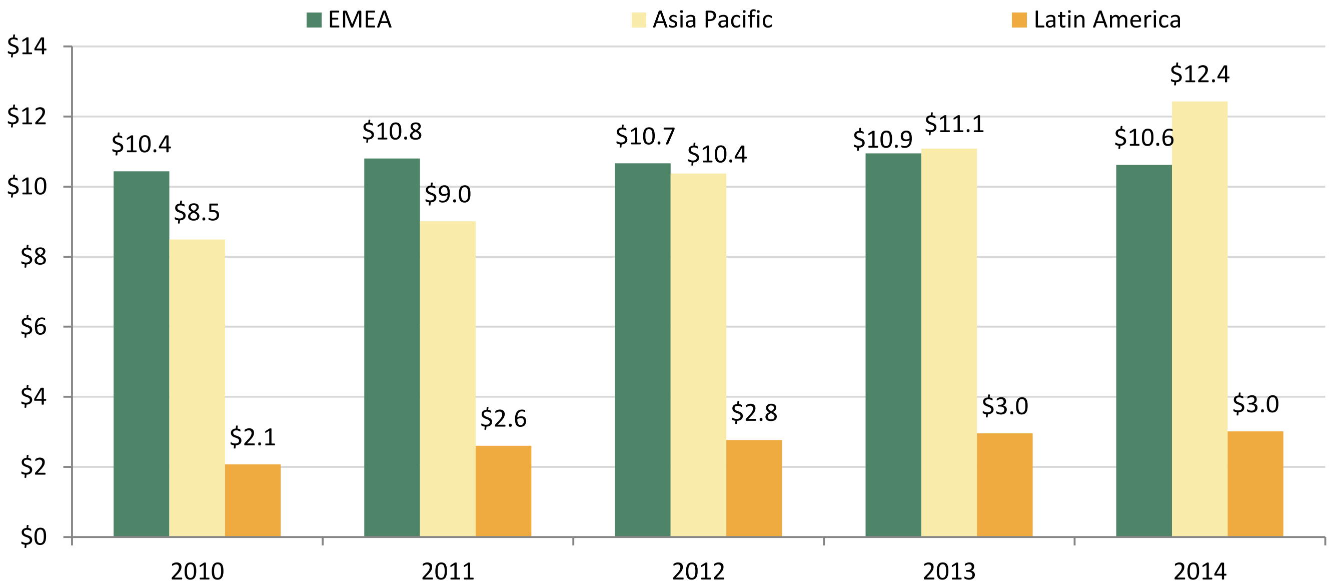
[1] Values in the report include all films released, regardless of distributor or country of origin, except where specified as a subset.
[2] Percentage value change is calculated using table values before rounding.
[3] Source: Rentrak Corporation – Box Office Essentials, calendar year from January 1-December 31.
[4] MPAA calculates international box office country-by-country based on a variety of primary and secondary data sources.

In 2014, the Asia Pacific region ($12.4 billion) increased 12% compared to 2013, driving the international increase and remaining the largest region in terms of international box office for the second year in a row. Chinese box office increased 34% in U.S. dollars to $4.8 billion, becoming the first market outside U.S./Canada to exceed $4 billion in box office revenue.

Latin America box office increased 2% (an increase of $60 million, not visible at scale in the table below), less than in previous years due to decreases in larger markets such as Mexico (-5%) and Argentina (-20%).

Europe, Middle East & Africa (EMEA) box office decreased 3% from 2013, due to decreases in larger European markets such as Germany (-7%) and the U.K. (-1%).

International Box Office by Region – All Films (US$ Billions)



	2010	2011	2012	2013	2014	% Change[5] 14 vs. 13	% Change 14 vs. 10
Europe, Middle East & Africa	$10.4	$10.8	$10.7	$10.9	$10.6	-3%	2%
Asia Pacific	$8.5	$9.0	$10.4	$11.1	$12.4	12%	46%
Latin America	$2.1	$2.6	$2.8	$3.0	$3.0	2%	46%
Total	**$21.0**	**$22.4**	**$23.9**	**$25.0**	**$26.0**	**4%**	**24%**

2014 Top 20 International Box Office Markets – All Films (US$ Billions)

Source: IHS, local sources

1.	China	$4.8	11.	Brazil	$0.8
2.	Japan	$2.0	12.	Italy	$0.8
3.	France	$1.8	13.	Spain	$0.7
4.	U.K.	$1.7	14.	Netherlands	$0.3
5.	India	$1.7	15.	Turkey	$0.3
6.	South Korea	$1.6	16.	Venezuela	$0.3
7.	Germany	$1.3	17.	Argentina	$0.2
8.	Russia	$1.2	18.	Sweden	$0.2
9.	Australia	$1.0	19.	Taiwan	$0.2
10.	Mexico	$0.9	20.	Indonesia	$0.2

[5] Percentage value change is calculated using table values before rounding.

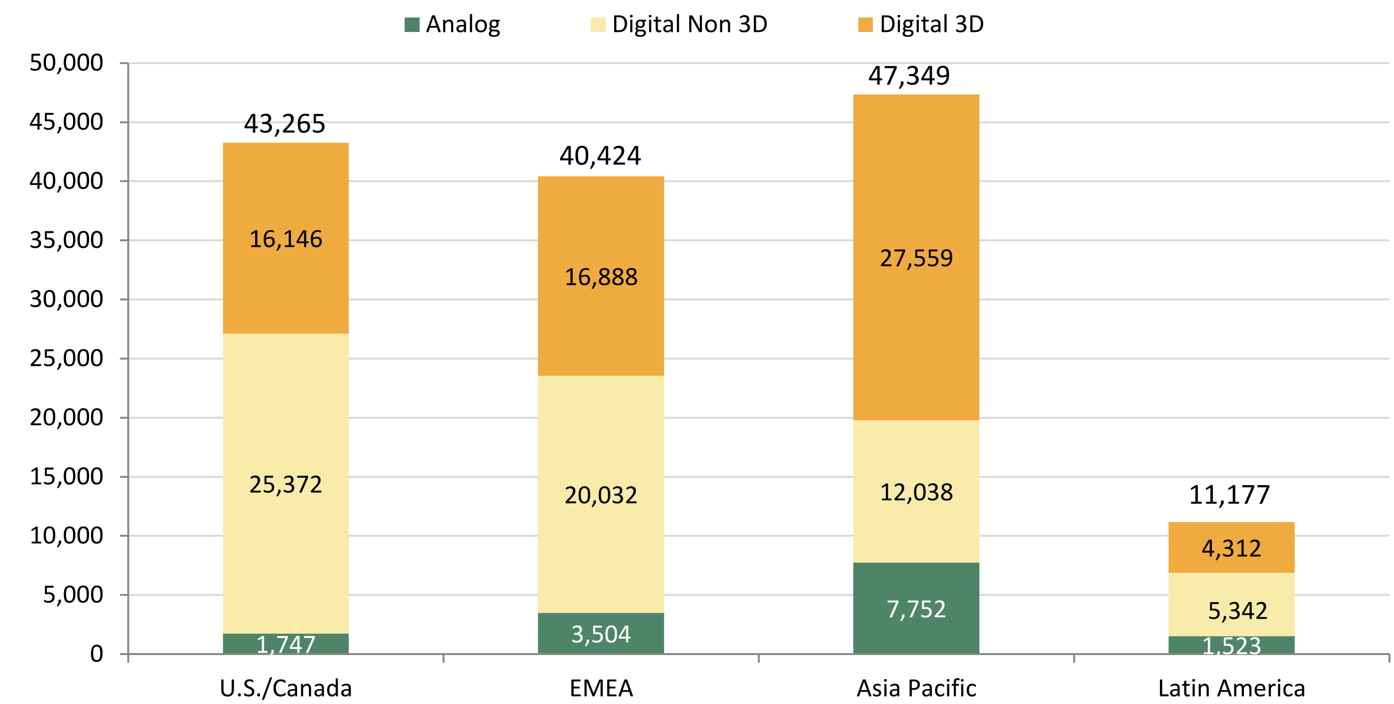
Global Cinema Screens

Total cinema screens increased 6% worldwide in 2014 to over 142,000, due in large part to continued double digit growth in the Asia Pacific region (+15%).

Global digital cinema continues to grow (+14%), although the rate of growth is slower relative to prior years. 90% of the world's cinema screens are now digital, up 7 percentage points from 2013 (83%). Among individual regions, Africa/Middle East has the lowest percentage of digital screens at 77%.

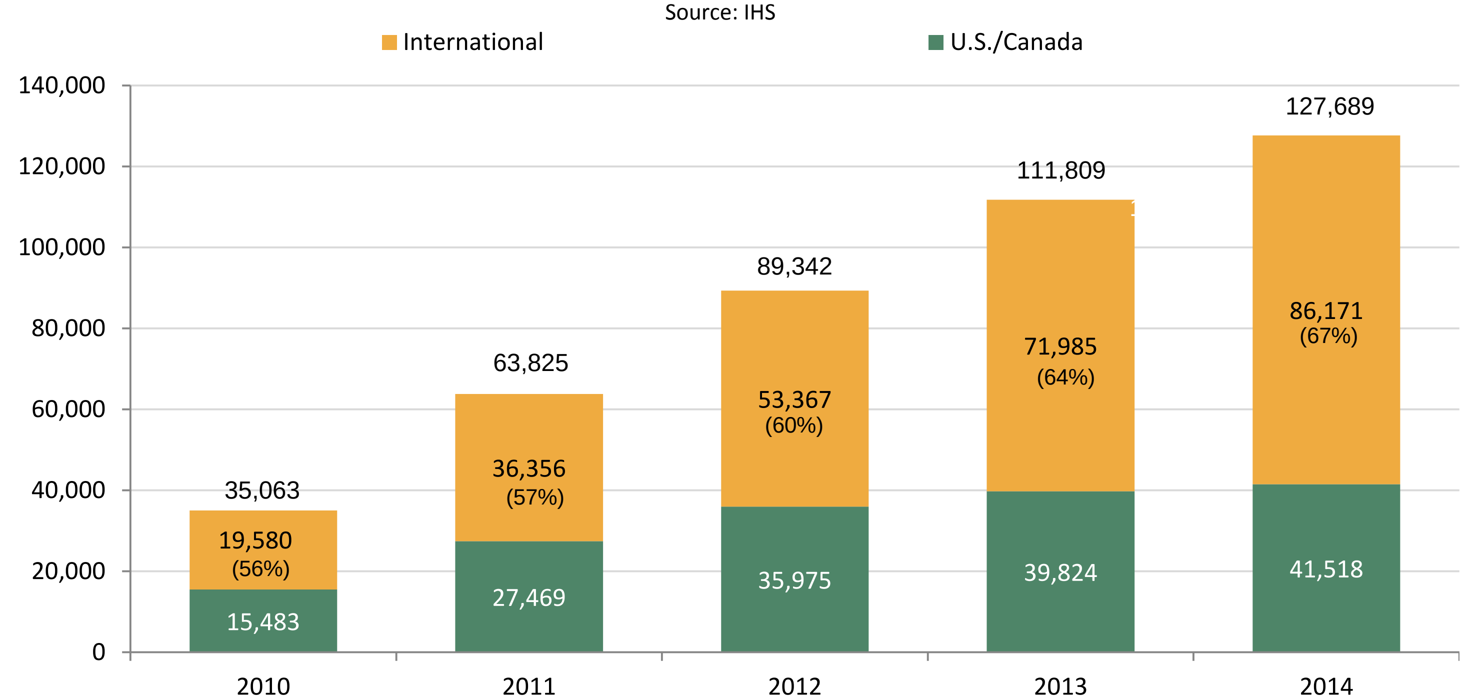
2014 Cinema Screens by Format and Region[6]

Source: IHS



Digital Screens

Source: IHS



[6] 2014 total screens figures are estimates as of March 2015. Screen figures for previous years have been revised by source.

Growth in digital 3D screens in 2014 continued for all regions, and pace of global growth (22%) increased for the first time since 2007. The global portion of 3D digital screens increased to 51% from 47% in 2013.

In 2014, the 3D digital proportion of total digital screens in the Asia Pacific region grew to exceed two thirds (70%), and was higher than any other region.

Worldwide Digital 3D Screens

Source: IHS

	2010	2011	2012	2013	2014	2014 % of digital
U.S./Canada	8,505	13,860	14,734	15,782	16,146	39%
EMEA	8,115	11,769	13,964	15,813	16,888	46%
Asia Pacific	4,661	8,596	14,219	17,726	27,559	70%
Latin America	1,104	2,119	2,629	3,748	4,312	45%
Total	22,385	36,344	45,546	53,069	64,905	51%
% change vs. previous year	149%	62%	25%	17%	22%	--

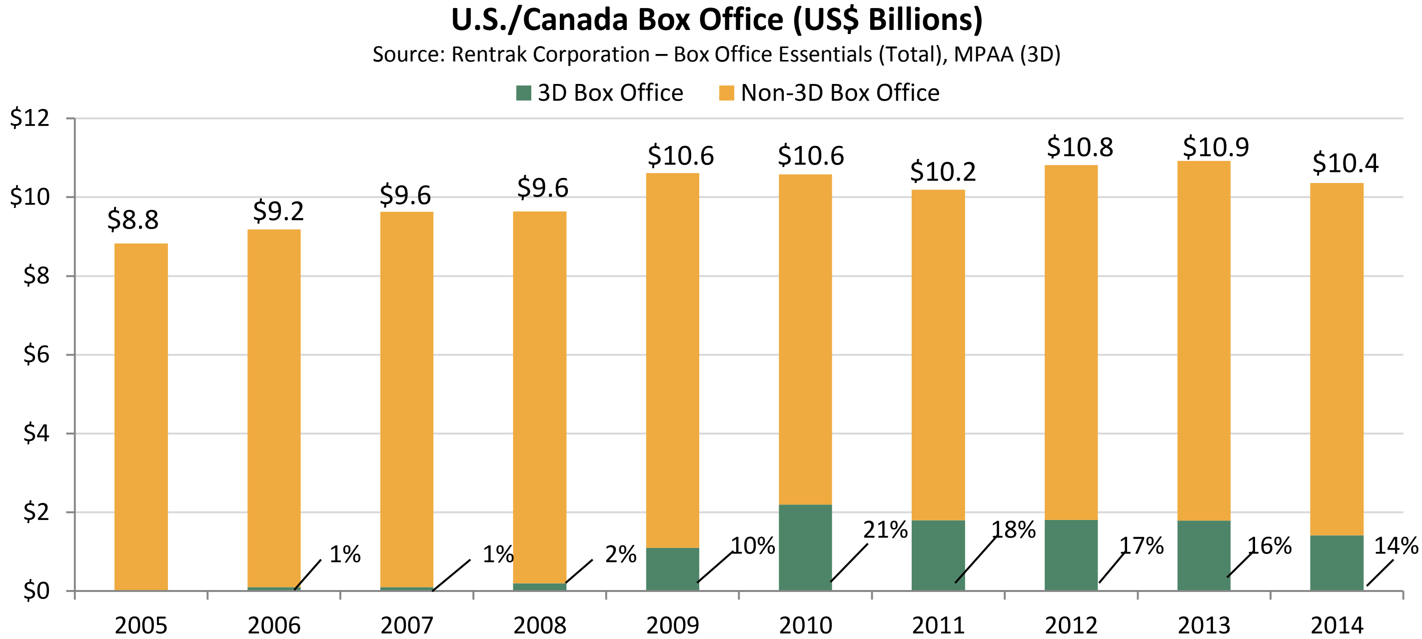
THEATRICAL MARKET STATISTICS 2014

U.S./CANADA

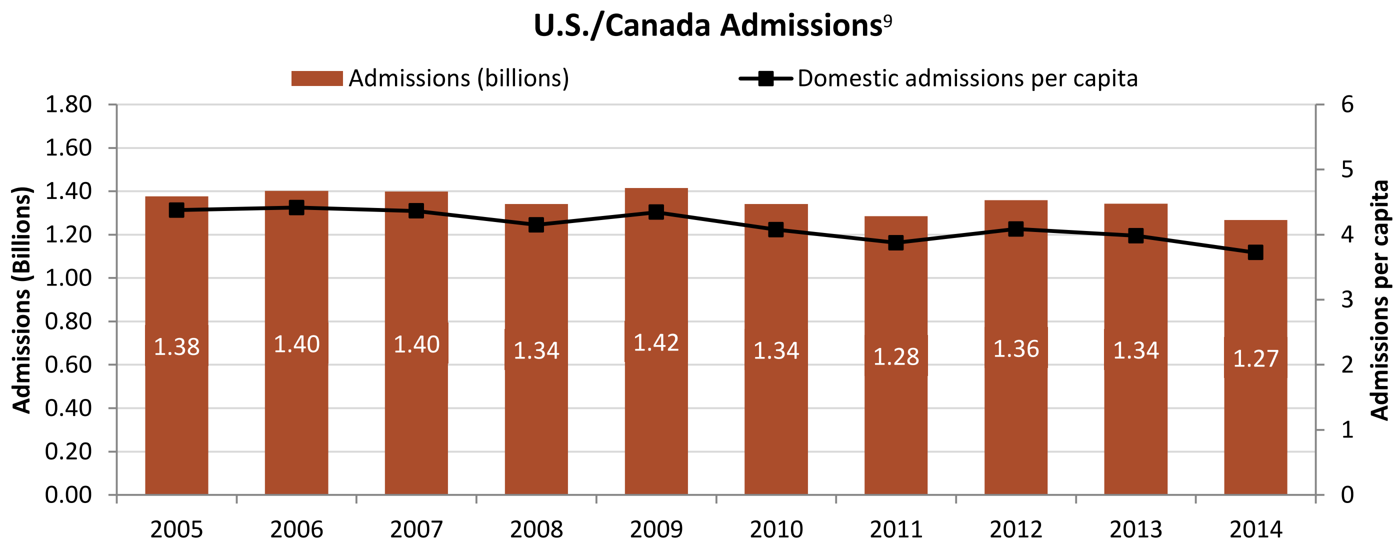
U.S./Canada Box Office & Admissions

In 2014, U.S./Canada box office was $10.4 billion, down 5% from $10.9 billion in 2013.[7] 3D box office ($1.4 billion) comprised 14% of total box office, two percentage points less than the previous year.

Admissions, or tickets sold (1.27 billion), and average tickets sold per person (3.7) both declined 6% in 2014.



	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	% Chg. 14 vs. 13
U.S./Can. box office (US$B)	$8.8	$9.2	$9.6	$9.6	$10.6	$10.6	$10.2	$10.8	$10.9	$10.4	-5%
3D box office[8]	n/a	$0.1	$0.1	$0.2	$1.1	$2.2	$1.8	$1.8	$1.8	$1.4	-21%

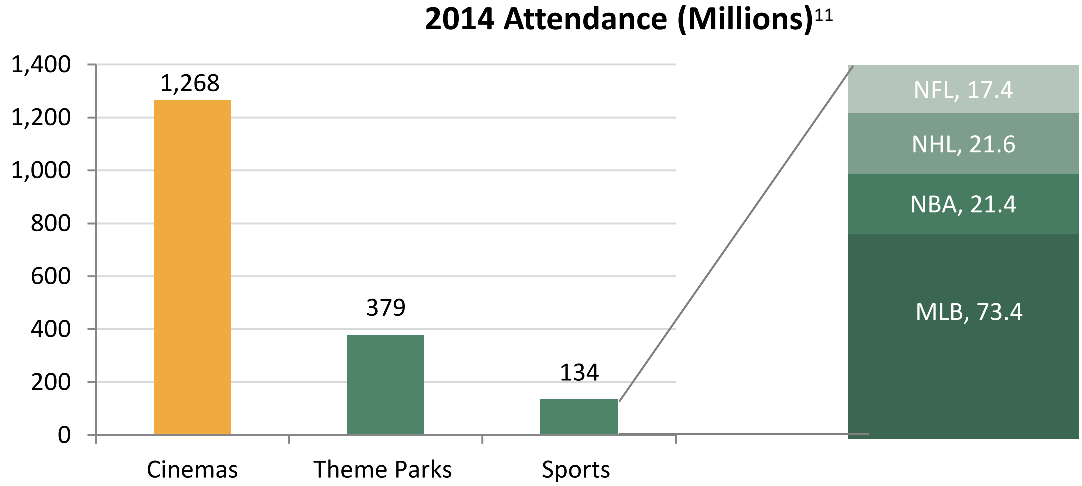


	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	% Chg. 14 vs. 13
U.S./Can. admissions (Billions)	1.38	1.40	1.40	1.34	1.42	1.34	1.28	1.36	1.34	1.27	-6%
U.S./Can. admissions per capita[10]	4.4	4.4	4.4	4.2	4.3	4.1	3.9	4.1	4.0	3.7	-6%

[7] Percentage change is calculated using table values before rounding.
[8] 3D box office figures include only box office earned from 3D showings, not total box office for films with a 3D release.
[9] Admissions calculated using Rentrak Corporation – Box Office Essentials calendar year box office data, and National Association of Theatre Owners (NATO) average annual ticket price (see page 10).
[10] Admissions per capita calculated using aggregated U.S. Census Bureau and Statistics Canada data for population aged 2+.

Movie theaters continue to draw more people than all theme parks and major U.S. sports combined.

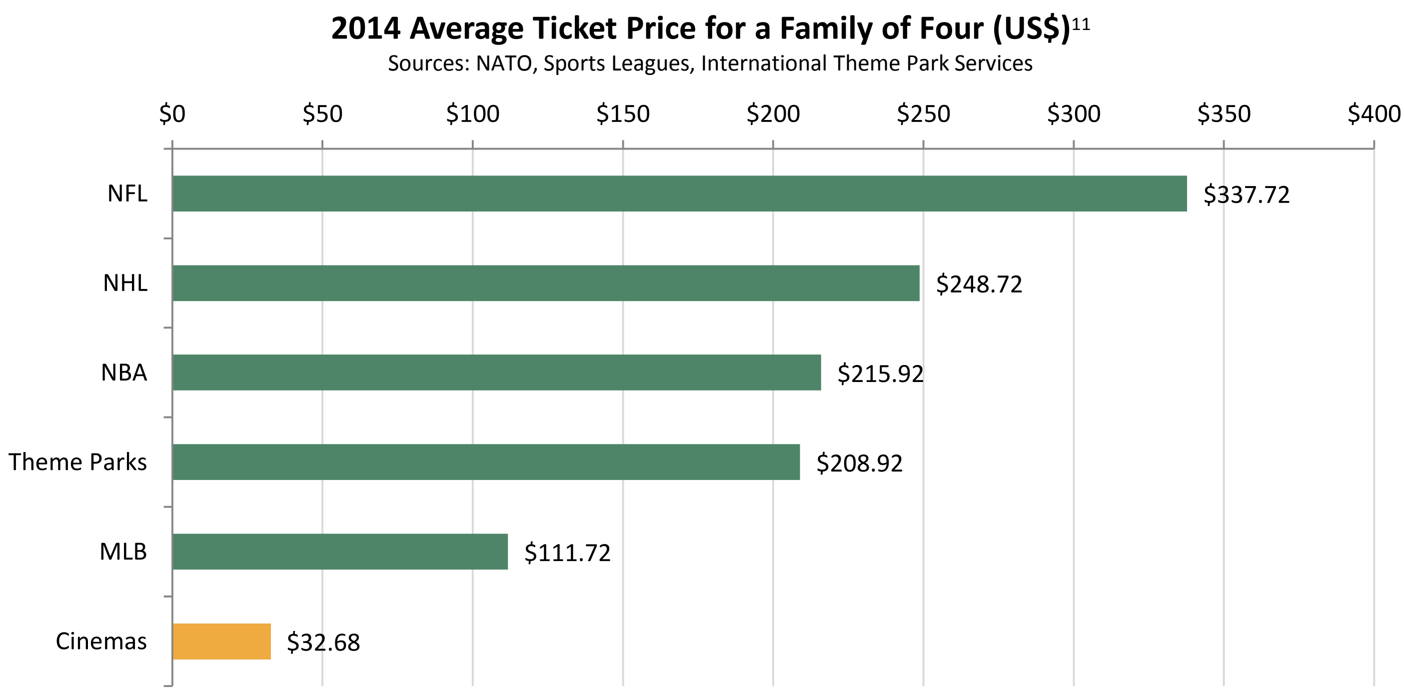
The average cinema ticket price increased by 4 cents (less than 1%) in 2014, less than the 2% increase in inflation as measured by the Consumer Price Index (CPI). A movie still provides the most affordable entertainment option, costing under $40 for a family of four.



Average Cinema Ticket Price (US$)

Sources: National Association of Theatre Owners (NATO) (Ticket price), Bureau of Labor Statistics (BLS) (Consumer Price Index)

	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Average Ticket Price	$6.41	$6.55	$6.88	$7.18	$7.50	$7.89	$7.93	$7.96	$8.13	$8.17
% Change vs. Previous Year	3%	2%	5%	4%	4%	5%	1%	0%	2%	0%
% Change vs. 2014	27%	25%	19%	14%	9%	4%	3%	3%	0%	n/a
CPI % Change vs. Previous Year	3%	3%	3%	4%	0%	2%	3%	2%	2%	2%

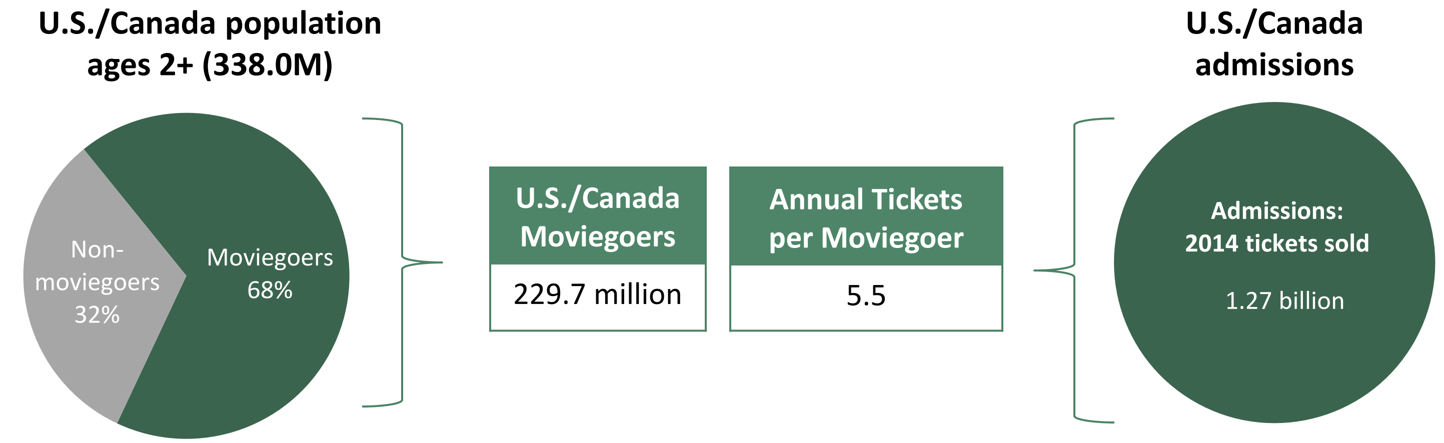


[11] NBA and NHL data is for the last complete season. Additionally, theme park average ticket data is based on the latest data available (2013).

Attendance Demographics

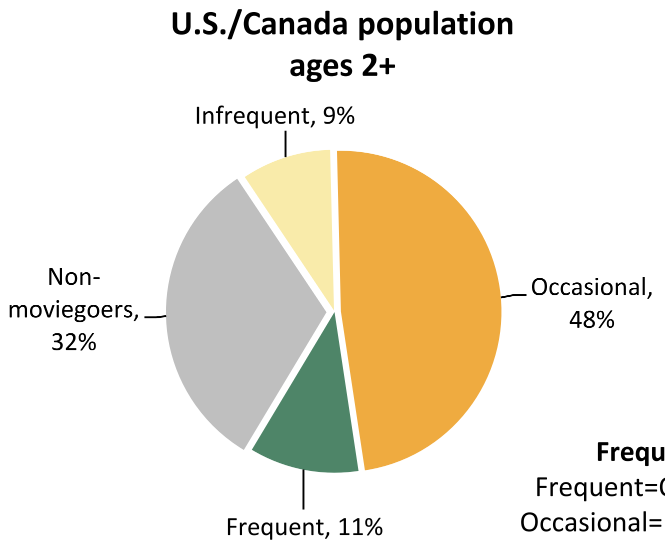
More than two-thirds of the U.S./Canada population aged 2+ (68%) – 229.7 million people – went to a movie at the cinema at least once in 2014 ("moviegoer"), comparable to the proportions in prior years. The typical moviegoer bought 5.5 tickets over the course of the year, down from 5.9 tickets in 2013.

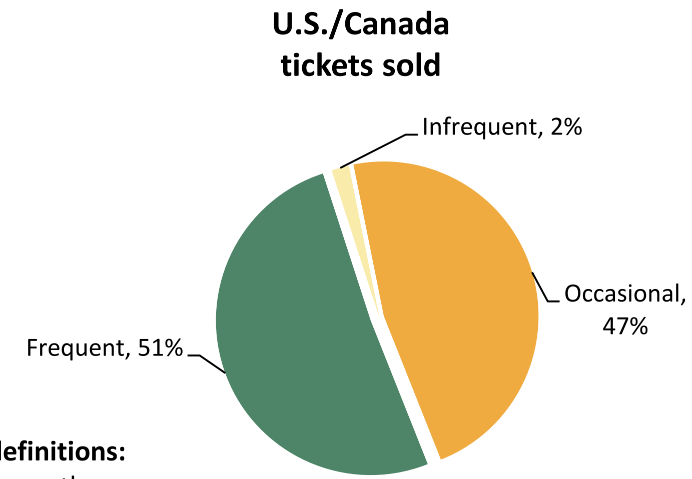
2014 Demographic Summary[12]



Frequent moviegoers who go to the cinema once a month or more continue to drive the movie industry. Although they account for only 11% of the population, frequent moviegoers account for 51% of all tickets sold in the U.S./Canada. Despite an increase in frequent moviegoers in 2014, the number of tickets purchased by frequent moviegoers, occasional and infrequent moviegoers all decreased in 2014 compared to 2013.

2014 Moviegoer Share of Population and Tickets Sold





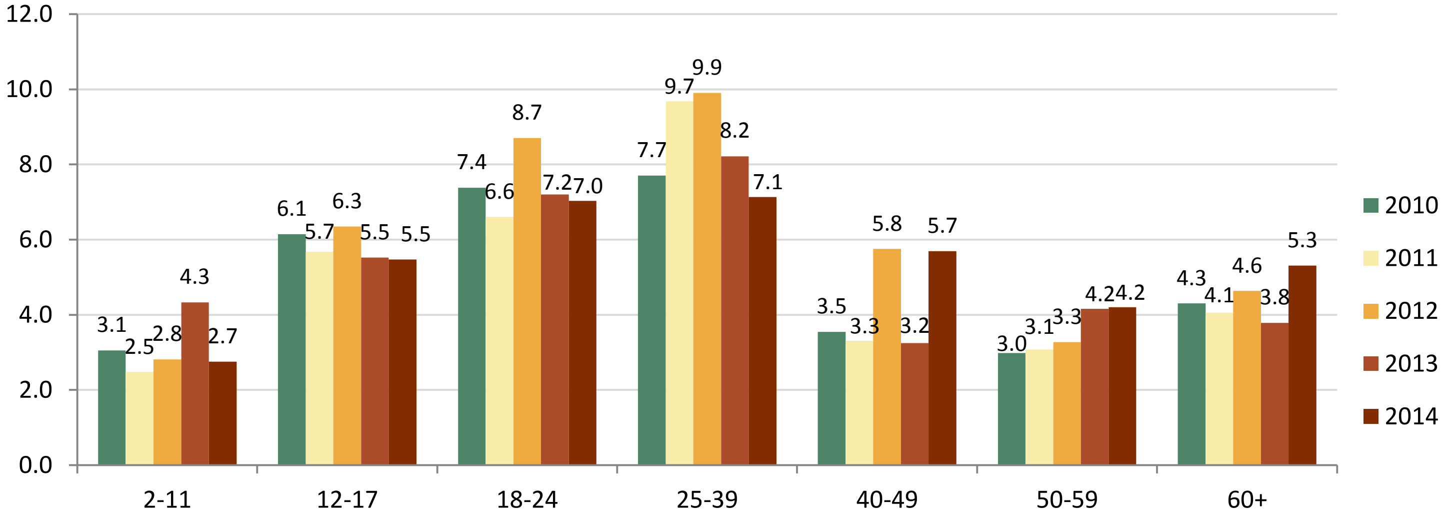
Frequency definitions:
Frequent=Once a month or more
Occasional=Less than once a month
Infrequent=Once in 12 months

[12] MPAA's analysis of attendance demographics is based on survey research and attendance projections by ORC International. See *Appendix: Methodology* (page 27) for details. Note that surveying is conducted in the U.S. only, so the results assume the demographic composition of the U.S./Canada combined population is similar to what was observed for the U.S. only.

Frequent Moviegoers

In 2014, the total number of frequent moviegoers (people who went to a movie at the cinema once a month or more) increased by 1.2 million (3%). The distribution of the increase was not evenly spread. The number of frequent moviegoers increased or remained flat among 40+ age groups, but fell or remained constant for younger age groups, including the largest frequent-moviegoing age groups (18-24 year olds and 25-39 year olds).

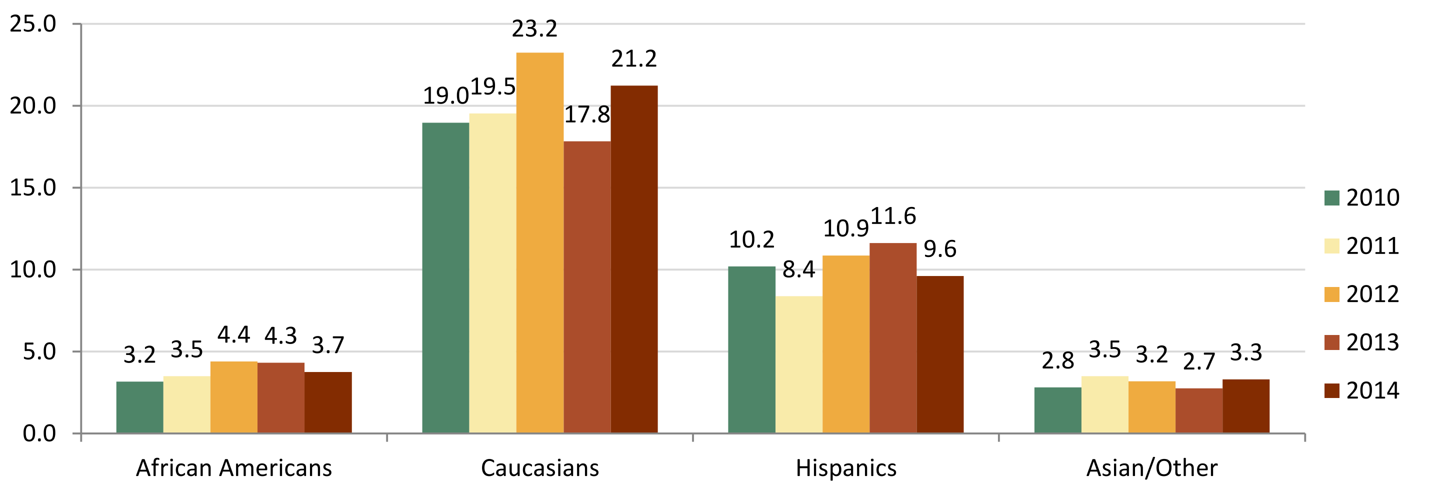
Frequent Moviegoers (Millions) by Age[13]



	2-11	12-17	18-24	25-39	40-49	50-59	60+
% of Population 2014	13%	8%	10%	21%	13%	14%	21%
% of Frequent Moviegoers 2014	7%	15%	19%	19%	15%	11%	14%

Despite a decline in 2014, Hispanics continued the trend of oversampling as frequent moviegoers relative to their proportion of the population. African American frequent moviegoers also declined, while Caucasian and Asian/Other frequent moviegoers increased in 2014 compared to 2013.

Frequent Moviegoers (Millions) by Ethnicity[13]

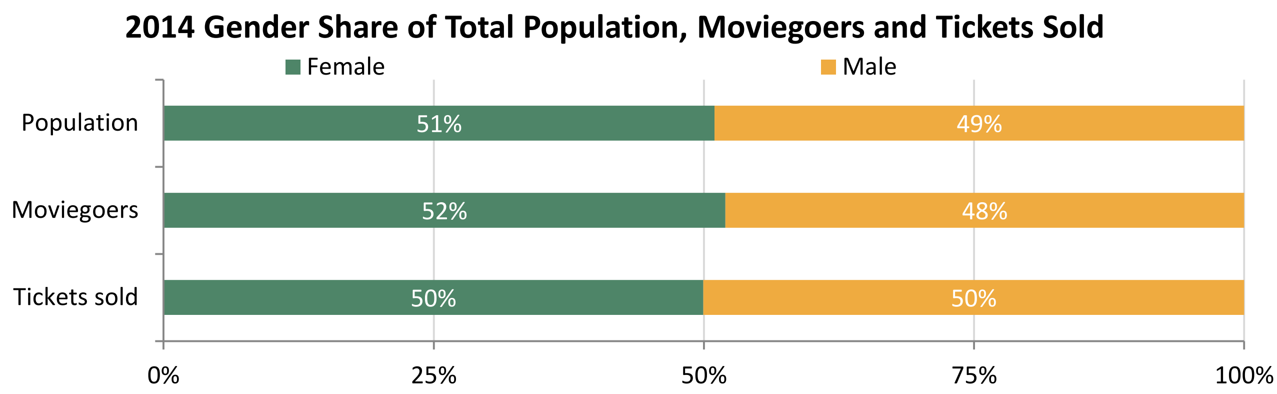


	African Americans	Caucasians	Hispanics	Asian/Other
% of Population: 2014	12%	63%	17%	8%
% of Frequent Moviegoers: 2014	10%	56%	25%	9%

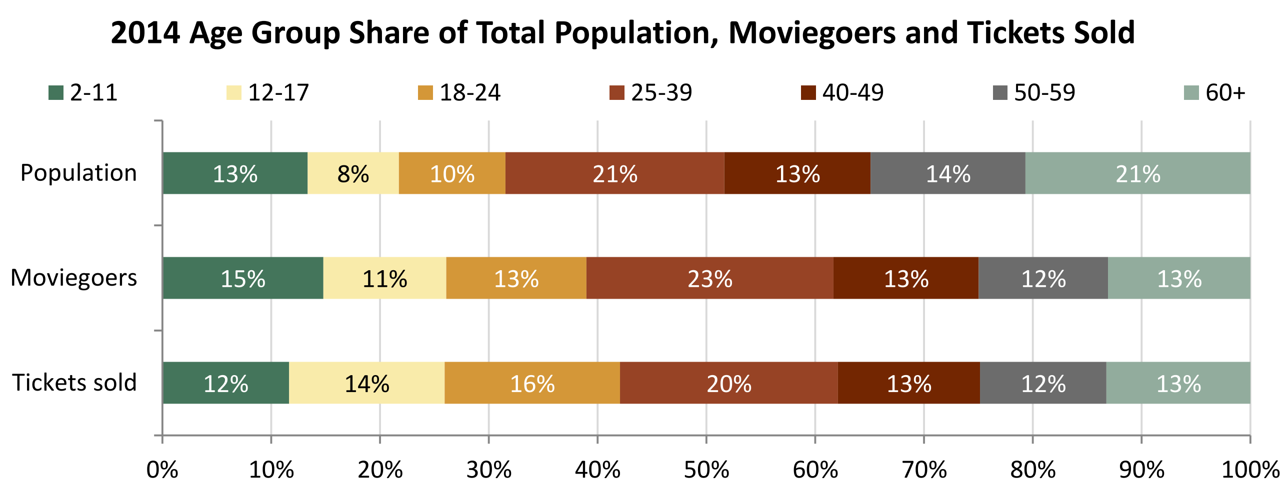
[13] Prior years' data may differ slightly from previously published data due to calculation methods and the effects of rounding.

Demographic Shares of Total

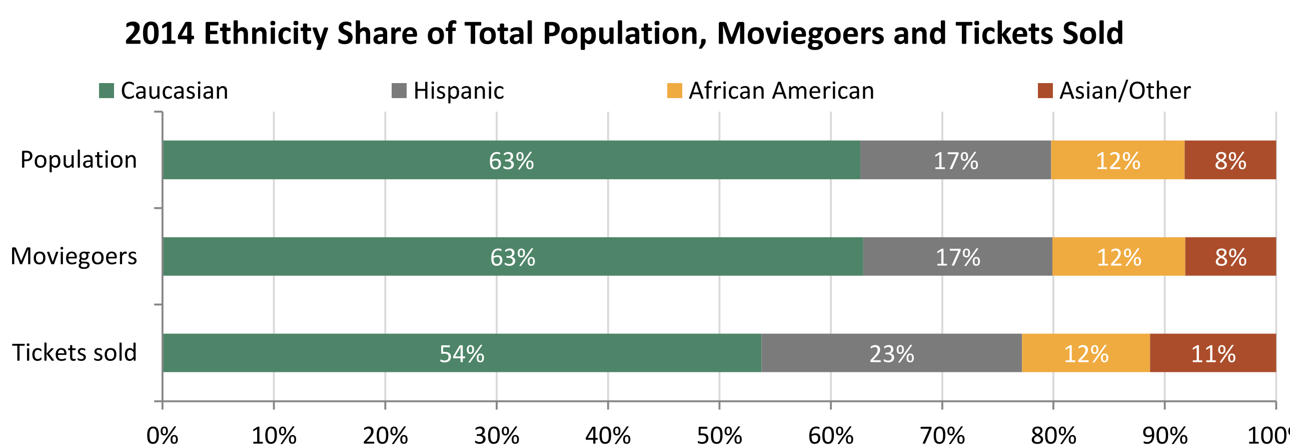
The gender composition of moviegoers (people who went to a movie at the cinema at least once in the year) in 2014 skewed slightly more towards women than the overall population, while tickets sold continued to be split evenly between both genders. Gender shares of population, moviegoers and tickets sold are identical to 2013.



Young people in the 12-17 and 18-24 age groups continue to oversample relative to their portion of the population. The 12-17 age group represented 11% of moviegoers and 14% of tickets sold in 2014, compared to only 8% of the population. 18-24 year olds represent 10% of the population, but 13% of moviegoers and 16% of tickets sold.



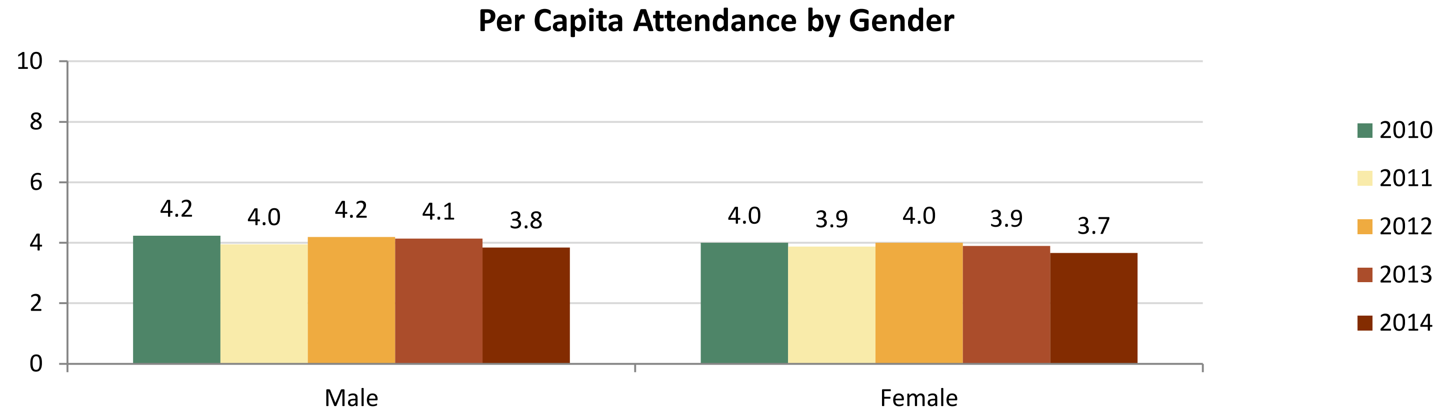
Although Caucasians make up the majority of the population and moviegoers (63%) they represent a smaller share of 2014 ticket sales (54%). Hispanics are more likely than any other ethnic group to purchase movie tickets (23%) relative to their share of the population and share of moviegoers (17%).



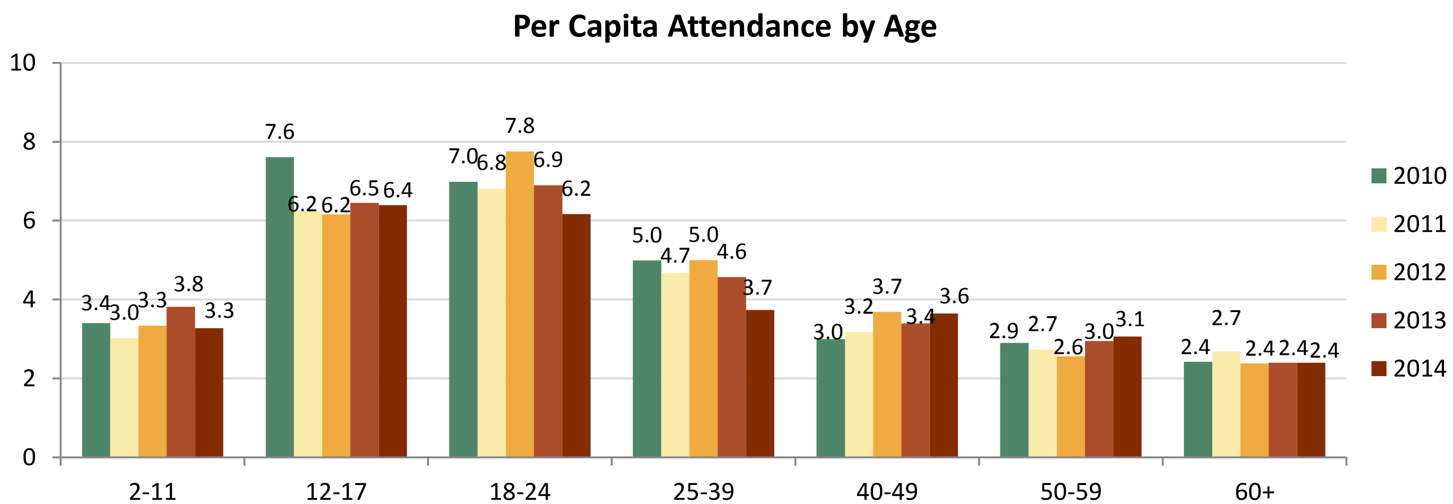
2014 Moviegoers: 229.7 million | 2014 Admissions: 1.27 billion

Trends in Per Capita Attendance

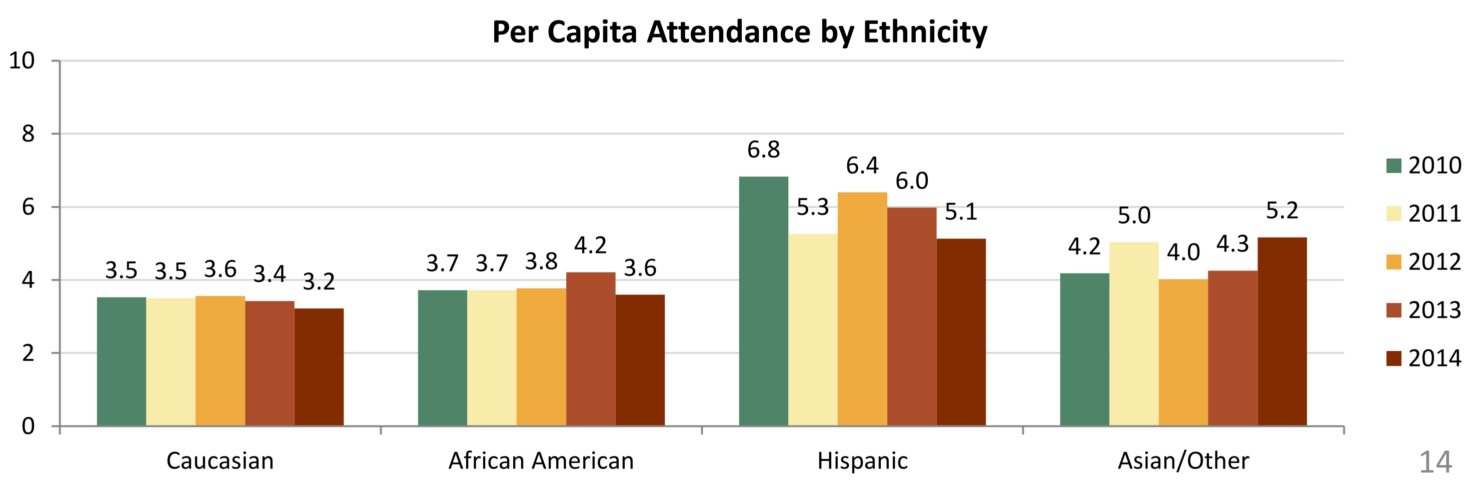
In 2014, per capita annual movie attendance (tickets sold per person) decreased for both males (3.8) and females (3.7).



In 2014, per capita attendance declined for all age groups under the age of 40. Per capita attendance increased for 40-49 year olds (3.6) and 50-59 year olds (3.1), and remained flat for 60+ year olds compared to 2013. The 12-17 year old age group (6.4) had the highest per capita attendance, followed by 18-24 year olds (6.2).

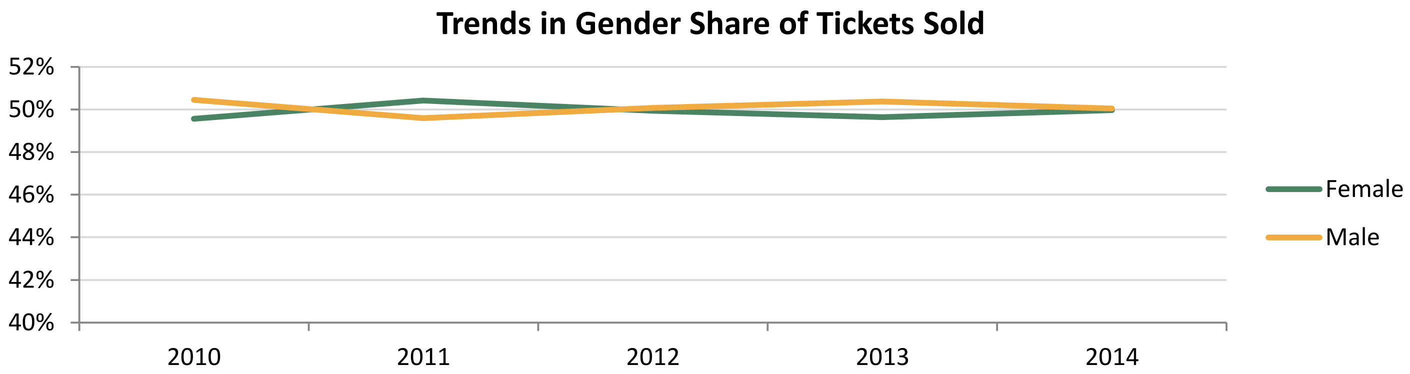


Ethnicities other than Caucasian, African American and Hispanic reported the highest annual attendance per capita for the first time in 2014, attending on average 5.2 times per year, up from 4.3 times per year in 2013. Per capita attendance fell for all other ethnicities compared to 2013, with the largest drop observed for Hispanics (5.1).

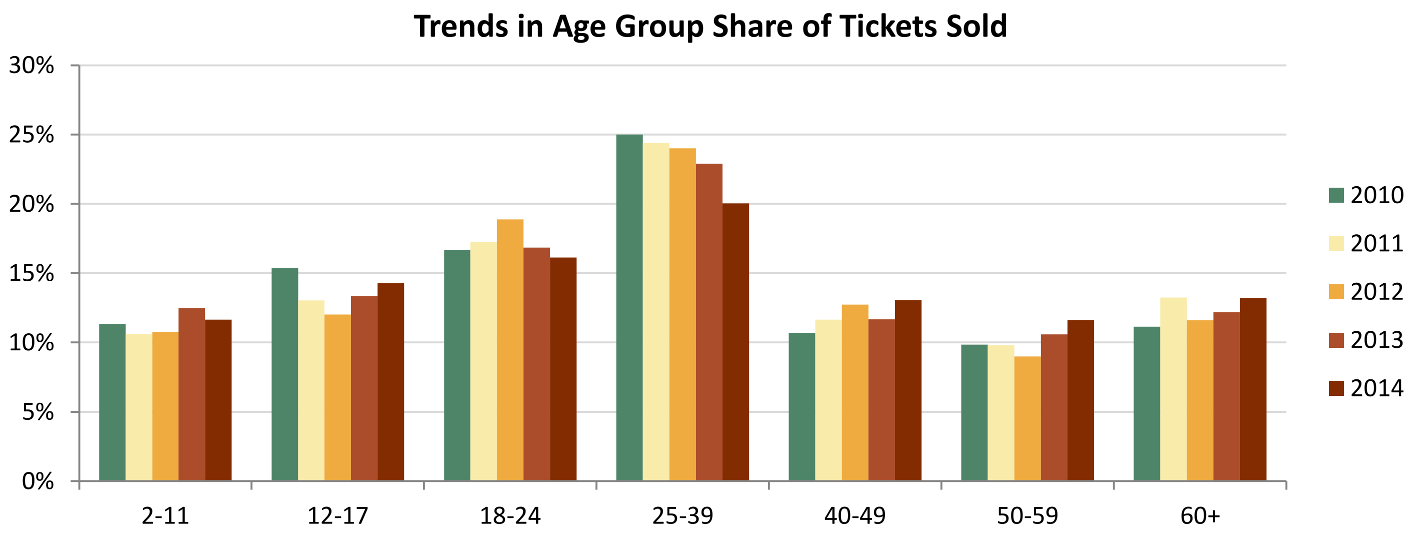


Trends in Share of Tickets Sold

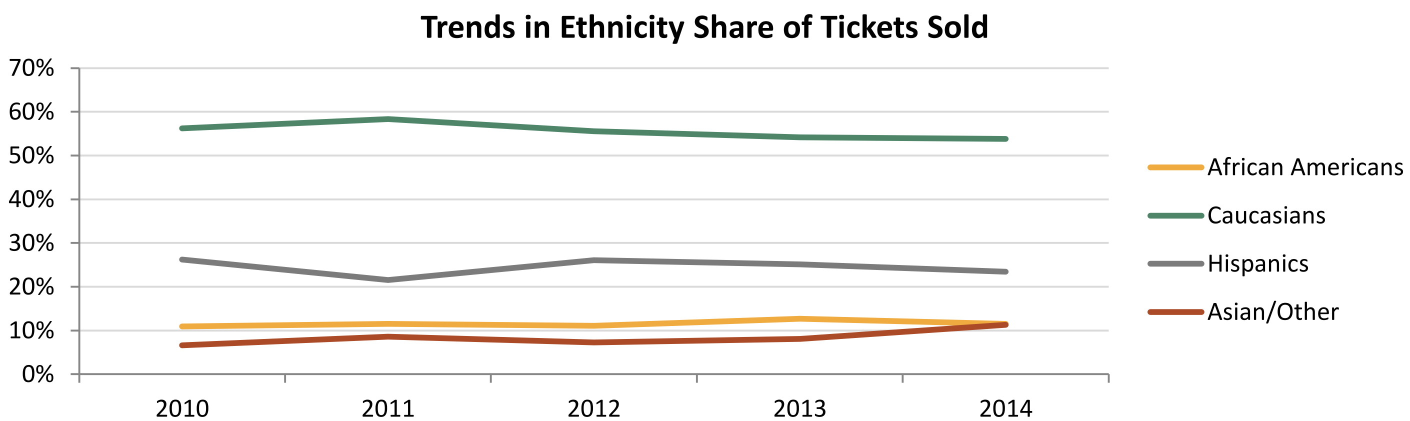
Since 2010, tickets sold at cinemas have been evenly split by gender.



In 2014 the share of tickets sold to 40-49 and 50-59 year olds were at all time highs, while the share of tickets sold to 60+ year olds (13%) was at its highest level since 2011. Increases in tickets sold to older moviegoers did not offset fewer tickets sold to 18-24 year olds and 25-39 year olds.



The share of tickets sold to Asian/Other (11%) increased by three percentage points in 2014, while other ethnicities remained constant or down compared to 2013.

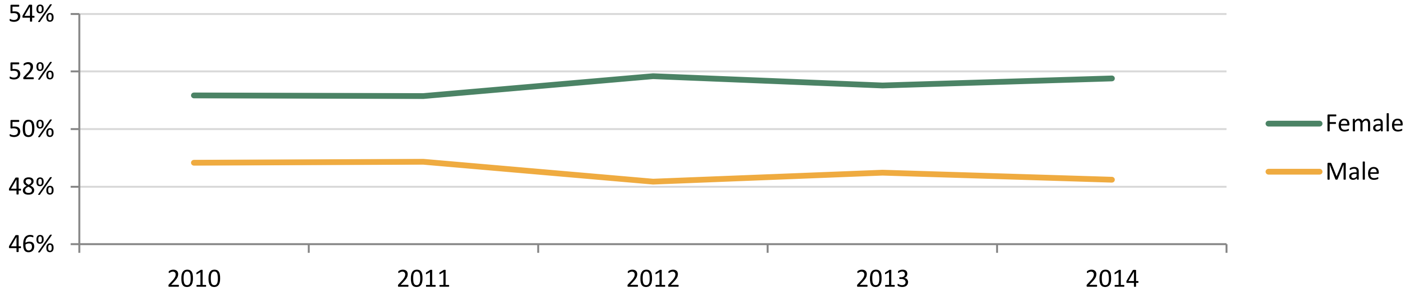


2014 Moviegoers: 229.7 million | 2014 Admissions: 1.27 billion

Trends in Share of Moviegoers

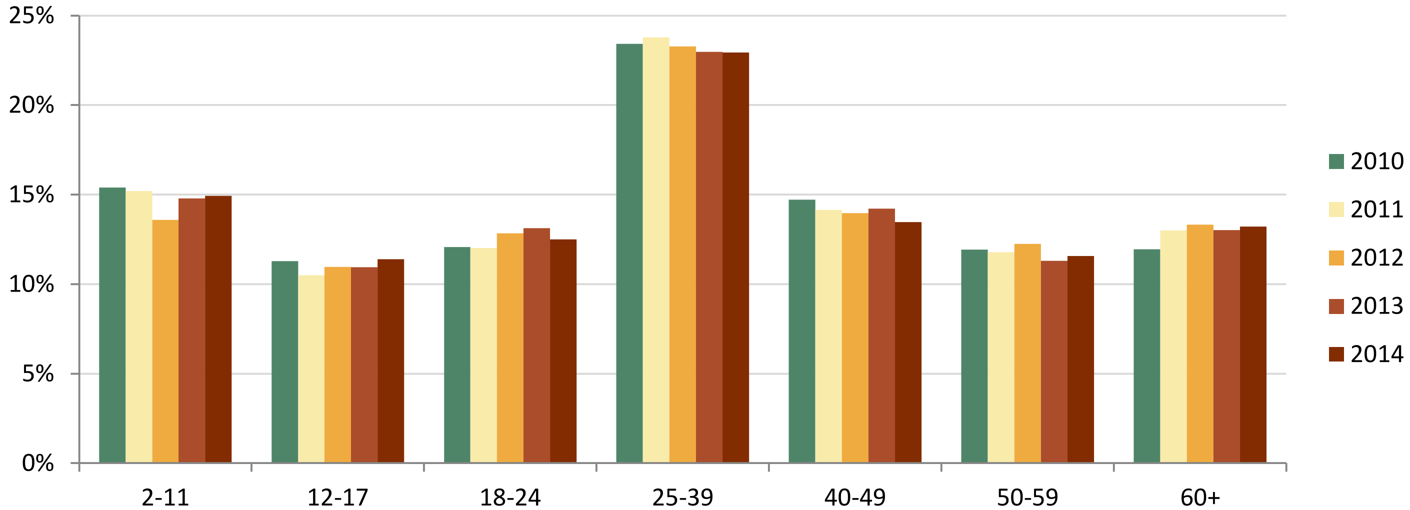
Females have comprised a larger share of moviegoers (people who went to a movie at the cinema at least once in the year) consistently since 2010, this trend remains unchanged in 2014. In fact, the number of female moviegoers increased slightly in 2014, while the number of male moviegoers remained flat.

Trends in Gender Share of Moviegoers



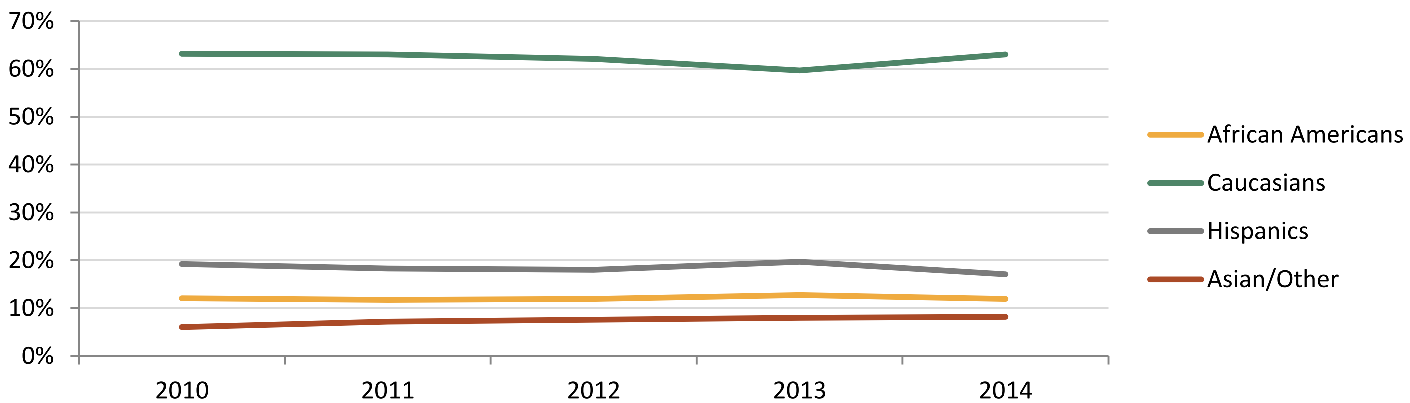
Overall, age group shares of moviegoers have been relatively consistent since 2010. The share of 25-39 year old moviegoers, while still dominant, continues to decline from its 2011 high. Conversely, the share of moviegoers over the age of 50 and under the age of 18 increased in 2014.

Trends in Age Group Share of Moviegoers



The share of Caucasian moviegoers increased for the first time since 2010, increasing by three percentage points (to 63%). The shares of African American and Asian/Other moviegoers have remained stable since 2010.

Trends in Ethnicity Share of Moviegoers



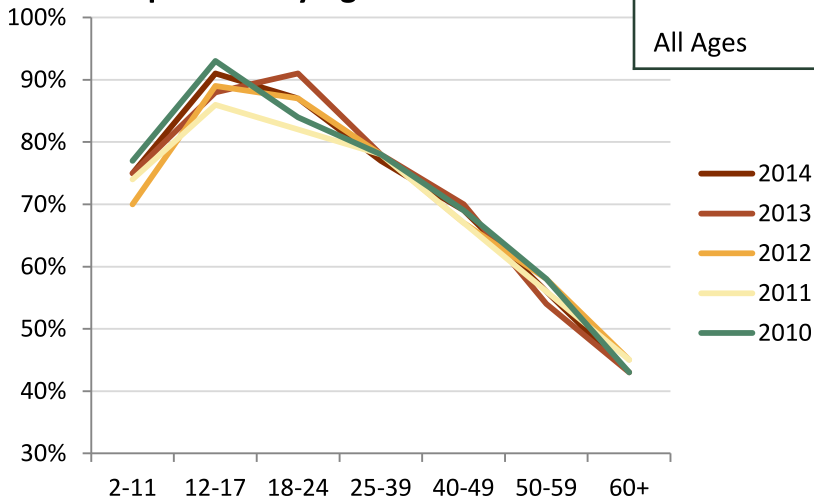
2014 Moviegoers: 229.7 million | 2014 Admissions: 1.27 billion

3D Movie Attendance

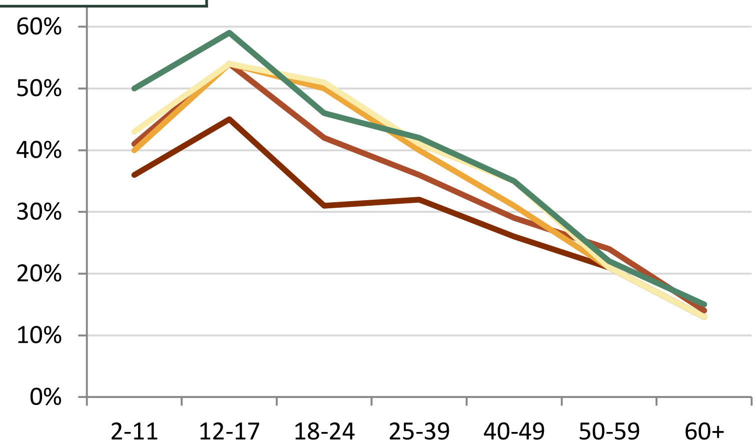
Over a quarter of the general population attended a 3D movie in 2014, compared with 68% of the population who viewed any movie (2D or 3D). Age-based trends continued to reflect broader market trends. Children (2-17) were more likely to attend a 3D movie in 2014 than their adult counterparts. The percentage of the population who were 3D moviegoers in 2014 fell for all age groups, with larger declines for age groups below 40 years old.

% of Population Who Attended a 3D movie in 2014	
Adults (18+)	24%
Children (2-17)	40%
All Ages	27%

Moviegoers as a Percentage of Population By Age

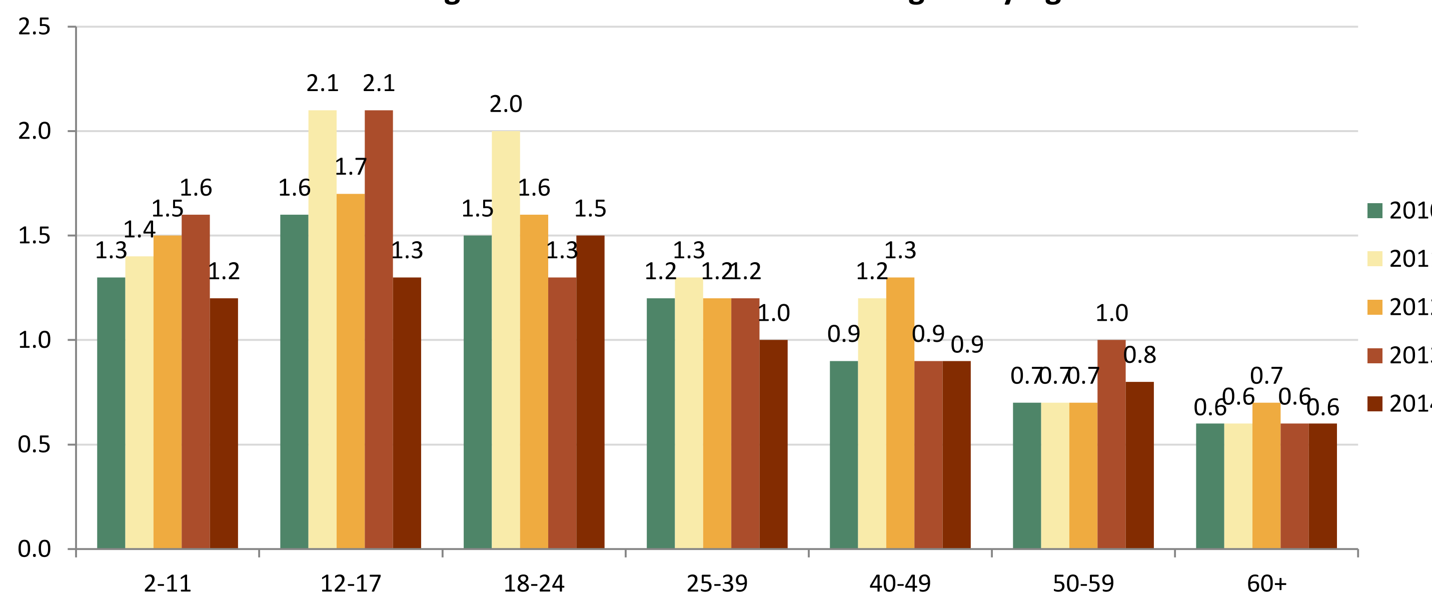


3D Moviegoers as a Percentage of the Population By Age



Although there was a decline in the percentage of the population who viewed a movie in 3D, the average number of 3D movies viewed by 18-24 year olds increased by 0.2 to 1.5 movies, while the average remained flat for adults from 40-49 and 60+.

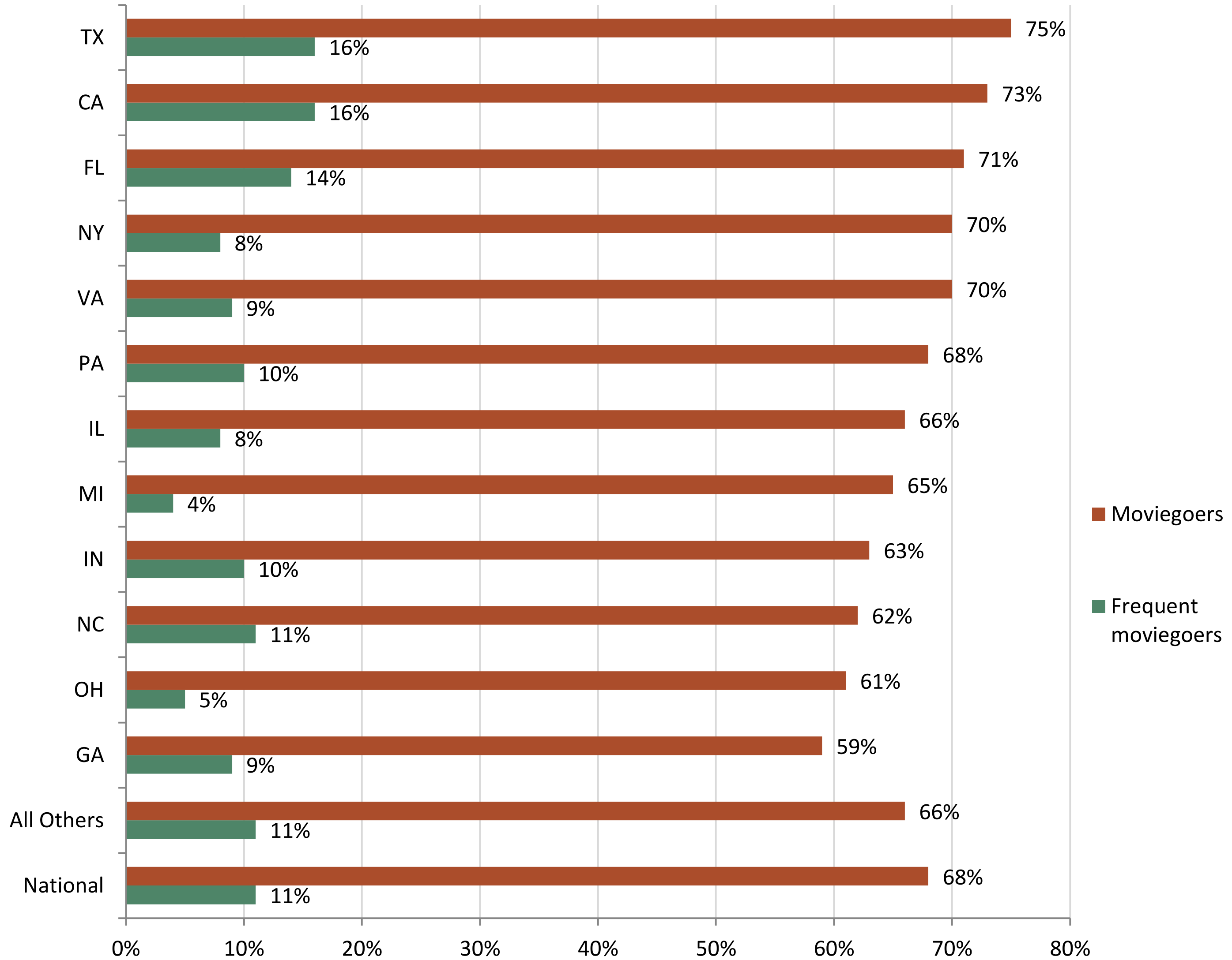
Average 3D Movies Viewed Per Moviegoer By Age



Moviegoer Share in States

Among the most populous U.S. States, the percentage of 2014 moviegoers was highest in Texas (75%), 7 percentage points above the national average, followed by California (73%), and Florida (71%). Texas, California, and Florida also had the highest proportions of frequent moviegoers.

Share of Moviegoers by State for Selected Populous U.S. States[14]

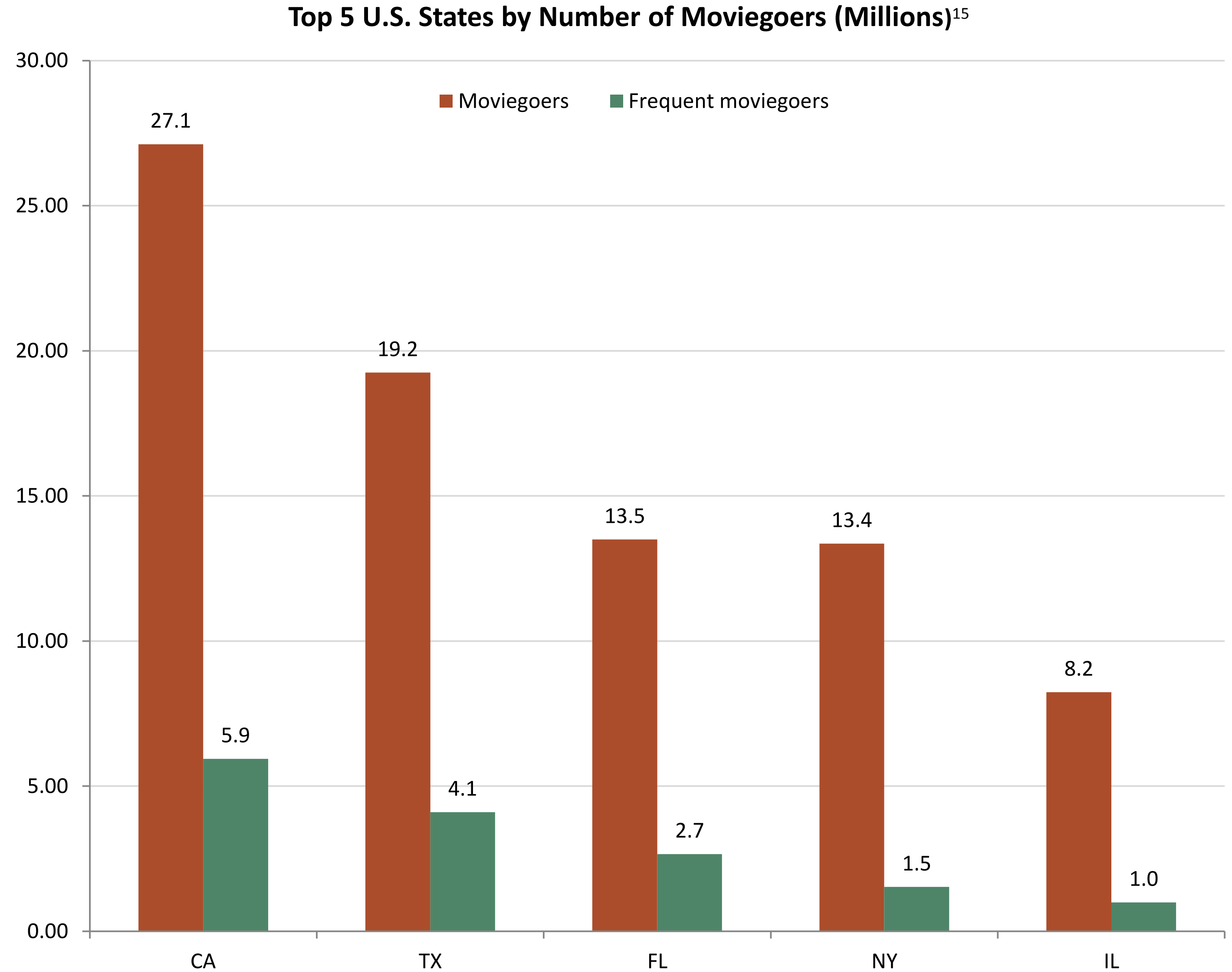


State	TX	CA	FL	NY	VA	PA	IL	MI	IN	NC	OH	GA	All Others	Nat.
Moviegoers	75%	73%	71%	70%	70%	68%	66%	65%	63%	62%	61%	59%	66%	68%
Frequent moviegoers	16%	16%	14%	8%	9%	10%	8%	4%	10%	11%	5%	9%	11%	11%

[14] Note that states presented are among the most populous U.S. states, not necessarily the states with the highest percentage rate of moviegoing.

Number of Moviegoers by State

The number of 2014 moviegoers was highest in California (27.1 million), followed by Texas (19.2 million) and Florida (13.5 million). California and Texas had the largest number of frequent moviegoers (5.9 and 4.1 million, respectively).



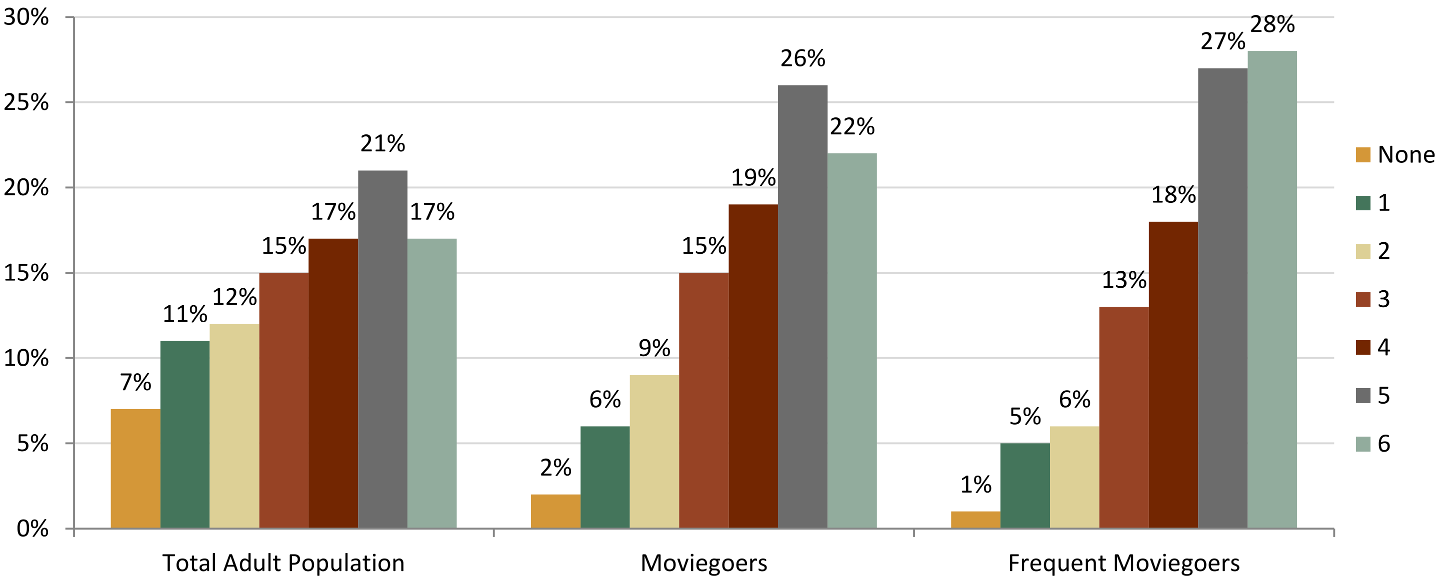
State	CA	TX	FL	NY	IL
Moviegoers	73%	75%	71%	70%	66%
Frequent moviegoers	16%	16%	14%	8%	8%

[15] States presented are the 5 U.S. states with the largest number of moviegoers.

Technology & Moviegoers

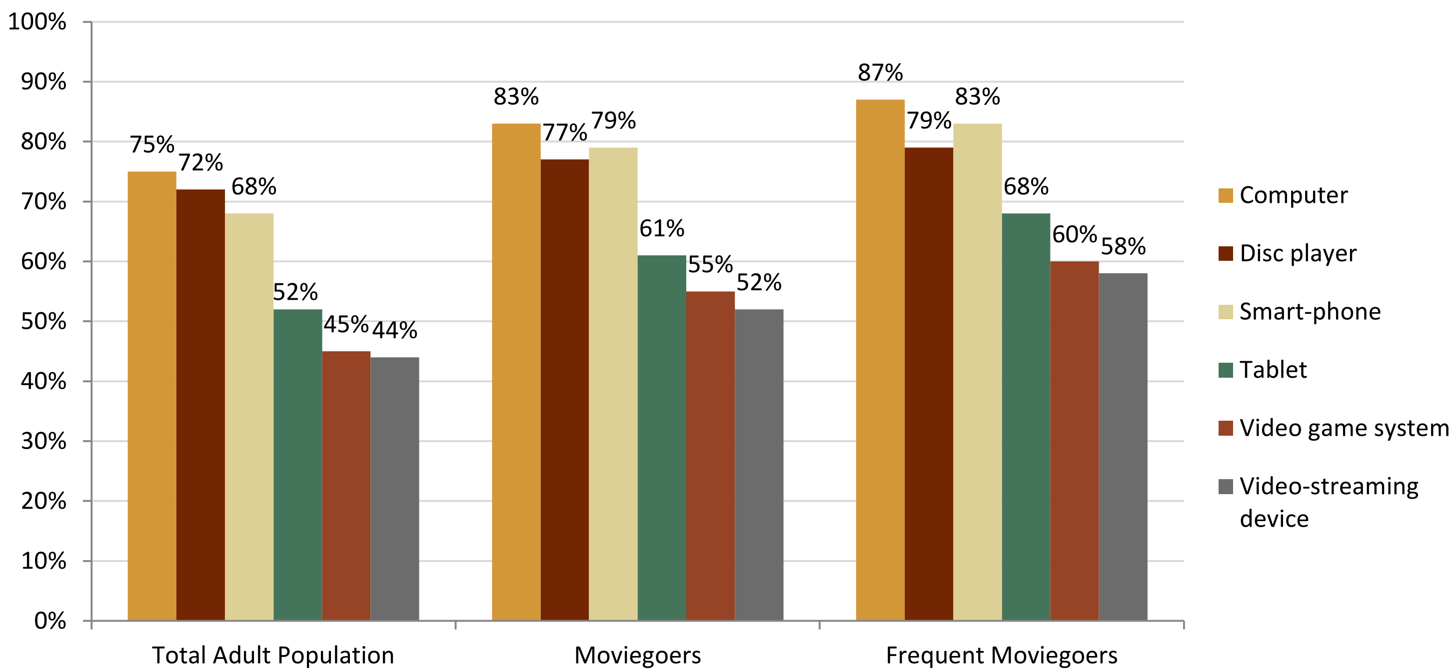
Frequent moviegoers tend to own more key technology products than the general population of adults 18 years or older. Over two-thirds of all frequent moviegoers (73%) own at least four different types of key technology products, compared to 55% of the total adult population.

Number of Key Technology Products Owned



Frequent moviegoers also have a significantly higher share of ownership for all key technology products when compared to the total adult population. Smart-phone (83%), tablet (68%), video game system (60%) and video-streaming system (58%) ownership is particularly high among frequent moviegoers relative to the total adult population.

Types of Key Technology Products Owned[16]



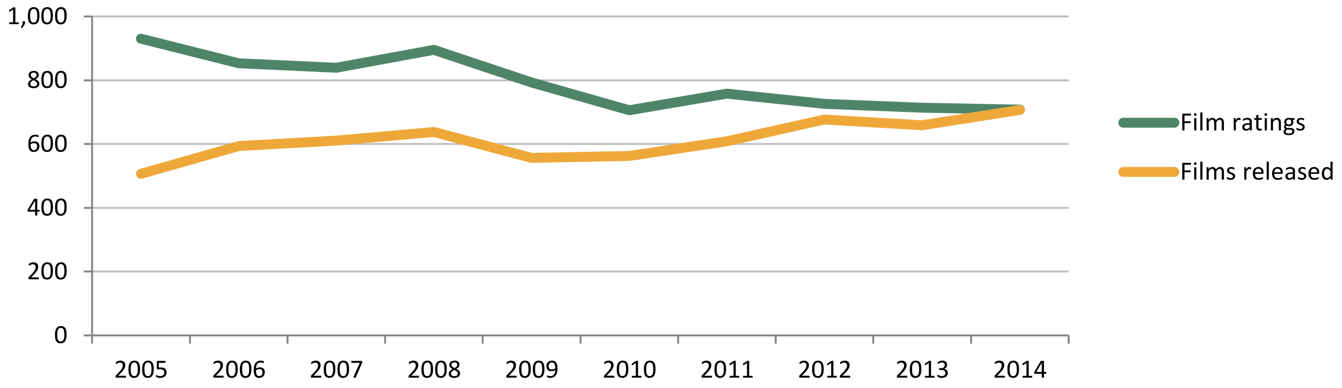
[16] People surveyed may own more than one type of technology product. Because product categories are not mutually exclusive, percentages will sum to more than 100%.

Films Rated, Released & Produced

In 2014, the number of films rated by the Classification and Ratings Administration (CARA) was down 1% compared to 2013. The number of films released in theaters in U.S./Canada (707) was up 7% compared to 2013 (659), and was higher than any other year in the last decade.

Films Rated by CARA and Films Released in Domestic Theaters

Sources: CARA (Film ratings), Rentrak Corporation (Films released)



The number of films rated (including non-theatrical films) decreased to 708 films in 2014, with a 3% decrease in non-MPAA member films and a 9% increase in MPAA member films. The number of non-MPAA member films rated was down 10% from ten years ago, while MPAA member films were down 49% in the same time period.

Film Ratings[17]

Source: CARA (Film ratings), MPAA (Subtotals)

	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	14 vs. 13	14 vs. 05
Film ratings	928	853	840	897	793	706	758	726	714	708	-1%	-24%
-MPAA members[18]	322	296	233	201	177	174	169	162	152	165	9%	-49%
-Non-members	606	557	607	696	616	532	589	564	562	543	-3%	-10%

In 2014, films released by MPAA studios and subsidiaries increased for the first time in five years, up from 2013 by 19% and 20% respectively. Total films released and films by non-MPAA members also increased from 2013 (up 7% and 5%, respectively). Non-MPAA affiliated independents continued to release the most films domestically and accounted for more than 80% of all films released.

Films Released

Sources: Rentrak Corporation – Box Office Essentials (Total), MPAA (Subtotals)

	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	14 vs. 13	14 vs. 05
Films released[19]	507	594	611	638	557	563	609	677	659	707	7%	39%
- 3D film releases	6	8	6	8	20	26	45	40	45	47	4%	n/a
MPAA member total	194	204	189	168	158	141	141	128	114	136	19%	-30%
- MPAA studios	113	124	107	108	111	104	104	94	84	100	19%	-12%
- MPAA studio subsidiaries	81	80	82	60	47	37	37	34	30	36	20%	-56%
Non-members	313	390	422	470	399	422	468	549	545	571	5%	82%

[17] Note that films may be rated or re-rated months or even years after production. Includes non-theatrical films.
[18] Member studios include: Walt Disney Studios Motion Pictures, Paramount Pictures Corporation, Sony Pictures Entertainment, Inc. Twentieth Century Fox Film Corporation, Universal City Studios LLC, and Warner Bros. Entertainment Inc.
[19] Source: Rentrak Corporation – Box Office Essentials. Includes all titles that **opened** and earned any domestic box office in the year. Historical data is regularly updated by Rentrak.

PG-13 films comprised 14 of the top 25 films **in release** during 2014, more than any other rating, but down from 2013 (15). 9 of the top 10 and 15 of the top 25 films were released in 3D, similar to the number of 3D films in the top 25 in 2013.

Top 25 Films by U.S./Canada Box Office Earned in 2014

Source: Rentrak Corporation – Box Office Essentials, CARA (Rating)

Rank	Title	Distributor	Box Office (USD MM)	Rating	3D
1	Guardians Of The Galaxy*	Disney	$332.9	PG-13	✓
2	The Hunger Games: Mockingjay, Part 1*	Lionsgate	313.3	PG-13	
3	Captain America: The Winter Soldier	Disney	259.8	PG-13	✓
4	The Lego Movie	Warner Bros.	257.8	PG	✓
5	Transformers: Age Of Extinction	Paramount	245.4	PG-13	✓
6	Maleficent	Disney	241.4	PG	✓
7	X-Men: Days Of Future Past	20th Century Fox	233.9	PG-13	✓
8	Dawn Of The Planet Of The Apes	20th Century Fox	208.5	PG-13	✓
9	Big Hero 6*	Disney	204.6	PG	✓
10	The Amazing Spider-Man 2	Sony	202.9	PG-13	✓
11	Godzilla	Warner Bros.	200.7	PG-13	✓
12	22 Jump Street	Sony	191.7	R	
13	Teenage Mutant Ninja Turtles	Paramount	191.2	PG-13	✓
14	The Hobbit: The Battle Of The Five Armies*	Warner Bros.	189.5	PG-13	✓
15	Interstellar*	Paramount	179.4	PG-13	
16	How To Train Your Dragon 2	20th Century Fox	177.0	PG	✓
17	Gone Girl*	20th Century Fox	166.2	R	
18	Divergent	Lionsgate	150.9	PG-13	
19	Neighbors	Universal	150.2	R	
20	Frozen	Disney	137.6	PG	✓
21	Ride Along	Universal	134.9	PG-13	
22	Rio 2	20th Century Fox	131.5	G	✓
23	Lucy	Universal	126.7	R	
24	Lone Survivor	Universal	124.9	R	
25	The Fault In Our Stars	20th Century Fox	124.9	PG-13	

*Film still in theaters in 2015; total reflects box office earned from January 1 – December 31, 2014

In 2014, the number of MPAA member studio films entering into production increased, reaching just below the 2010 level. Non-MPAA member studio films with estimated budgets over $1 million also increased, reversing a trend since 2011, even as the number of total films (including lower-budget features, which are more difficult to track) continued its recent downward trend.

Films Produced for Future Theatrical Release[20]

	2010	2011	2012	2013	2014[21]	14 vs. 13	14 vs. 10
MPAA member total	118	100	99	106	110	4%	-7%
Non-members (est. $1m+ budget)	372	399	377	349	371	6%	0%
- % with reported $15m+ budget	12%	14%	18%	15%	14%	--	--
Total films produced (est. $1m+ budget)	**490**	**499**	**476**	**455**	**481**	**6%**	**-2%**
Non-members (est. <$1m budget)	305	319	252	283	226		
Total films produced	795	818	738	738	707		

[20] These figures reflect full-length feature films in the English language which began production in the reported year, with a U.S. production company (including co-productions). The counts do not include student films, documentaries, or films created for video release. Budgets are estimated from publicly available information. In the interest of accuracy, MPAA compiles data from a wide range of sources.

[21] Data for 2014 is provisional as of March 2015, and will be revised as more information becomes available.

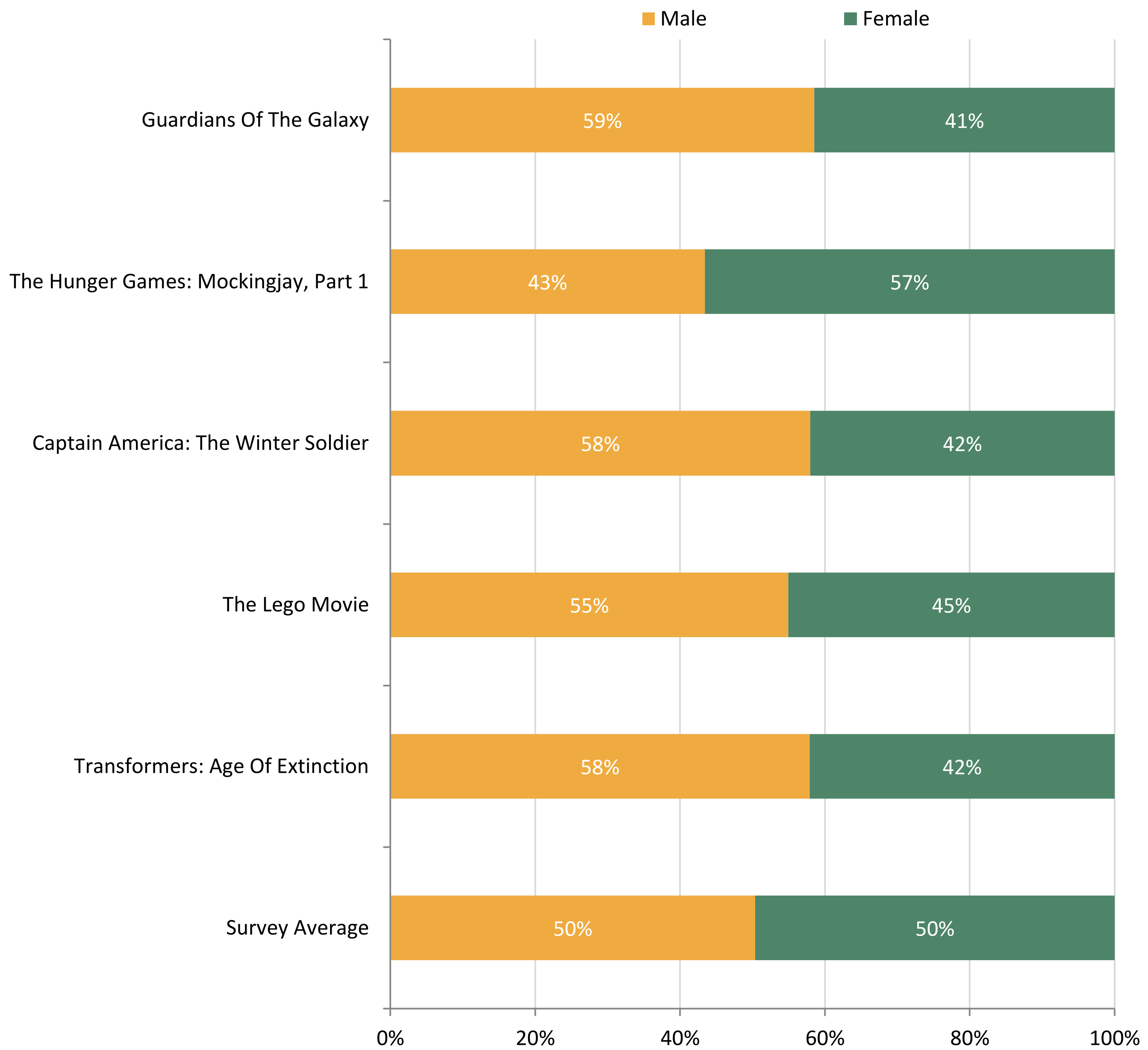
Top Film Demographics

In 2013, Rentrak/Screen Engine introduced "PostTrak," collecting domestic survey data for all films in release in at least 800 theaters, that links box office grosses to gender and ethnicity of attendees. The surveys are conducted during the first two weeks of a film's wide release.[22]

Among the top five grossing films in 2014, *Guardians Of The Galaxy, Captain America: The Winter Solider, The Lego Movie* and *Transformers: Age Of Extinction* all attracted majority male audiences. *The Hunger Games: Mockingjay Part 1* showed the strongest female attendance of the top 5 films, with 57% of the film's box office revenue coming from women.

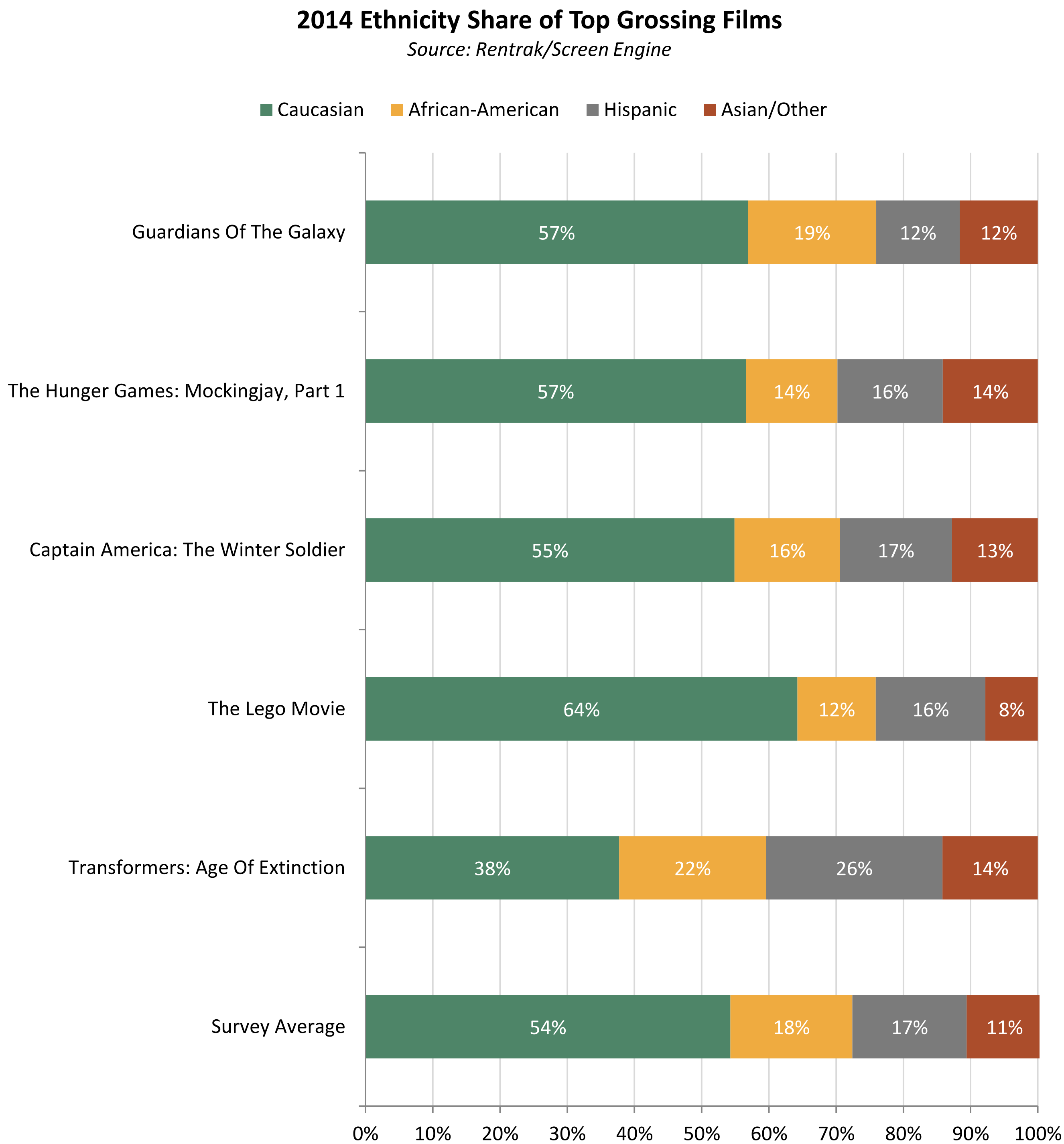
2014 Gender Share of Top Grossing Films

Source: Rentrak/Screen Engine



[22] More details about Rentrak's PostTrak methodology can be found in the methodology section at the end of this report.

Among the top grossing films, *Transformers: Age of Extinction* drew the most ethnically diverse audience, earning 38% of its box office from Caucasian audiences, 22% from African-American audiences, 26% from Hispanic audiences, and 14% from the Asian/Other audience group. *The Lego Movie* earned 64% of box office revenue from Caucasian audiences, the highest of the top grossing films.



Cinema Screens

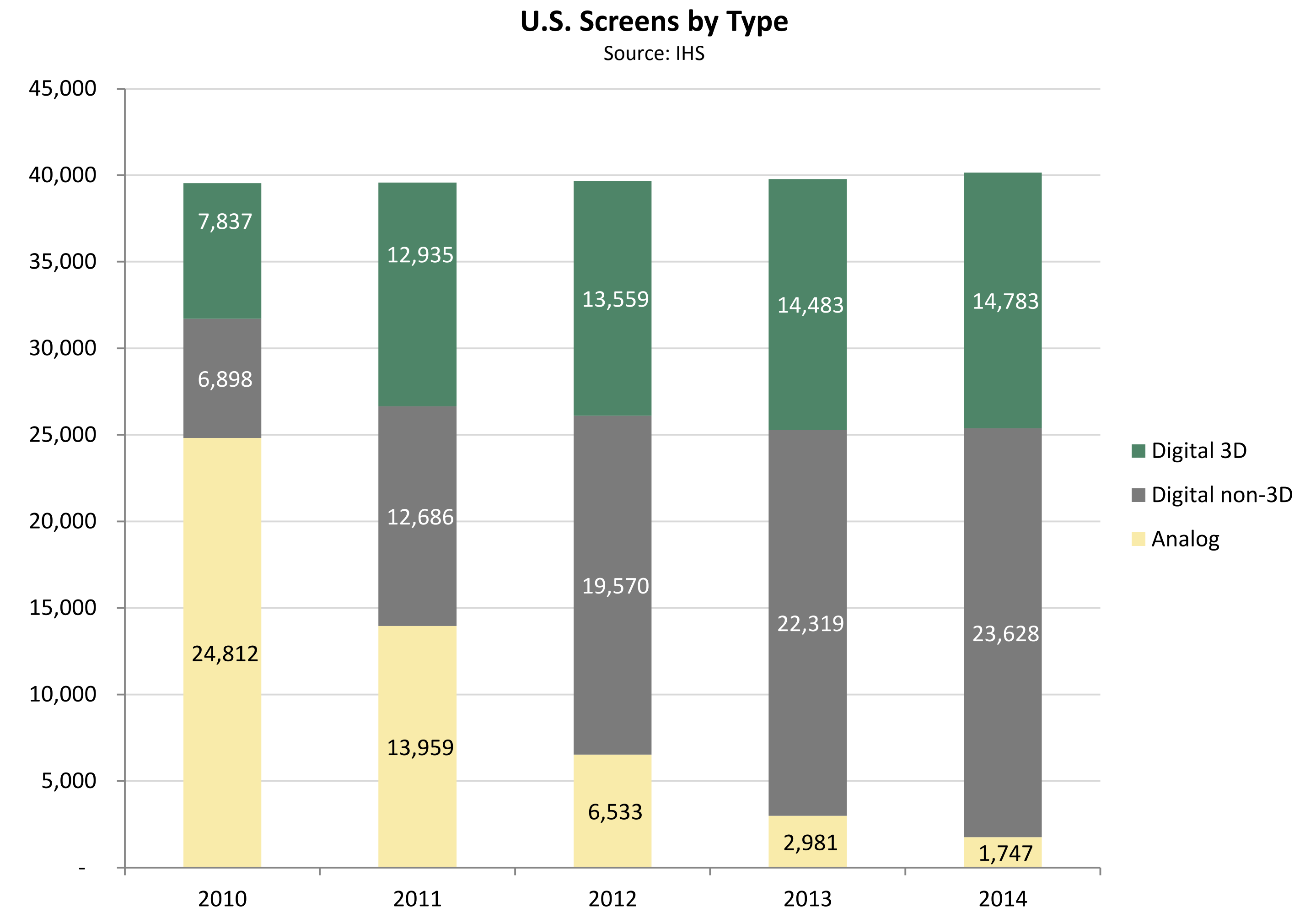
In 2014, there were more than 40,000 screens in the U.S., a slight increase from 2013. The majority of screens (84%) were located at venues with 8 or more screens. The number of screens at venues with seven or fewer screens continued to decline, despite an overall increase in the number of screens.

U.S. Screens by Type of Venue[23]

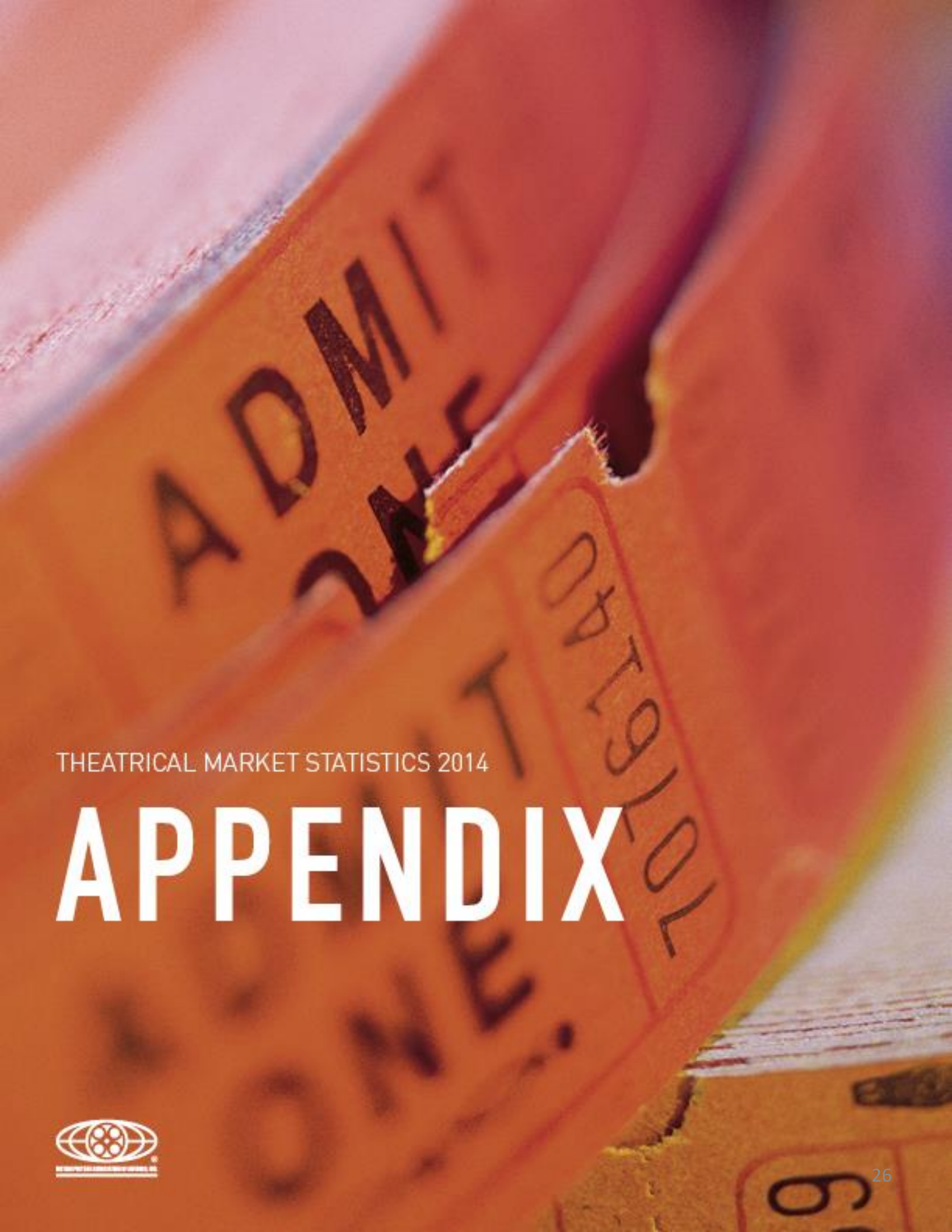
Source: IHS

	2010	2011	2012	2013	2014
1-7 screen venues	8,345	7,817	7,390	7,270	6,334
8+ screen venues	31,202	31,763	32,272	32,627	33,824
Total	**39,547**	**39,580**	**39,662**	**39,897**	**40,158**

In 2014, the number of digital screens in the U.S. increased 4% from 2013, now accounting for 96% of all U.S. screens. Over 1,300 non-3D digital screens were added in the U.S. in 2014, increasing 6% from 2013, accounting for 59% of all screens in the U.S. The number of digital 3D screens increased 2% from 2013, while analog screens are down more than 40% in the same time period.



[23] 2014 screen venue figures are forecast as of February 2015. Screen figures for previous years have been revised by source.



THEATRICAL MARKET STATISTICS 2014

APPENDIX

Attendance Demographics Study Methodology

Survey research

Motion Picture Association of America, Inc. (MPAA) commissioned Opinion Research Corporation (ORC) International to study motion picture cinema attendance in the United States. A survey was conducted among a national probability sample of 4,031 adults comprising 2,010 men and 2,021 women 18 years of age and older, living in private households in the continental United States. Interviewing was conducted beginning January 8, 2015, and ending January 25, 2015 via four waves of CARAVAN®, ORC International's weekly national telephone omnibus survey.

A dual frame Random Digit Dial (RDD) sample consisting of landline and cell phone numbers was used in 2015. Completed interviews consisted of ~50% conducted via cell phone and ~50% conducted via landline. The proportion of cell phones in the sample has been increased from 35% in 2014. This change to the CARAVAN sample was made in January 2015 in recognition of the increasing proportion of American adults reliant primarily on cell phones. Details about the CARAVAN dual frame sampling and weighting methodology are available upon request to ORC. The margin of error for surveys with samples of 4,000 respondents, at the 95% confidence level, is plus or minus 1.55 percentage points. A table showing margin of sampling error for key subgroups is included at the end of this section. While any change in sampling methodology can potentially raise concerns, this can be overcome by the use of consistent and standardized interviewing procedures and representative weighting.

The survey collected data on the frequency of adult motion picture attendance in the prior calendar year (January – December 2014) using the following questions:

- *"Think back to January 2014—about a year ago. During the 12 month period from January through December 2014, about how many times did you go to the movies at theaters?"*
- *(IF 1 OR MORE): "And, of those [INSERT RESPONSE] movies that you saw in theaters, how many did you see in 3D?"*

Also, where the respondent indicated the presence of a child or children in the household ages 2-17, the respondent was asked to provide estimates of the frequency of each child's motion picture attendance, as well as the child's age and gender. Following were the questions used, which were repeated for each child in order of oldest to youngest:

- *"To better understand the make-up of the movie-going audience, we would also like to know about how frequently children 2 and older attended the movies in 2014, including all times they went with guardians or on their own. Now, thinking of your child at least 2 but under 18, how many times did he or she go to the movies at theaters in 2014?"*
- *(IF 1 OR MORE): "And, of those [INSERT RESPONSE] movies, how many did that child see in 3D?"*

In order to analyze the data for attendance levels for the entire population 2 years old or older, the survey data is split into two data sets -- the original set of adult respondent data and a second set representing the child data. In order to create this child's data set, each child in the household is treated as a separate respondent. The child's age, gender and movie attendance are taken from the survey data provided by the parent. Each child's race/ethnicity is assumed to be the same as the parent, as is household information such as location and household income.

Once the two data sets are created, adult data is weighted by age, gender, region, race and education. The children's data is also separately weighted by age, gender, region and race. The data sets are combined and the data is reviewed to ensure that the proportions of children to adults match the overall population. The combined data usually demonstrates an overrepresentation of children vs. adults, as it does in 2015. In that case, the child's data is then re-weighted if necessary so that the ending proportions of children to adults corresponds to the actual population ratios. This is necessary because there can be more than one child in many households. This weighted data set is used to produce the attendance projections.

Attendance Demographics Study Methodology continued

Attendance projections

The survey process yields a self-reported frequency of motion picture cinema attendance for the total sample and for each demographic group. When this frequency number is used to calculate total attendance in a calendar year, it typically produces a number that exceeds the attendance figure reported by MPAA. This is due to over reporting on the part of the respondents, so an adjustment factor is calculated for the total sample and for each demographic group. This adjustment factor is derived by dividing the actual attendance number from MPAA by the attendance number derived from the survey data for each demographic group. The resulting adjustment factor is typically a number slightly less than one. Attendance projections are then created for each demographic group, using the weighted total number of admissions derived from the survey data, multiplied by the adjustment factor.

Technology product ownership

A question was added to the 2014 survey to measure ownership of key technology products among adults 18 years of age and older, as follows:

- *Which of the following do you own?*
  (READ LIST. RECORD AS MANY AS APPLY. WAIT FOR YES OR NO FOR EACH)

  01 A desktop, laptop or netbook computer
  02 A tablet such as an iPad, Surface, Kindle Fire, etc. (READ IF NECESSARY: Also includes all Android and Windows based tablets. Does not include an e-reader)
  03 A smartphone, such as an iPhone, Android phone, Black berry, etc.
  04 A video game system – either console or portable (READ IF NECESSARY: This includes any PlayStation, a PSP, Xbox 360, Xbox 1, Nintendo Wii, DS, etc.)
  05 A DVD or Blu-ray disc player (READ IF NECESSARY: stand-alone, not built into a PS3 or a PC/laptop)
  06 Any internet-connected device that lets you stream video to your TV set (READ IF NECESSARY: Includes a 'smart–TV', Roku Box, Apple TV, Google Chrome cast, internet capable Blu-ray player, etc.)
  98 NONE OF THESE
  99 DON'T KNOW

Survey results for this question are presented using adult data only, weighted by age, gender, region, race and education.

Attendance Demographics Study Methodology continued

Table of Sampling Error for Demographic Subgroups

Subgroup	Margin of Error
All adults	+/- 1.5 percentage points
Children 2-17	+/- 2.6 percentage points
Ages 2-12	+/- 3.4 percentage points
Ages 13-17	+/- 4.2 percentage points
Ages 18-24	+/- 4.8 percentage points
Ages 25-39	+/- 3.7 percentage points
Ages 40-49	+/- 4.3 percentage points
Ages 50-59	+/- 3.5 percentage points
Ages 60+	+/- 2.5 percentage points
White, non-Hispanic	+/- 1.6 percentage points
Black, non-Hispanic	+/- 4.0 percentage points
Other	+/- 3.9 percentage points
Hispanic	+/- 4.6 percentage points
<25K HH income	+/- 3.0 percentage points
25K-<50K HH income	+/- 2.7 percentage points
50K-<75K HH income	+/- 3.6 percentage points
75K + HH income	+/- 2.5 percentage points
Male	+/- 1.9 percentage points
Female	+/- 1.9 percentage points

Rentrak PostTrak Methodology

PostTrak is conducted every week for all films in their first and second week of wide release. 21 theaters in unique markets were chosen to participate and are demographically representative of the U.S. Census population. Wide release includes all films playing in more than 800 theaters. General Audience polling includes moviegoers 13 and older for PG-13 movies and 17 and older for R-rated films.

Sample sizes are as follows:

- 1st weekend –
    - For Family titles, a minimum of N=1200 (which includes a mix of general audience, parents, and kids),
    - For purely General Audience titles, a minimum of N=800.
- 2nd weekend –
    - For Family titles, a minimum of N=600 (which includes a mix of general audience, parents, and kids),
    - For purely General Audience titles, a minimum of N=400.

PostTrak uses a multi-mode methodology for data collection: paper and pencil, mobile tablet, and theater lobby kiosks. All of the data is then entered into Rentrak's system within 1 hour of data collection for near-immediate reporting. To ensure the audience composition is representative, audience audits are conducted at each location by field personnel. These audits are then applied to the collected data and then weighted to the measured demographic of the actual moviegoing audience for each movie.

Note that the "race/ethnicity" question is asked as follows:

Which race or ethnic group do you most identify with? Choose only one.
African-American/Black
Asian/Pacific Islander
Caucasian/White
Hispanic/Latino
Native American
Other[23]

All survey methodologies involve sampling a universe of potential respondents. The PostTrak surveys are subject to a sampling error determined by the sample size for each film. The PostTrak method was designed to minimize the sources of sampling error, as well as coverage error and errors due to response rate.

[23] "Other" includes those who self-identify as a "mixed race or ethnicity" or "some other race." For example, a person's ethnicity may be Hispanic, but they may also characterize themselves as a member of the Caucasian race. Consequently, when forced to make only one selection, they will identify themselves as "Other" rather than choosing to only identify with one race or one ethnic group individually.