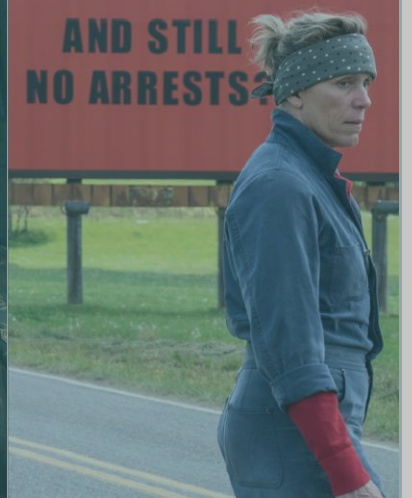
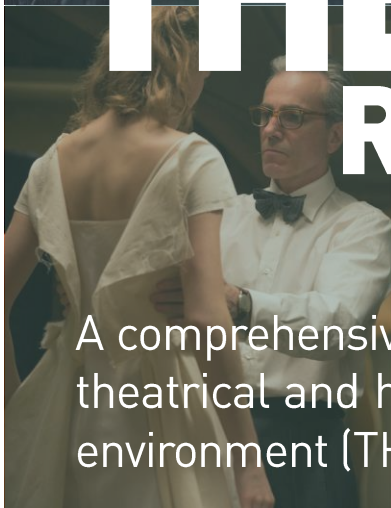


2017



THEME REPORT



A comprehensive analysis and survey of the theatrical and home entertainment market environment (THEME) for 2017.



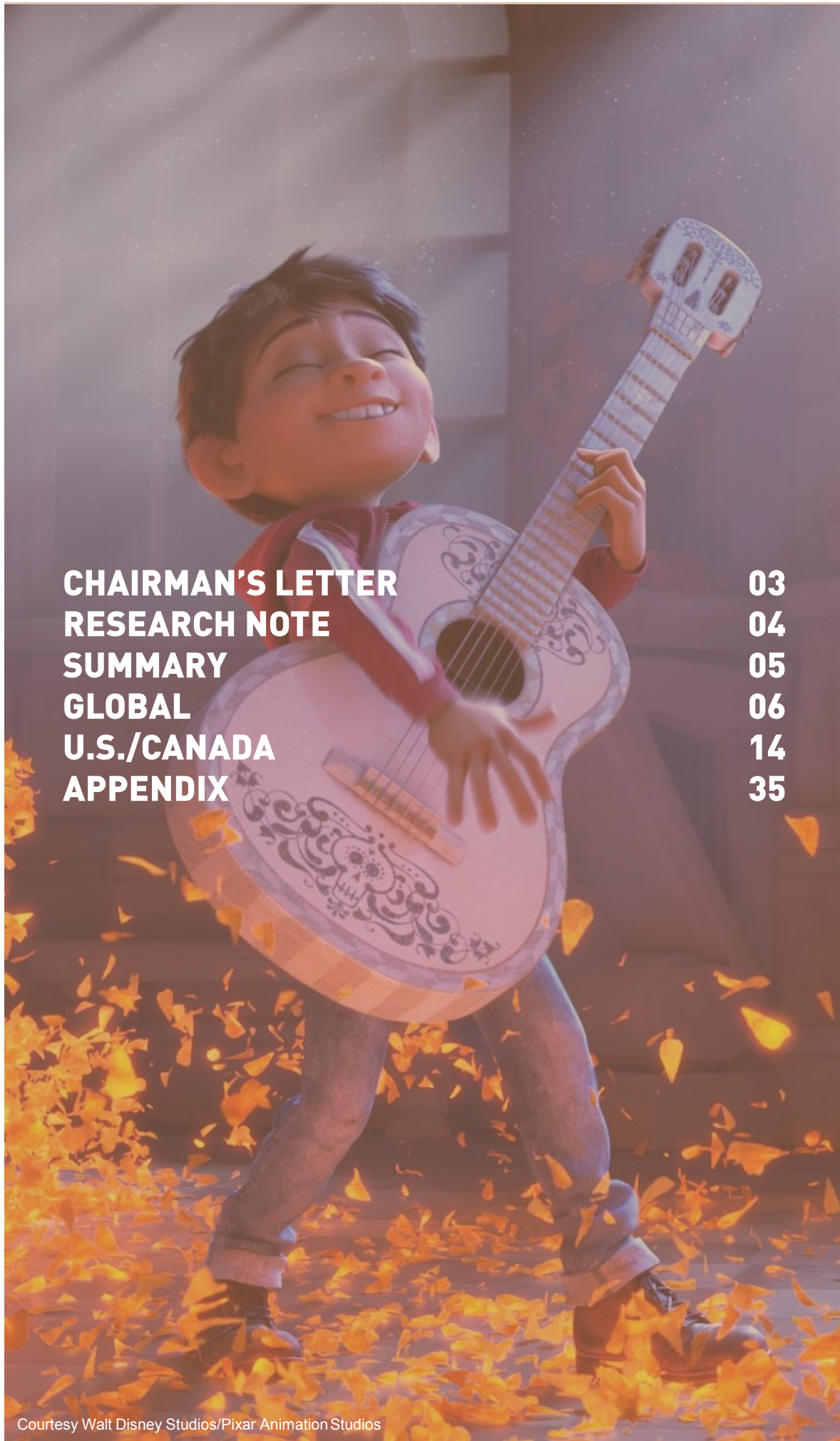
2017

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**THEME
REPORT**

Courtesy Walt Disney Studios/Pixar Animation Studios



Dear film fans,

Great storytelling is all about passion. A filmmaker and team of creators come together behind a single artistic vision. Audiences seek out stories that entertain, enlighten, and inspire – that shape our perspectives and our lives.

As Chairman and CEO of the Motion Picture Association of America (MPAA), I am fortunate to have a job that combines several of my passions.

Some 30 years ago, I spent two rewarding decades running entertainment companies – first as president and CEO at The Jim Henson Company, then as president and CEO at WildBrain, an animated film, TV, and merchandising company. I left that world for an extraordinary opportunity to serve my country as U.S. Ambassador to France, and later as the Assistant Secretary of State for Economic and Business Affairs.

In this position, I get to play all three roles – businessman, ambassador (for a truly global industry), and policy advocate. In that spirit, I am pleased to present the newly renamed 2017 Theatrical and Home Entertainment Market Environment (THEME) report.

I want to acknowledge the work of my team – led by VP of Worldwide Research Julia Jenks – for compiling a more comprehensive report, rich with information and insight on the global entertainment market, including in-depth analysis of global box office figures and moviegoer demographics.

The story that unfolds on the following pages is a great business story. The strong and vibrant theatrical and home entertainment market is expanding on many fronts, constantly innovating to deliver an unparalleled experience to audiences worldwide.

The global box office in 2017 reached a new record high of \$40.6 billion – up five percent from 2016. International box office is up seven percent to \$29.5 billion, in large part due to growth in China. Cinema screens are up eight percent globally.

In the United States and Canada, while the domestic box office did not quite reach last year's record high of \$11.4 billion, it matched 2015's previous high of \$11.1 billion. That's an indication of the maturity of the U.S./Canada market, and going forward, year-over-year statistics are likely to continue to fluctuate between all-time highs and near-all-time highs. Meanwhile, domestic demographic trends provide many reasons to be optimistic:

- More than three-quarters of the U.S. and Canada population – or 263 million people – went to movie theaters at least once in 2017.
- The gender composition of this audience was even among men and women – 50-50.
- More young people and diverse populations went to the movies in 2017. Audiences between the ages of 12 and 17 attended an average of 4.9 movies over the year – more than any other age group, and were closely followed by 18 to 24 year olds.
- Per capita attendance was highest among Latino and Asian audiences.
- In 2018, domestic box office had a record-high February, led by *Black Panther*, which is now the highest grossing superhero movie ever.

The theatrical experience is a vital connection between audiences and creators. But beyond the box office, audiences are not limited in how they can enjoy their favorite movies. In fact, films today not only have a second screen, but a third and fourth.

In 2017, global home entertainment consumer spending increased by 11 percent to \$47.8 billion, and in the United States, the home entertainment market increased five percent over 2016 to \$20.5 billion. Other data points suggest there is no slowing down:

- The number of subscriptions to online video services around the world increased to 446.8 million in 2017 – a 33 percent increase compared to 2016.
- Online video content viewing continued to increase in 2017, reaching 167.5 billion views and transactions – a 41 percent increase compared to 2016.
- Americans now spend 49 percent of their media time on a digital platform.

With more stories and more storytelling mediums than ever, our industry continues to adapt to an ever changing world.

At the MPAA, we work every day to advance storytelling and support a global creative market that is expansive, diverse, and responsive to those changes. Based on the latest data, we see a bright future filled with our stories and our passions ahead.

Best,

Charles H. Rivkin
Chairman and CEO
MPAA

Each year, the Motion Picture Association of America (MPAA) examines the state of the industry, which includes compiling data from various third party sources, analyzing box office numbers from approximately 100 countries, and conducting a survey of moviegoers.

For those familiar with the annual Theatrical Market Statistics report, you will notice that this year's report has a new name and an expanded scope. There are also some methodological changes and ongoing market factors worth highlighting:

- **Expanded Scope:** At the request of the MPAA's new Chairman and CEO, Charles Rivkin, this year's report was expanded to cover both the theatrical market and the home entertainment market – to reflect the many ways today's global audiences consume creative content. Within this report, home entertainment is divided into two categories: digital home entertainment, which includes electronic sell-through (EST), video-on-demand, and subscription streaming; and physical home entertainment, which includes Blu-ray and DVD rentals and retail sales. The data covers content released in those categories. The report also provides estimates of subscriptions to pay TV and online video services.
- **Moviegoer Survey Sample Change:** This year marks the first time the moviegoer survey was completed online rather than by phone. As survey respondents have become harder to reach by phone, measuring annual movie attendance by phone for this report has become more impractical, as well as potentially less accurate among smaller demographic groups. Unfortunately, the change in survey approach means that it is not feasible to isolate trends in the data from change caused by the new methodology. For that reason, comparisons to prior years are not advisable, and are not included in this report. Year over year comparisons of the demographic data will resume next year.
- **Demographic Segmentation:** In the demographic analysis in past reports, Asian moviegoers were included in the "Other" category because the survey had insufficient sample size to present this category separately. As a result of the new online methodology, we were able to reach a larger overall sample (n=8,000) expediently, and therefore can provide statistics for Asian moviegoers as a separate group for the first time.
- **Market Maturity and Percentage Change:** 2017 international box office increased seven percent over 2016. On the other hand, U.S./Canada box office decreased two percent when compared to 2016's record high, and matched the previous high from 2015. In evaluating those numbers, it's helpful to keep in mind the differences between the U.S./Canada market, which is a mature market with more than 263 million moviegoers, a high ratio of screens to population, and currently the largest box office globally – and many other markets around the world. In mature markets, year-over-year percentage growth may be more limited, while in under-screened and developing markets, change may be larger in percentage terms. In Asia Pacific, for example, the number of cinema screens continues to increase at a double-digit rate (+16% over 2016), creating opportunities for film market growth.
- **Currency Effects:** It is also important to note that in order to aggregate data from all the international markets covered by this report, measurements are conducted in U.S. dollars. That means from year to year, the relative strength or weakness of the U.S. dollar may directly impact the results of this report, particularly if there are unusual changes. For instance, in 2016, because the U.S. dollar showed increasing strength, with currencies of major box office markets depreciating notably against the dollar, some local box office growth was reduced or even translated to a decline. This year, fluctuations in local currencies did not have a strong impact on global results.

We hope this note – and the report itself – helps to provide a better understanding of today's dynamic and evolving film and television landscape.

Julia Jenks
Vice President of Worldwide Research

GLOBAL

Theatrical Trends

- Global box office for all films released reached a record high of \$40.6 billion in 2017, up five percent from 2016. International box office (\$29.5 billion) increased seven percent, in large part due to growth in China. U.S./Canada box office (\$11.1 billion) decreased two percent when compared to 2016's record high, and matched 2015's previous high.
- Cinema screens increased eight percent globally in 2017, reaching just over 170,000, due in large part to continued double digit growth in the Asia Pacific region (+16%). As of 2017, 98 percent of the world's cinema screens are digital.

Home Entertainment Trends

- In 2017, home entertainment consumer spending for content released digitally and on disc increased 11 percent globally to \$47.8 billion, with digital home entertainment driving growth. U.S. digital spending increased 20 percent and international digital spending increased 41 percent, when compared to 2016.
- The number of subscriptions to online video services around the world increased to 446.8 million in 2017, a 33 percent increase compared to 2016. This total is 79 percent of global cable subscriptions (565.0 million).

U.S./CANADA

Theatrical Trends

- In 2017, U.S./Canada box office was \$11.1 billion, down two percent from the record high of \$11.4 billion in 2016, and matching 2015's previous high. Admissions, or tickets sold (1.24 billion), decreased by six percent compared to 2016.
- More than three-quarters (76%) of the U.S./Canada population – or 263 million people – went to the cinema at least once in 2017. Per capita attendance was highest among the 12-17 year old age group at 4.9 films per year. In 2017, the Hispanic/Latino category reported the highest annual attendance per capita, going to the cinema an average of 4.5 times in the year, followed by the Asian category (4.3).
- Frequent moviegoers – individuals who go to the cinema once a month – have a disproportionate impact on cinema admissions, consisting of 12 percent of the population and accounting for 49 percent of tickets sold. In 2017, 43 million people were frequent moviegoers. 25-39 year olds were the largest frequent moviegoer group (11.1 million), and along with 18-24 year olds, were most heavily overrepresented among frequent moviegoers relative to their proportion of the population.
- Frequent moviegoers tend to own more key technology products, such as video game systems and video streaming devices, compared to the general population of adults 18 years or older. More than three-quarters of all frequent moviegoers (79%) own at least four different types of key technology products, compared to 61 percent of the adult population.
- Films released (777) increased eight percent over 2016, due to an increase in non MPAA-affiliated independent releases (+12%).

Home Entertainment Trends

- In 2017, home entertainment consumer spending for content released digitally and on disc increased five percent in the United States to \$20.5 billion, accounting for 65 percent of combined theatrical and home entertainment consumer spending. Digital home entertainment was the highest proportion (43%). Online video content viewing continued to increase in 2017, reaching 167.5 billion views and transactions, a 41 percent increase compared to 2016.
- The number of online video subscriptions in the United States increased to 157 million in 2017, a 21 percent increase compared to 2016, and more than double the amount of subscriptions to each of the other categories (cable, satellite, or IPTV).

2017

GLOBAL



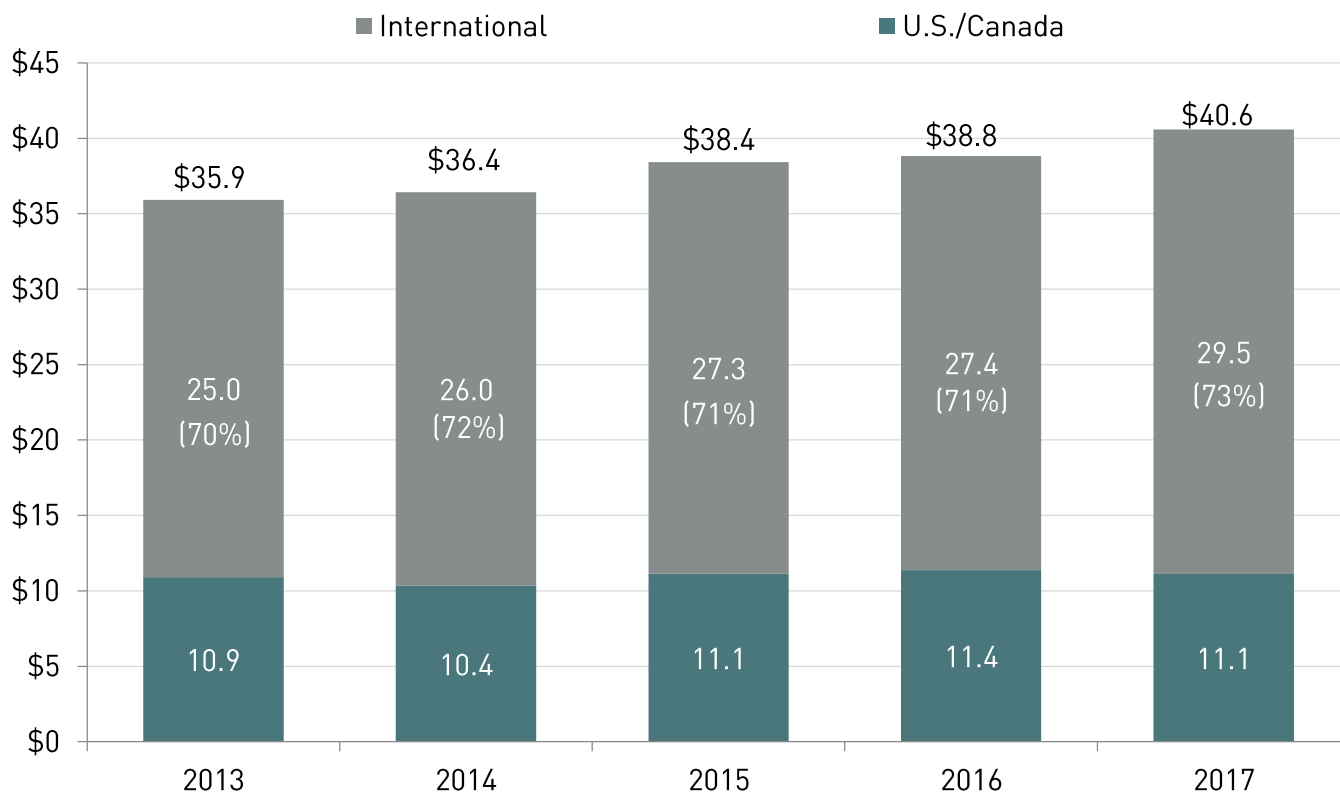
Courtesy Sony Pictures Classics

THEME REPORT

Global box office for **all films** released in each country around the world¹ reached \$40.6 billion in 2017, up five percent over 2016's total. International box office (\$29.5 billion) increased seven percent, while U.S./Canada box office (\$11.1 billion) decreased two percent, when compared to 2016. International box office accounted for 73 percent of total box office in 2017, up two percentage points from 2016.

International box office in U.S. dollars is up 18 percent compared to five years ago. Global box office is up 13 percent over the same period.

Global Box Office – All Films (US\$ Billions)



	2013	2014	2015	2016	2017	% Change ² 17 vs. 16	% Change ² 17 vs. 13
U.S./Canada ³	\$10.9	\$10.4	\$11.1	\$11.4	\$11.1	-2%	2%
International ⁴	\$25.0	\$26.0	\$27.3	\$27.4	\$29.5	7%	18%
Total	\$35.9	\$36.4	\$38.4	\$38.8	\$40.6	5%	13%

¹ Values in the report reflect all films released, regardless of distributor or country of origin, except where specified as a subset.

² Percentage change and international share (above) are calculated using values before rounding.

³ Source: comScore – Box Office Essentials, calendar year from January 1-December 31.

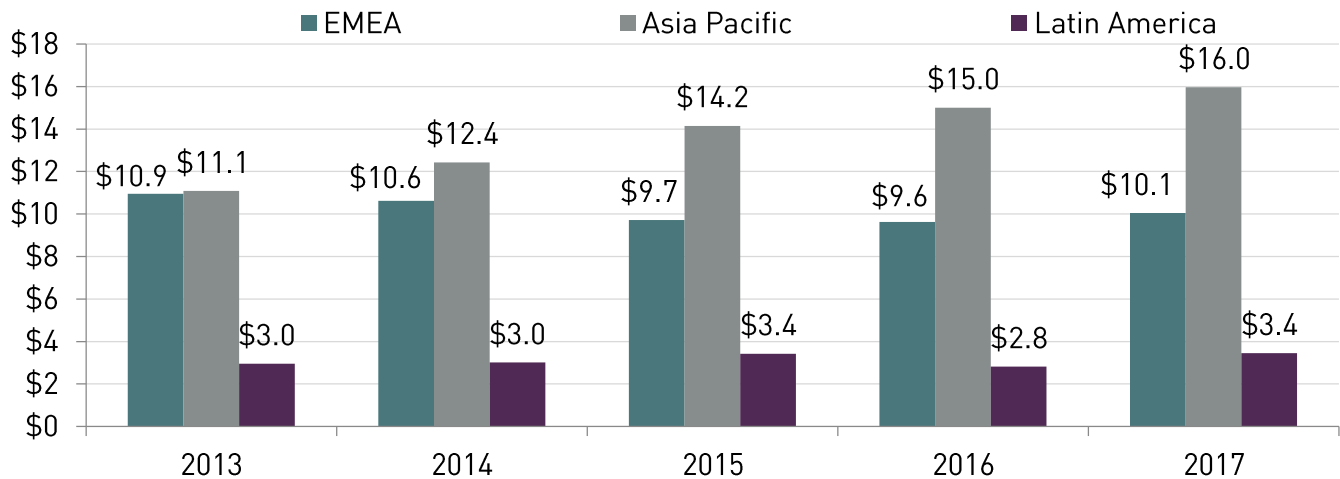
⁴ MPAA calculates international box office country-by-country based on a variety of data sources.

In 2017, box office in Asia Pacific (\$16.0 billion) increased six percent in U.S. dollars compared to 2016. The primary driver of this growth was China, with a 21 percent increase in box office compared to 2016.

Europe, Middle East & Africa (EMEA) box office increased four percent in U.S. dollars over 2016. Increases in Russia (+22%) and Germany (+7%) were the main drivers.

Latin America's box office increased 22 percent in U.S. dollars, the largest increase in percentage terms, compared to 2016. Brazil (+15%) and Mexico (+7%) were notable increases.

International Box Office by Region – All Films (US\$ Billions)⁵



	2013	2014	2015	2016	2017	% Change ⁶ 17 vs. 16	% Change ⁶ 17 vs. 13
Europe, Middle East & Africa	\$10.9	\$10.6	\$9.7	\$9.6	\$10.1	4%	-8%
Asia Pacific	\$11.1	\$12.4	\$14.2	\$15.0	\$16.0	6%	44%
Latin America	\$3.0	\$3.0	\$3.4	\$2.8	\$3.4	22%	17%
Total	\$25.0	\$26.0	\$27.3	\$27.4	\$29.5	7%	18%

2017 Top 20 International Box Office Markets – All Films (US\$ Billions)

Source: IHS Markit, local sources

1. China	\$7.9	11. Brazil	\$0.9
2. Japan	\$2.0	12. Spain	\$0.7
3. U.K.	\$1.6	13. Italy	\$0.7
4. India	\$1.6	14. Taiwan	\$0.4
5. South Korea	\$1.6	15. Netherlands	\$0.3
6. France	\$1.5	16. Indonesia	\$0.3
7. Germany	\$1.2	17. Argentina	\$0.3
8. Russia	\$1.0	18. Poland	\$0.3
9. Australia	\$0.9	19. Turkey	\$0.2
10. Mexico	\$0.9	20. Hong Kong	\$0.2

⁵ Box office data is in U.S. dollars for analytical and comparative purposes. Local currency box office trends may differ due to exchange rate fluctuations.

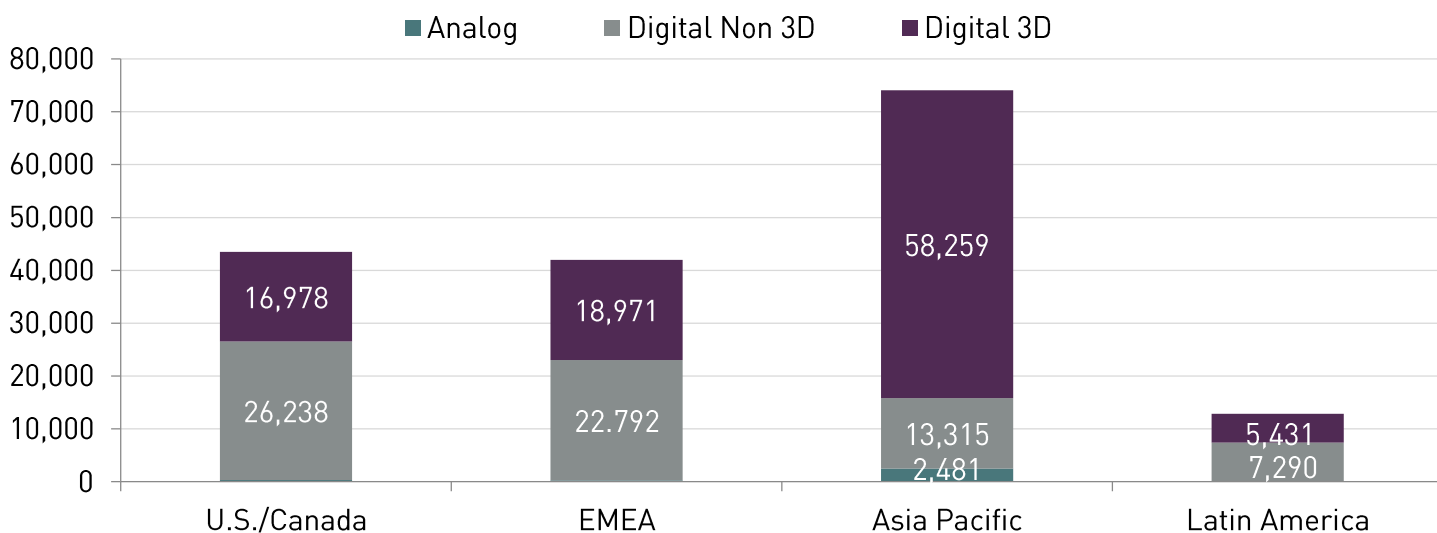
⁶ Percentage change is calculated using table values before rounding.

Total cinema screens increased eight percent globally in 2017, reaching just over 170,000, due in large part to continued double digit growth in the Asia Pacific region (+16%). In the EMEA region, the Kingdom of Saudi Arabia announced in 2017 it will allow movie theaters to open after more than 35 years.⁷

At the end of 2017, virtually all of the world's cinema screens were digital (98%), up one percentage point from 2016 (97%). The global share of 3D digital screens to all digital screens increased by three percentage points in 2017 to 59 percent.

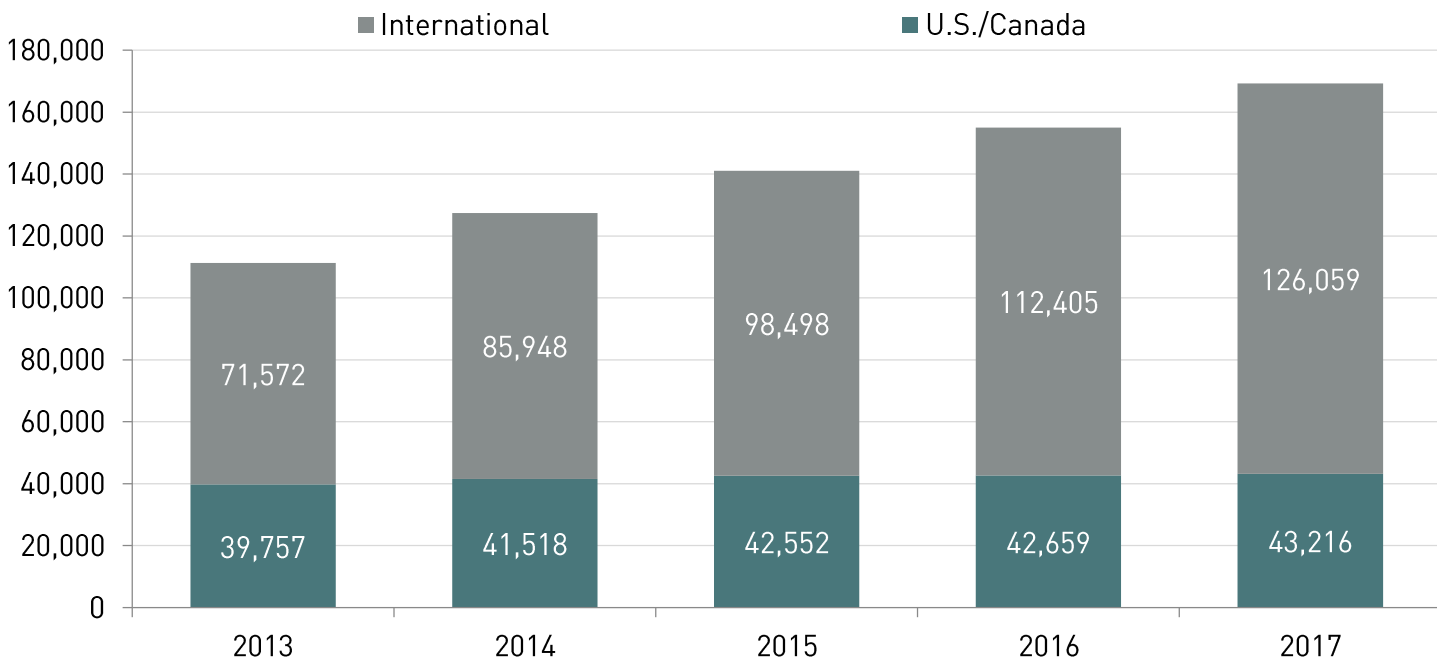
2017 Global Cinema Screens by Format and Region⁸

Source: IHS Markit



Global Digital Screens

Source: IHS Markit



⁷ See, e.g., Ritman, Alex, "Saudi Arabia Lifts Ban on Cinemas," The Hollywood Reporter, 12/11/2017.

⁸ 2017 total screens figures are estimates as of February 2018. Screen figures for previous years have been revised by source.

3D digital screens increased 14 percent to nearly 100,000 in 2017. They now account for 59 percent of all digital screens globally. All regions saw growth in the number of digital 3D screens in 2017, although at a slower pace than prior years. Asia Pacific continues to have the highest ratio of 3D digital screens to digital screens (81%).

Global Digital 3D Screens

Source: IHS Markit

	2013	2014	2015	2016	2017	2017 % of digital
U.S./Canada	15,782	16,143	16,441	16,745	16,978	39%
EMEA	15,813	16,880	17,580	18,278	18,971	45%
Asia Pacific	17,726	27,472	35,807	46,949	58,259	81%
Latin America	3,748	4,294	4,733	5,204	5,431	43%
Total	53,069	64,788	74,562	87,176	99,639	59%
% change vs. previous year	17%	22%	15%	17%	14%	--

Premium Large Format (PLF) screens make up a fraction of screens worldwide, but the number of PLF screens is growing in all regions. According to IHS Markit, PLF is one of the fastest-growing areas in cinema exhibition, with significant potential for growth over the next decade.⁹ In 2017, the total number of PLF screens globally increased by 21 percent compared to 2016. Asia Pacific had the largest number of PLF screens in 2017 (1,397), followed by U.S./Canada (1,115). These totals include both exhibitor-developed and global technology brands, such as IMAX.

Global PLF Screens¹⁰

Source: IHS Markit

	2014	2015	2016	2017	2017 % of total screens
U.S./Canada	763	889	1,003	1,115	3%
EMEA	191	249	335	402	1%
Asia Pacific	558	766	1,045	1,397	2%
Latin America	154	209	238	248	2%
Total	1,666	2,113	2,621	3,162	2%
% change vs. previous year	--	27%	24%	21%	--

⁹ Jones, Charlotte. "The Rise of Premium Large Format: Investing in the next generation of cinema exhibition," Film Journal International, 10/28/2015.

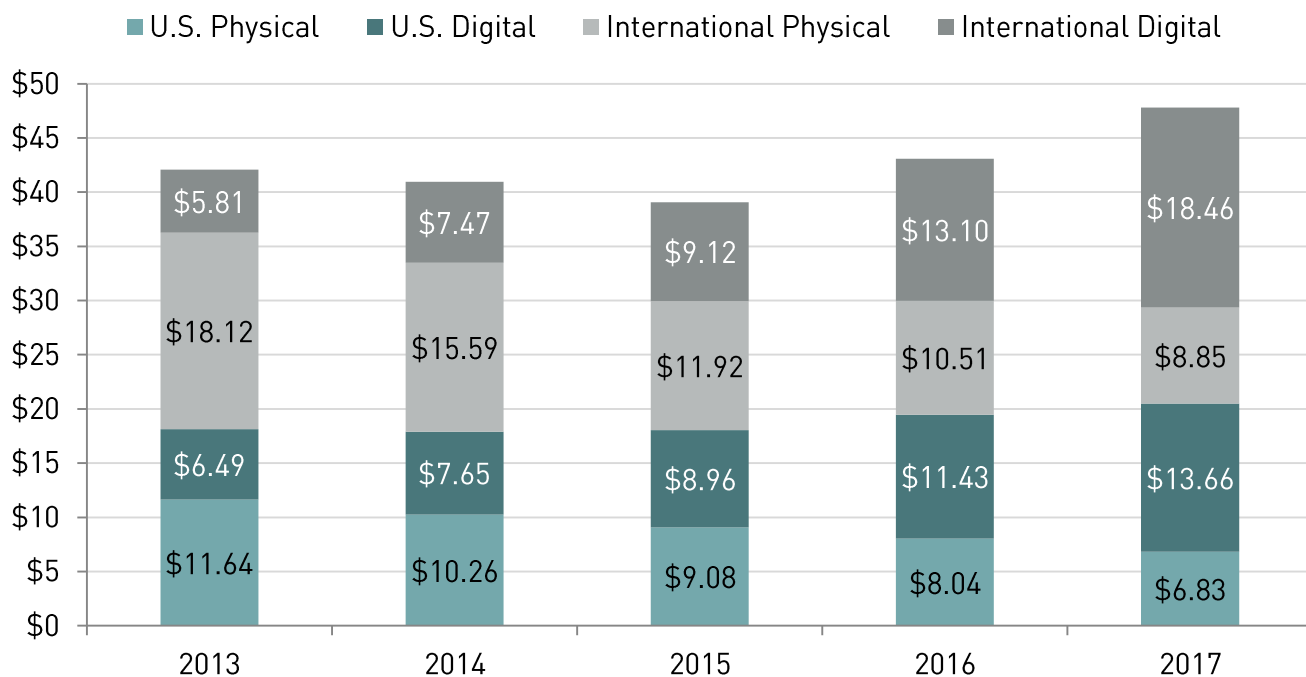
¹⁰ 2017 PLF screens figures are estimates as of March 2018. Screen figures for previous years have been revised by source.



In 2017, home entertainment consumer spending for content released digitally and on disc increased 11 percent globally to \$47.8 billion, with digital home entertainment¹¹ the driver of growth. U.S. digital spending increased 20 percent and international digital spending increased 41 percent, when compared to 2016. Since 2013, digital spending has increased by 161 percent globally, while physical spending has decreased by 47 percent during the same period, reflecting the shift toward digital viewing choices.

Global Home Entertainment Consumer Spending (US\$ Billions)

Source: IHS Markit and Digital Entertainment Group



		2013	2014	2015	2016	2017	17 vs. 16
International ¹²	Physical	\$18.12	\$15.59	\$11.92	\$10.51	\$8.85	-16%
	Digital	\$5.81	\$7.47	\$9.12	\$13.10	\$18.46	41%
U.S. ¹³	Physical	\$11.64	\$10.26	\$9.08	\$8.04	\$6.83	-15%
	Digital	\$6.49	\$7.65	\$8.96	\$11.43	\$13.66	20%
Total		\$42.06	\$40.97	\$39.08	\$43.08	\$47.80	11%

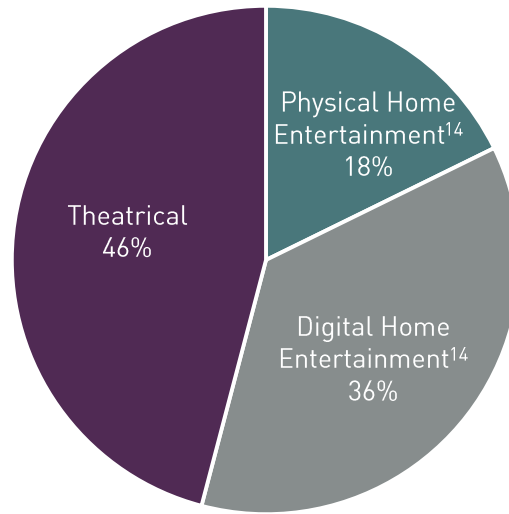
¹¹ Digital includes Electronic Sell-Through (EST), video-on-demand (VOD), and subscription streaming (paid subscribers only).

¹² The source of global data is IHS Markit. International is calculated by subtracting United States from Global. International digital data (IHS Markit) refers to consumer level revenue and may exclude value added tax (VAT). Subscription streaming does not include spending from sports.

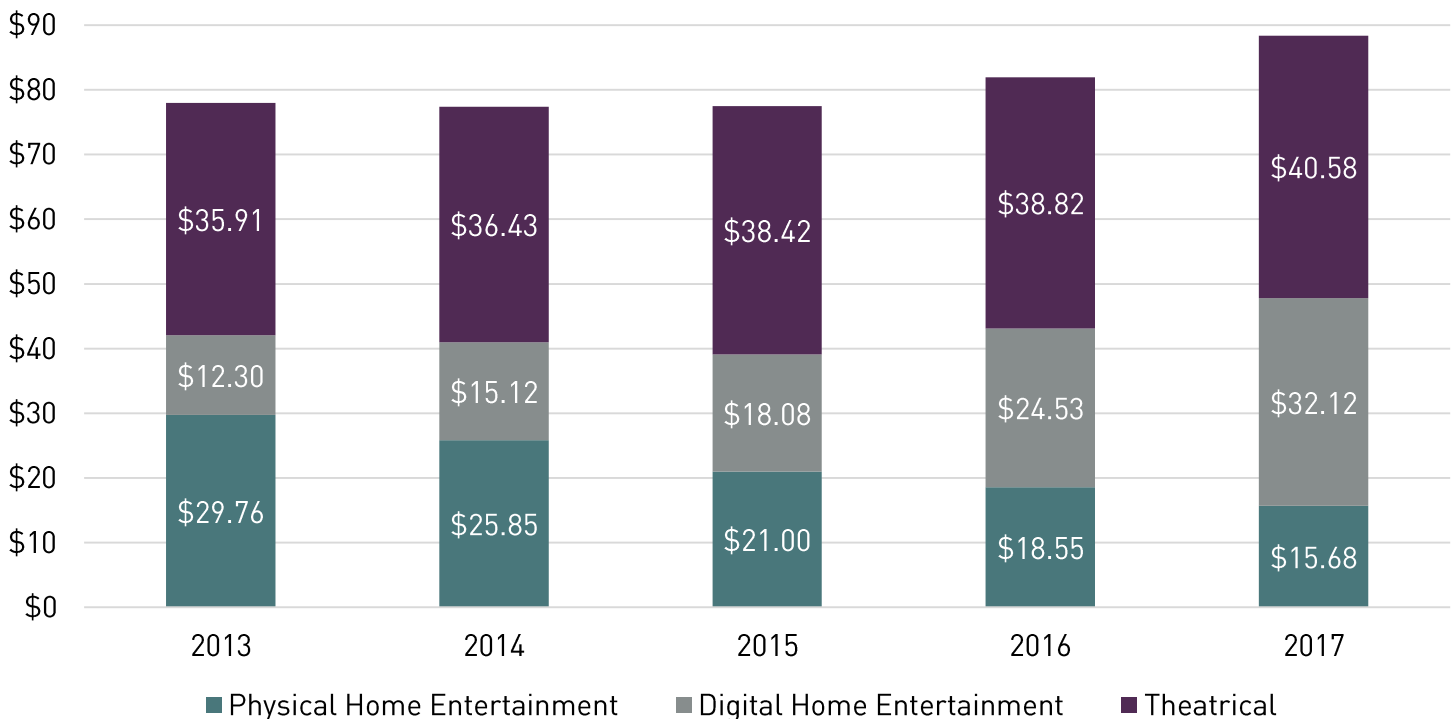
¹³ The source of U.S. data is Digital Entertainment Group, which includes the United States only (not Canada).

In 2017, box office accounted for 46 percent of combined theatrical and home entertainment consumer spending globally, with digital home entertainment (36%) and physical home entertainment (18%) making up the rest. Since 2013, global theatrical consumer spending has increased 13 percent, while home entertainment has increased 14 percent. Digital home entertainment growth (+161%) overcame a decline in physical home entertainment.

2017 Global Theatrical and Home Entertainment Consumer Spending (US\$ Billions)



Global Theatrical and Home Entertainment Consumer Spending (US\$ Billions)

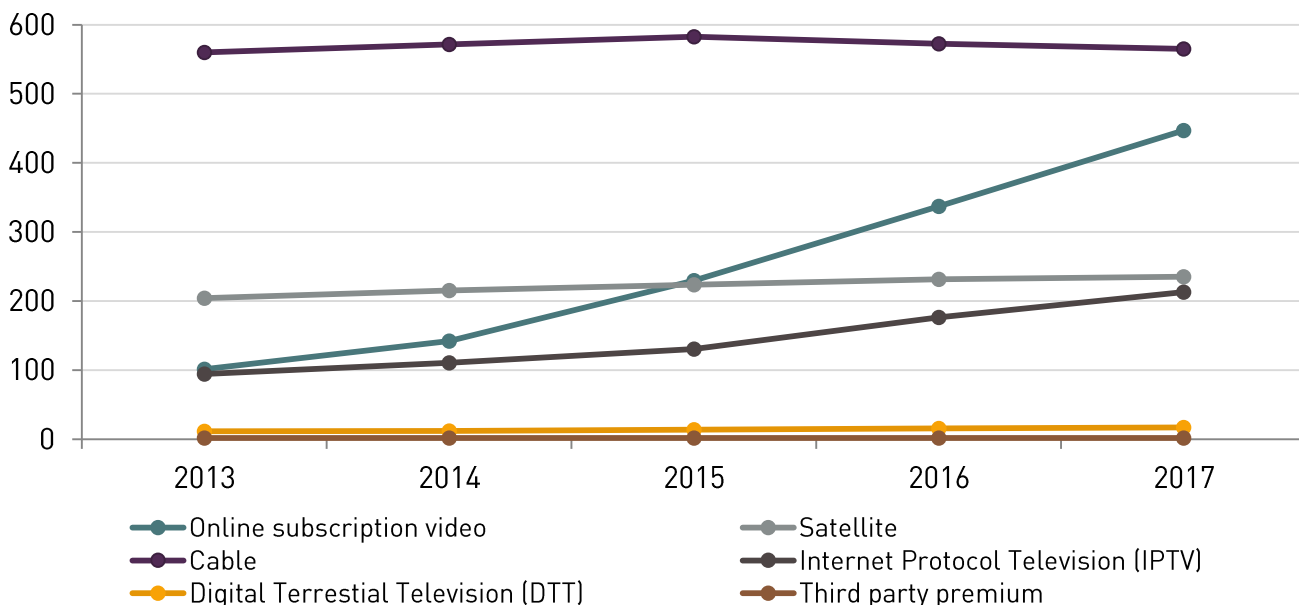


¹⁴ Source: IHS Markit. Physical includes rental and retail. Digital includes Electronic Sell-Through (EST), video-on-demand (VOD), and subscription streaming (paid subscribers only). Subscription streaming does not include spending from sports.

Globally, the number of subscriptions to online video services (446.8 million) increased by 33 percent, or 109.8 million, when comparing 2017 to 2016. IPTV and satellite subscriptions also increased over the past five years. In 2017, the number of cable subscriptions (565.0 million) decreased for the second straight year.

Global Pay TV and Online Video Subscriptions (Millions)¹⁵

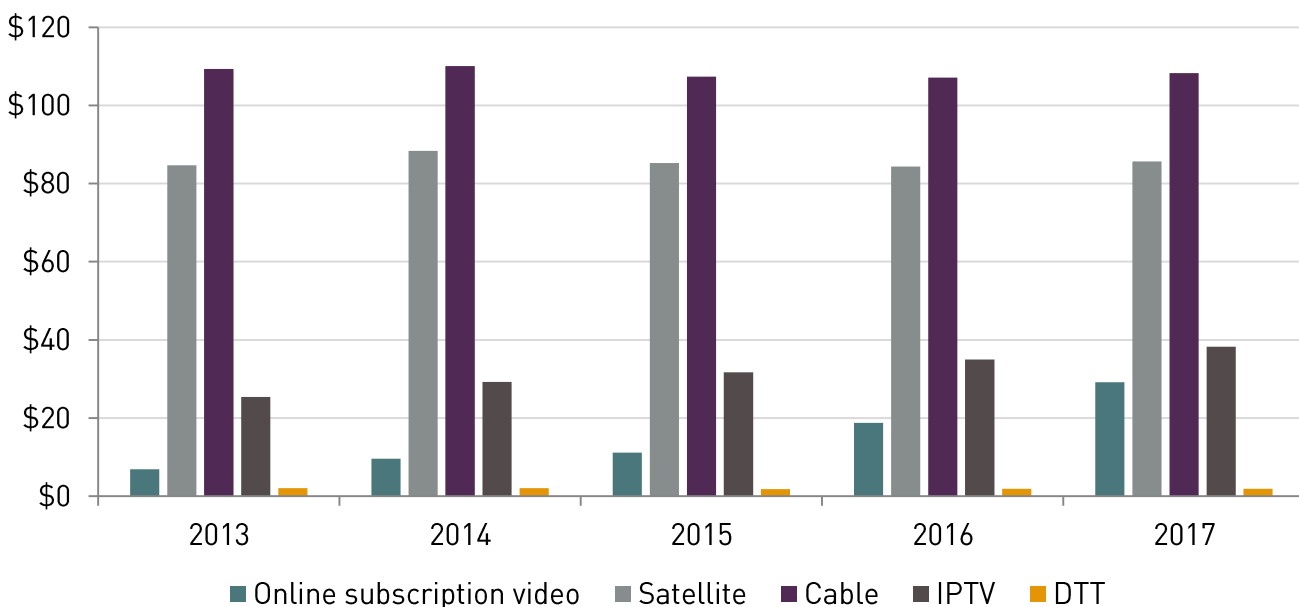
Source: IHS Markit



Cable remains the highest revenue video platform, with an increase of \$1.1 billion to \$108 billion in 2017, despite the decrease in subscriptions. While the amount of subscriptions to online video services is 79 percent of the amount of cable subscriptions, online subscription video represents a lower proportion of revenue.

Global Pay TV and Online Subscription Video Revenue (US\$ Billions)^{15, 16}

Source: IHS Markit



¹⁵ Online subscription video includes movies, sports, and TV.

¹⁶ Revenue includes monthly pay TV subscription fees and pay TV on-demand services, excluding set-top box rental or installation fees. Tiers included are basic, extended basic, premium, and a la carte.

2017

U.S.
CANADA



**THEME
REPORT**

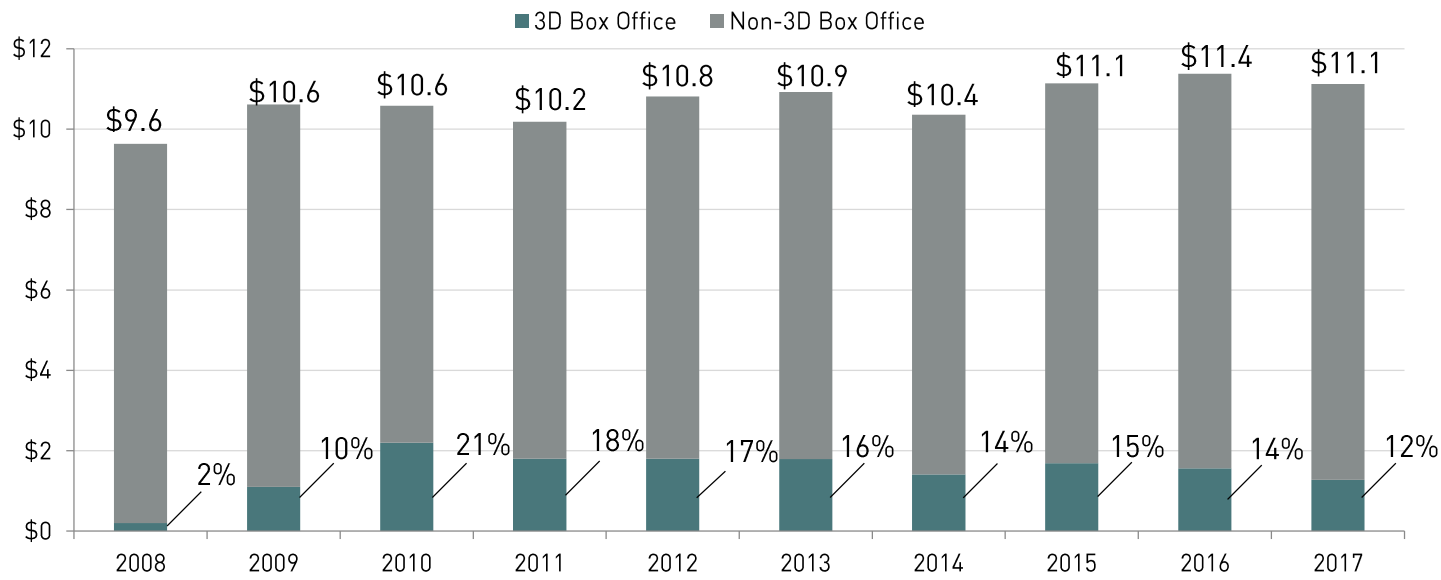
Universal Pictures' Get Out. Photo Credit: Justin Lubin

In 2017, U.S./Canada box office was \$11.1 billion, down two percent from the record high of \$11.4 billion in 2016, and matching 2015's previous high.¹⁷ 3D box office (\$1.3 billion) comprised 12 percent of total box office.

Admissions, or tickets sold (1.24 billion), were down six percent when compared to 2016.

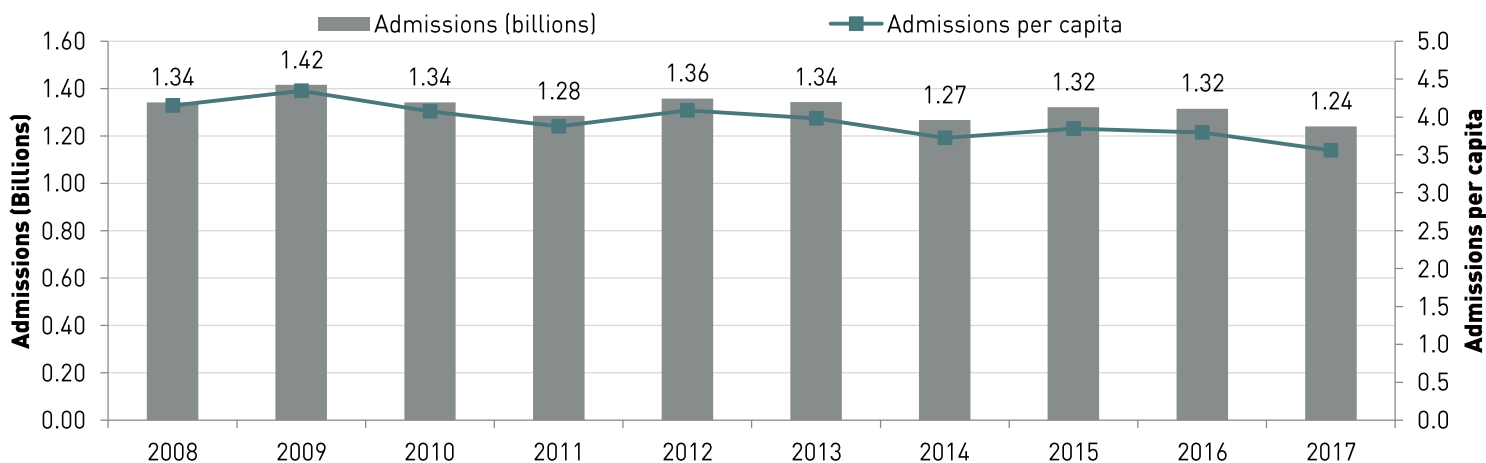
U.S./Canada Box Office (US\$ Billions)

Source: comScore – Box Office Essentials (Total), MPAA (3D)



	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	% Chg. 17 vs. 16
U.S./Can. box office (US\$B)	\$9.6	\$10.6	\$10.6	\$10.2	\$10.8	\$10.9	\$10.4	\$11.1	\$11.4	\$11.1	-2%
3D box office ¹⁸	\$0.2	\$1.1	\$2.2	\$1.8	\$1.8	\$1.8	\$1.4	\$1.7	\$1.6	\$1.3	-18%

U.S./Canada Admissions¹⁹



	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	% Chg. 17 vs. 16
U.S./Can. admissions (Billions)	1.34	1.42	1.34	1.28	1.36	1.34	1.27	1.32	1.32	1.24	-6%
U.S./Can. admissions per capita ²⁰	4.2	4.3	4.1	3.9	4.1	4.0	3.7	3.8	3.8	3.6	-6%

¹⁷ Percentage change is calculated using table values before rounding.

¹⁸ 3D box office figures include only box office earned from 3D showings, not total box office for films with a 3D release.

¹⁹ Admissions calculated using comScore – Box Office Essentials calendar year box office data, and National Association of Theatre Owners (NATO) average annual ticket price (see page 16).

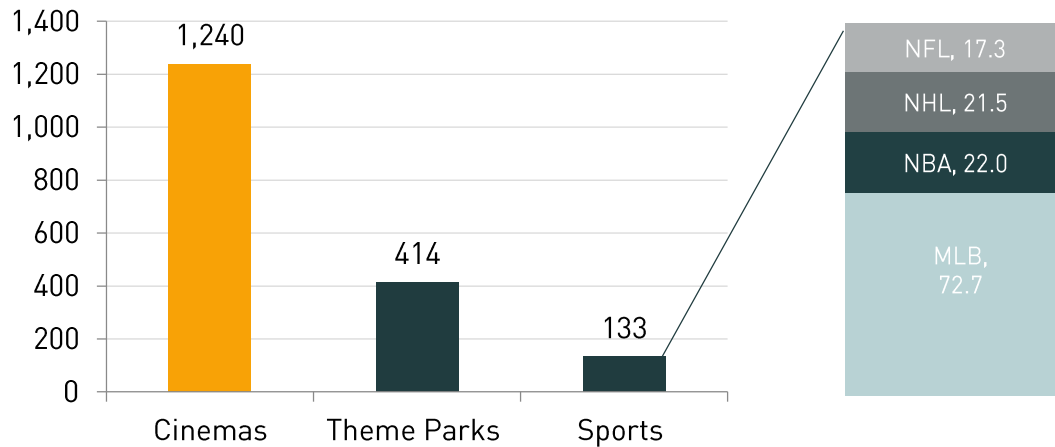
²⁰ Admissions per capita calculated using aggregated U.S. Census Bureau and Statistics Canada data for population aged 2+.



Movie theaters continue to draw more people than all theme parks and major U.S. sports combined (baseball, basketball, hockey, and football).

A movie still provides the most affordable entertainment option, costing under \$36 for a family of four. The average cinema ticket price nationwide increased by 32 cents (4%) in 2017, compared to a 2 percent increase in inflation as measured by the Consumer Price Index (CPI).

2017 Attendance (Millions)



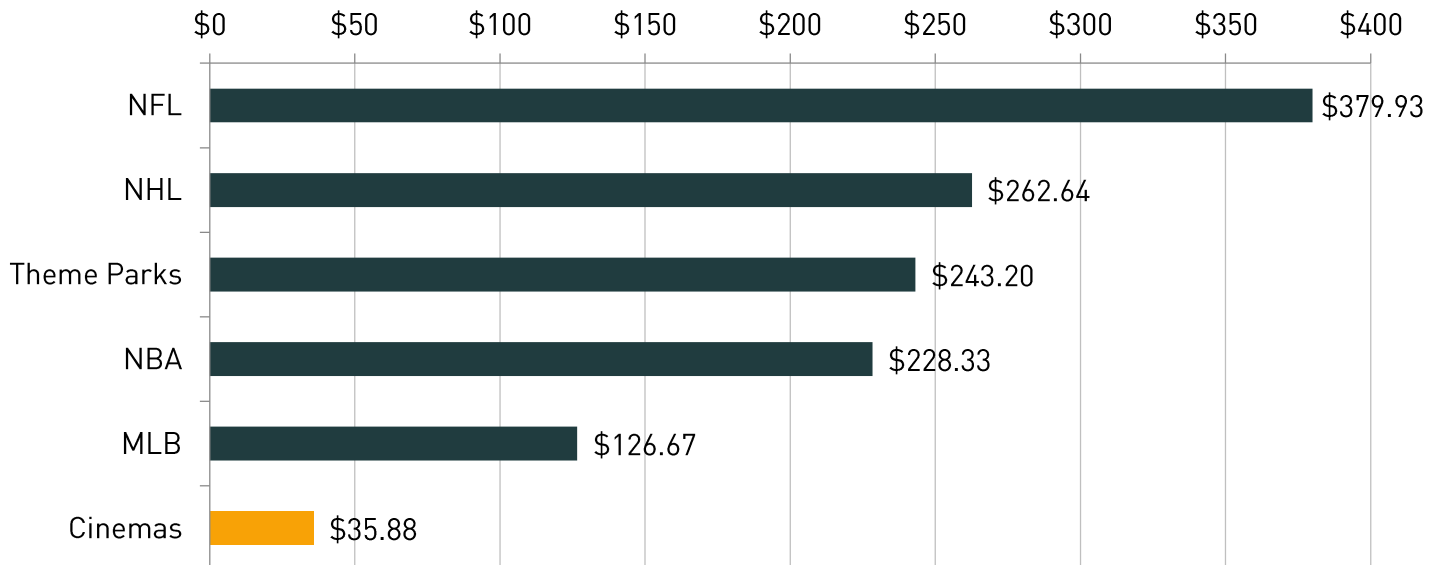
Average Cinema Ticket Price (US\$)

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

	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017
Average Ticket Price	\$7.18	\$7.50	\$7.89	\$7.93	\$7.96	\$8.13	\$8.17	\$8.43	\$8.65	\$8.97
% Change vs. Prior Year	4%	4%	5%	1%	0%	2%	0%	3%	3%	4%
% Change vs. 2017	25%	20%	14%	13%	13%	10%	10%	6%	4%	n/a
CPI % Change vs. Prior Year	4%	0%	2%	3%	2%	2%	2%	0%	1%	2%

2017 Average Ticket Price for a Family of Four (US\$)²¹

Sources: NATO, Team Marketing, International Theme Park Services

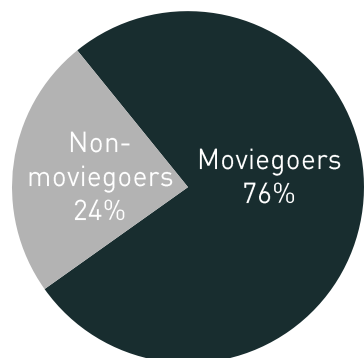


²¹ Average sports ticket prices were calculated using the most recent year average ticket price available for each league, with an adjustment based on the CPI rate specific to admissions to sporting events.

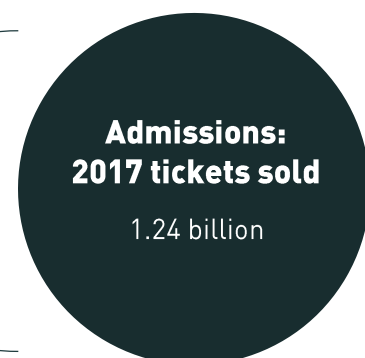
More than three-quarters (76%) of the U.S./Canada population aged two or older, or 263 million people, went to a movie at the cinema at least once in 2017 ("moviegoer"). The typical moviegoer bought 4.7 tickets per year in 2017.

2017 Demographic Summary²²

**U.S./Canada Population
ages 2+ (348.3M)**



**U.S./Canada
Admissions**

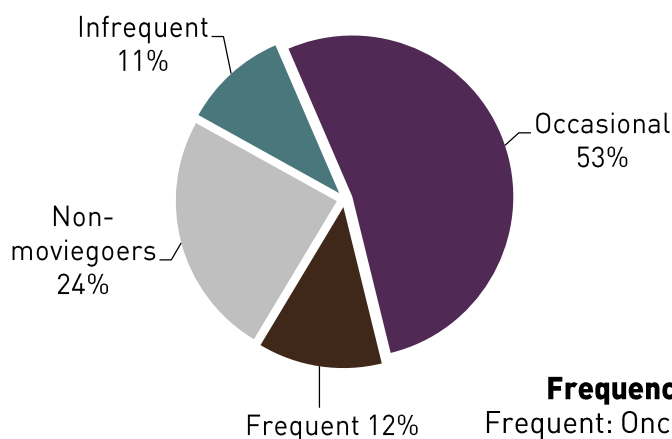


U.S./Canada Moviegoers	Annual Tickets per Moviegoer
263.2 million	4.7

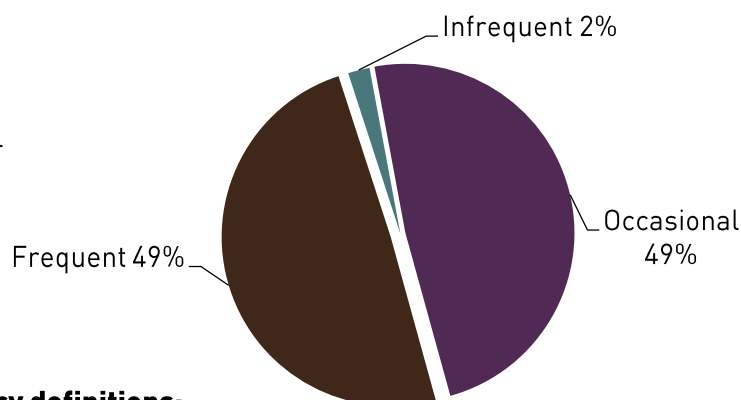
12 percent of the U.S./Canada population are frequent moviegoers who attend the cinema once a month or more. These individuals are responsible for 49 percent of all tickets sold. More than half of the population are occasional moviegoers (53%), who are also responsible for 49 percent of all tickets. In 2017, 24 percent of the U.S./Canada population did not attend the cinema.

2017 Moviegoer Share of Population and Tickets Sold

**U.S./Canada Population
Ages 2+**



**U.S./Canada
Tickets Sold**

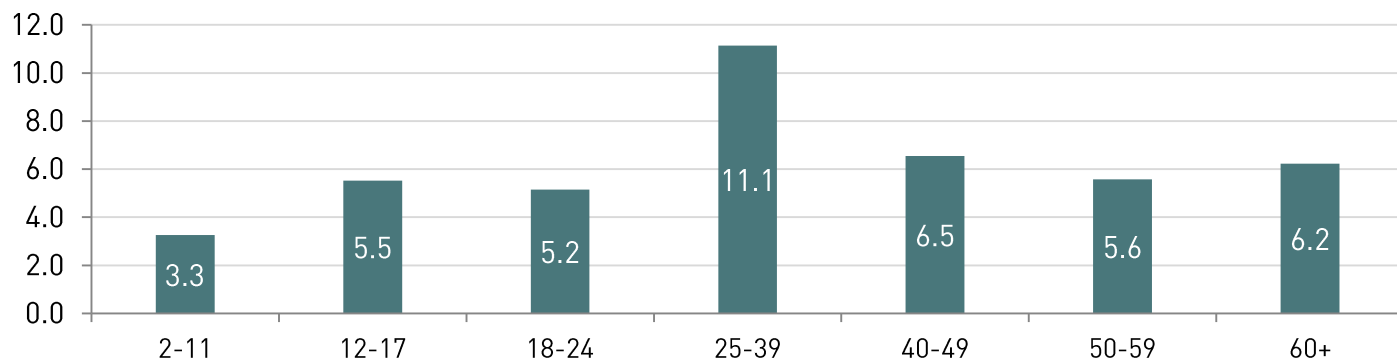


Frequency definitions:
 Frequent: Once a month or more
 Occasional: Less than once a month
 Infrequent: Once in 12 months

²² MPAA's analysis of attendance demographics is based on survey research and attendance projections by ORC International. See *Appendix: Methodology* (page 36) for details. Surveying is conducted in the United States only, so the results assume the demographic composition of the U.S./Canada combined population is similar to U.S. only. **This year, the methodology was changed to online-survey only, so prior year comparisons are not feasible.**

In 2017, there were 43 million frequent moviegoers. The 25-39 year age group (11.1 million) had the most frequent moviegoers, followed by the 40-49 year age group (6.5 million). The 12-17, 18-24, 25-39, and 40-49 year age groups were overrepresented among frequent moviegoers relative to their proportion of the overall population.

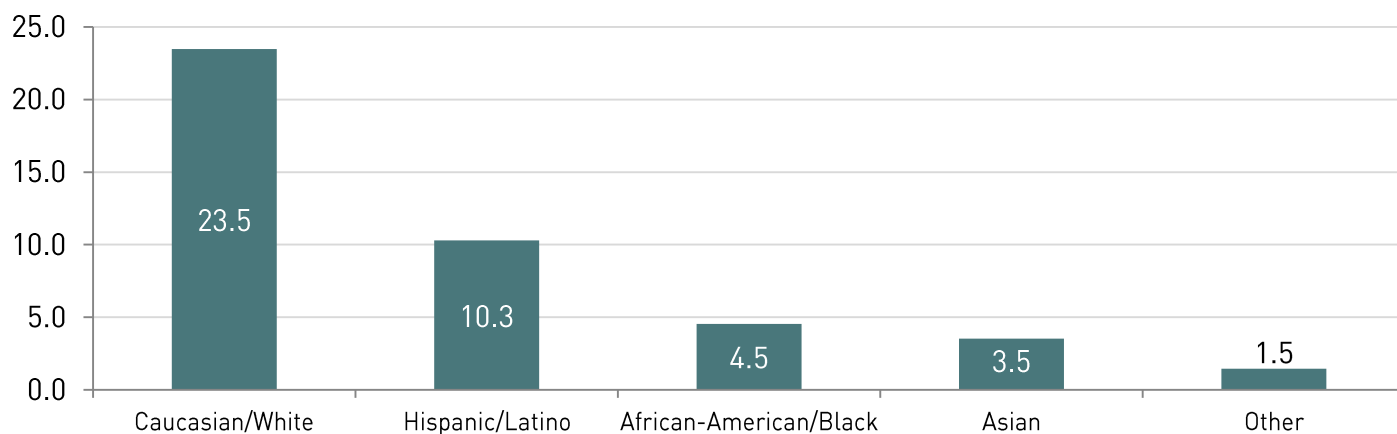
Frequent Moviegoers (Millions) by Age²³



	2-11	12-17	18-24	25-39	40-49	50-59	60+
% of Population 2017	13%	8%	9%	21%	13%	14%	22%
% of Frequent Moviegoers 2017	8%	13%	12%	26%	15%	13%	14%

In 2017, the Hispanic/Latino ethnicity was overrepresented in the population of frequent moviegoers (24%) relative to their proportion of the overall population (18%).

Frequent Moviegoers (Millions) by Ethnicity²³

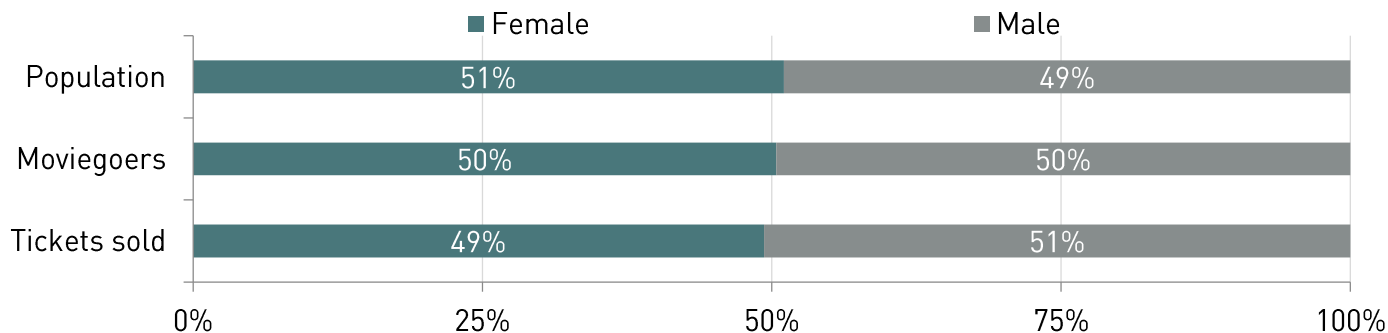


	Caucasian/White	Hispanic/Latino	African-American/Black	Asian	Other
% of Population 2017	61%	18%	12%	6%	3%
% of Frequent Moviegoers 2017	54%	24%	10%	8%	3%

²³ Subgroups may not add up to total due to rounding.

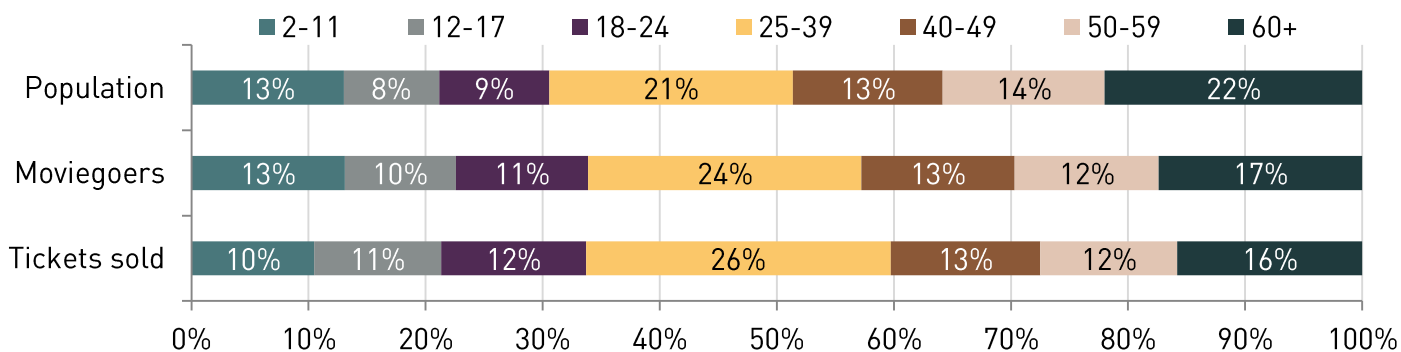
The gender composition of moviegoers (people who went to a movie at the cinema at least once in the year) was even among men and women, while the number of tickets sold skewed slightly toward men, in 2017.

2017 Gender Share of Total Population, Moviegoers, and Tickets Sold



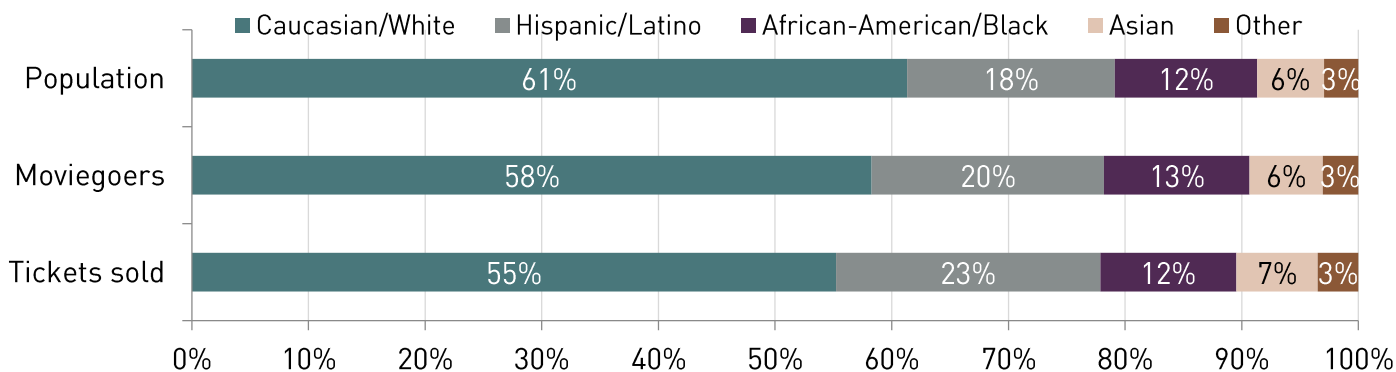
In 2017, the 25-39 age group was overrepresented in terms of tickets sold, accounting for 21 percent of the population and 26 percent of tickets sold. To a lesser extent, the 12-17 and 18-24 age groups are also overrepresented for tickets sold (11% and 12%) relative to their share of the population (8% and 9%).

2017 Age Group Share of Total Population, Moviegoers, and Tickets Sold



Although the Caucasian/White category makes up the majority of the population (61%) and moviegoers (58%), it represented a smaller share of 2017 ticket sales (55%). In 2017, the Hispanic/Latino category was overrepresented in share of movie tickets purchased (23%) relative to share of the population (18%).

2017 Ethnicity Share of Total Population, Moviegoers, and Tickets Sold



2017 Moviegoers: 263 million | 2017 Admissions: 1.24 billion

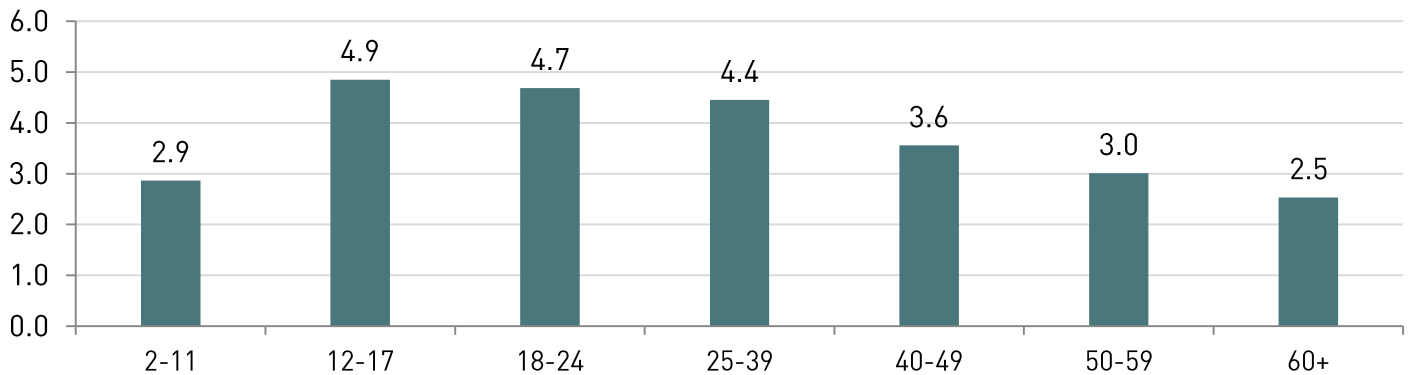
In 2017, per capita movie attendance was higher among men (3.7 tickets per year) than women (3.4).

Per Capita Attendance by Gender



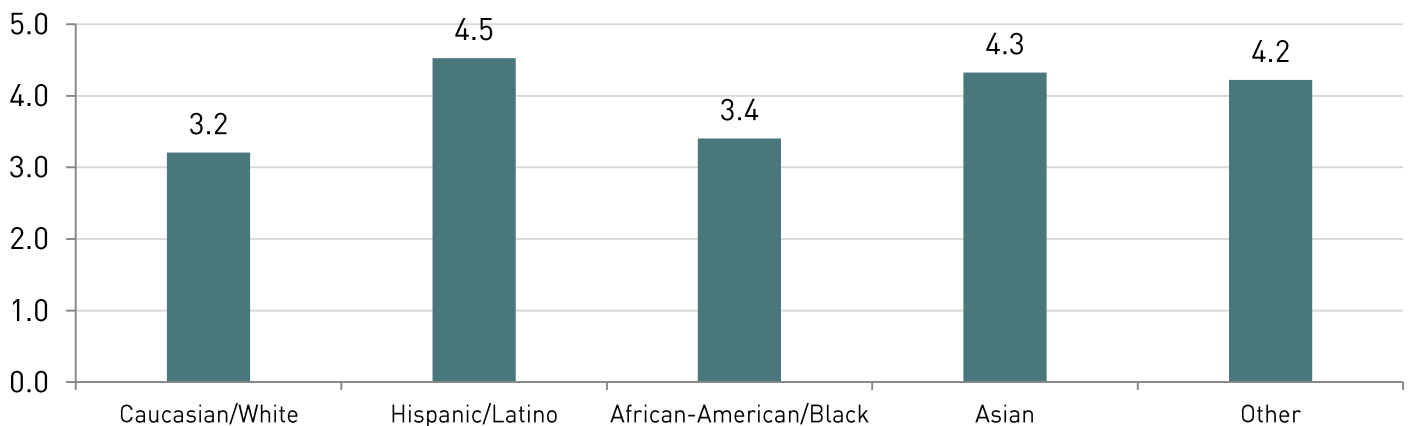
In 2017, 12-17 year olds (4.9) and 18-24 year olds (4.7) had the highest per capita attendance, followed by 25-39 year olds (4.4).

Per Capita Attendance by Age



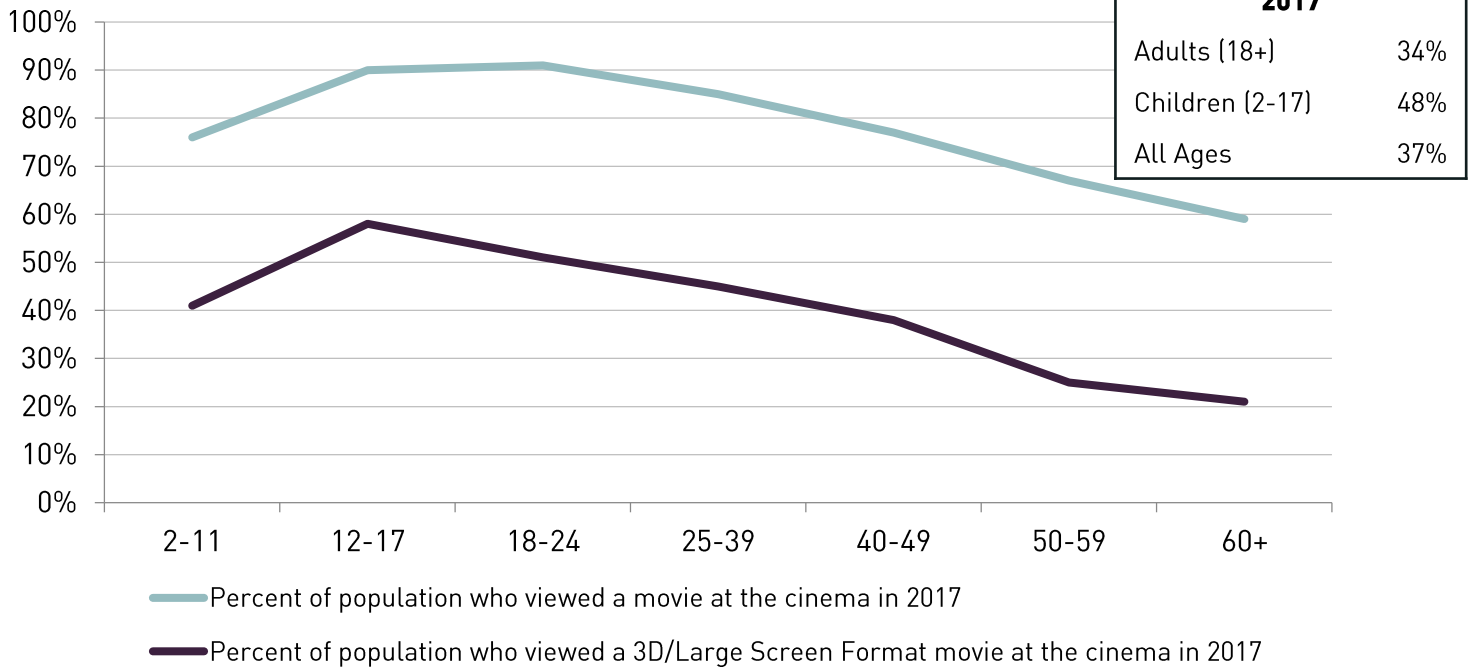
The Hispanic/Latino category reported the highest annual attendance per capita in 2017, going to the movies an average of 4.5 times in the year, followed by the Asian category at 4.3 times in the year.

Per Capita Attendance by Ethnicity



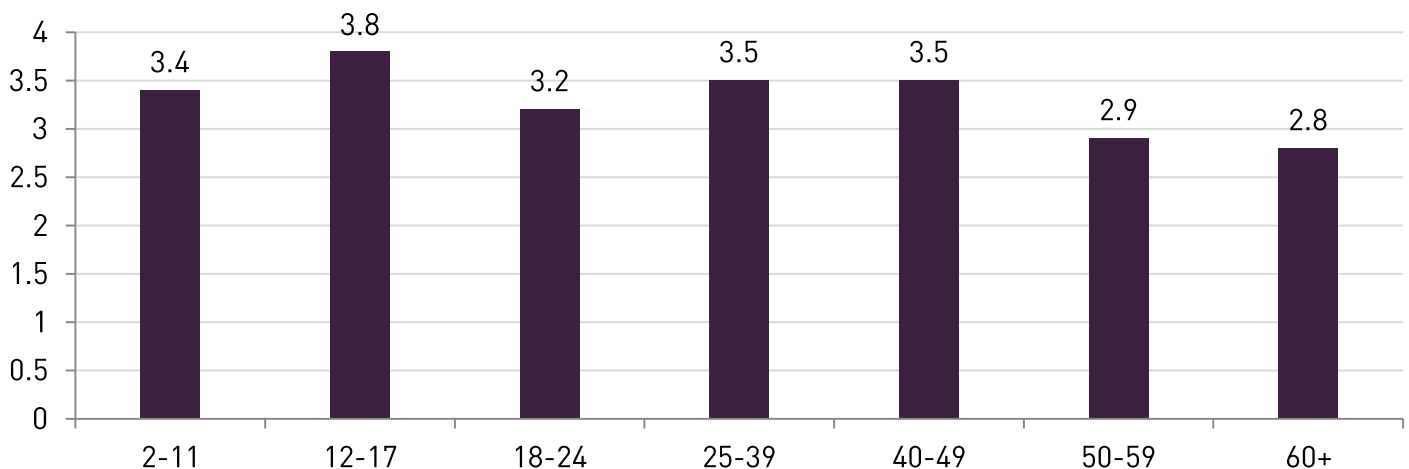
In 2017, more than a third (37%) of the general population attended a film in 3D or large screen format, while 76 percent of the population viewed a film in theaters at least once. Children (2-17) were more likely to attend a 3D or large screen format movie in 2017 than adults (34%).

2017 Moviegoers as a Percentage of Population By Age



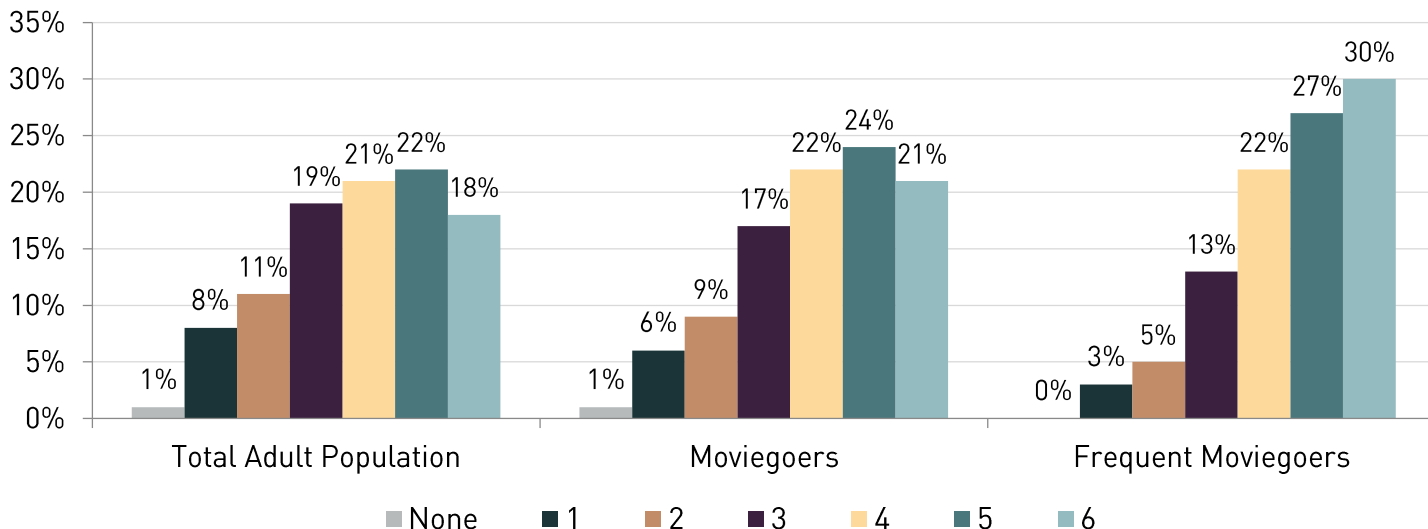
The 12-17 year old age group viewed an average of 3.8 3D and large screen movies in 2017, the most of any age group. 25-39 and 40-49 year olds followed at an average of 3.5 3D and large screen movies viewed in 2017.

2017 Average 3D/Large Screen Format Movies Viewed Per Moviegoer By Age



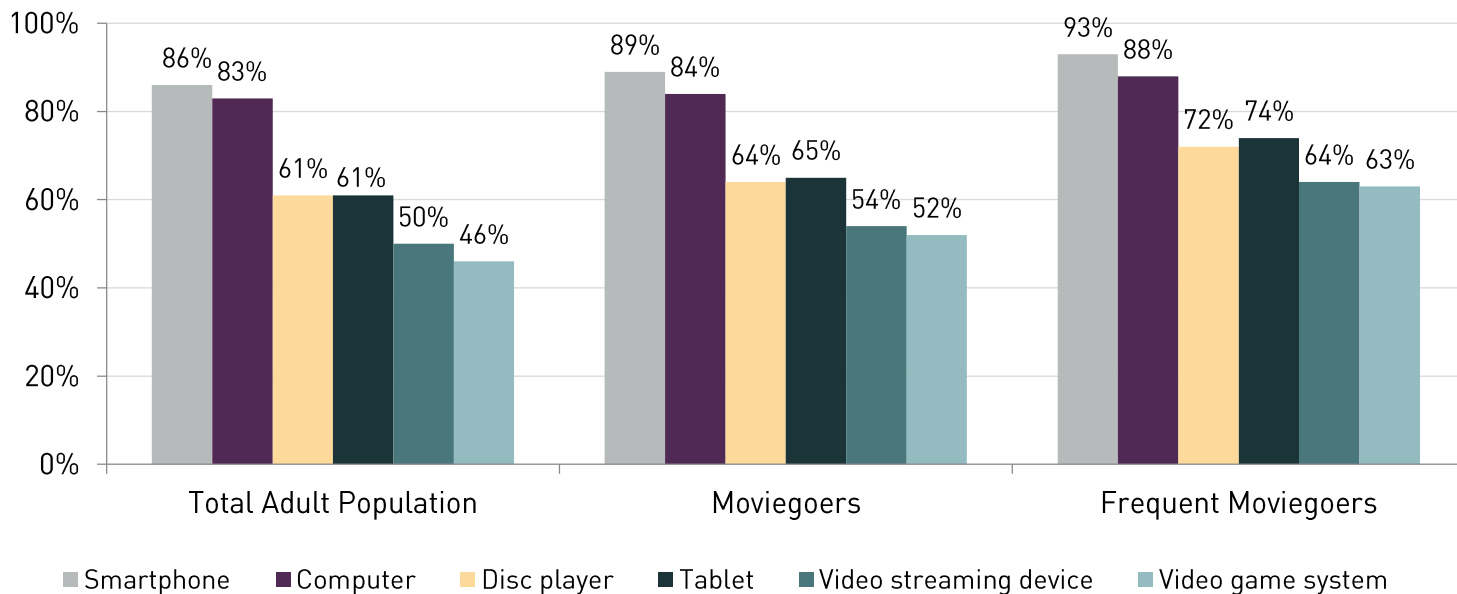
Frequent moviegoers tend to own more key technology products (computers, smartphones, disc players, tablets, video-streaming devices, and video game systems) than the general population of adults (18 years or older). More than three-quarters of all frequent moviegoers (79%) own at least four different types of key technology products, compared to 61 percent of the total adult population.

Number of Key Technology Products Owned



Frequent moviegoers also have a significantly higher share of ownership for each of the key technology products, when compared to the total adult population. Tablet (74%), video-streaming device (64%), and video game system (63%) ownership is particularly high among frequent moviegoers relative to the total adult population.

Types of Key Technology Products Owned²⁴

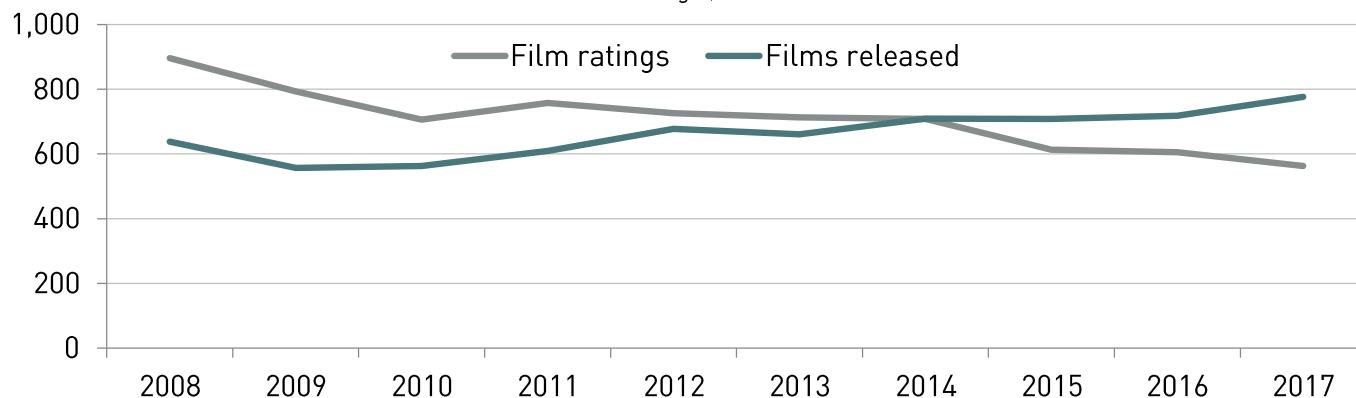


²⁴ People surveyed may own more than one type of technology product. Because product categories are not mutually exclusive, percentages will sum to more than 100%.

In 2017, the Classification and Ratings Administration (CARA) rated 563 films (including non-theatrical films), down seven percent from 2016. The number of films released in theaters in U.S./Canada (777) increased by eight percent over 2016 (718) and was up 22 percent from ten years ago.

Films Rated by CARA and Films Released Theatrically

Sources: CARA (Film ratings), comScore (Films released)



In 2017, the number of non-MPAA member films rated (including non-theatrical films) decreased 10 percent from 2016, while MPAA member films remained constant during the same time period. The number of non-MPAA member films rated was down 44 percent from ten years ago, while MPAA member films were down 12 percent in the same time period.

Film Ratings²⁵

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

	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017 ²⁶	17 vs. 16	17 vs. 08
Film ratings	896	793	706	758	726	713	708	613	605	563	-7%	-37%
-MPAA members ²⁷	201	177	174	169	166	169	165	167	176	176	0%	-12%
-Non-members	696	616	532	589	560	544	543	446	429	387	-10%	-44%

Non-MPAA affiliated independents continued to release the most films domestically (647), up 12 percent when comparing 2017 to 2016. Films released by MPAA member studios (130) were down six percent, while releases by subsidiaries were stable. Film attendance by moviegoers remains concentrated: the top 140 films made up over 95 percent of the box office in 2017.

Films Released

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

	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	17 vs. 16	17 vs. 08
Films released ²⁸	638	557	563	609	678	661	709	708	718	777	8%	22%
- 3D film releases	8	20	26	45	40	45	47	40	52	44	-15%	450%
- Large format releases	15	14	16	21	26	32	30	36	42	41	-2%	173%
MPAA member total	168	158	141	141	128	114	136	147	139	130	-6%	-23%
- MPAA studios	108	111	104	104	94	84	100	100	97	86	-11%	-20%
- MPAA studio subsidiaries	60	47	37	37	34	30	36	47	42	44	5%	-27%
Non-members	470	399	422	468	550	547	573	561	579	647	12%	38%

²⁵Note that films may be rated or re-rated months or even years after production. Includes non-theatrical films.

²⁶Data is provisional as of March 2018, and may be revised as more information becomes available.

²⁷Member 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.

²⁸Source: comScore – Box Office Essentials. Includes all titles that **opened** and earned any U.S./Canada box office in the year.

Historical data is regularly updated by comScore.



PG-13 films comprised 15 of the top 25 films **in release** during 2017, more than any other rating, and up from 2016 (14). In 2017, seven of the top 10 and 18 of the top 25 films were released in 3D. In 2017, the top 25 films accounted for 54 percent of total box office, with the top five films accounting for 19 percent.

Top 25 Films by U.S./Canada Box Office Earned in 2017

Source: comScore – Box Office Essentials, CARA (Rating)

Rank	Title	Distributor	Box Office (USD MM)	Rating	3D
1	Star Wars: The Last Jedi*	Disney	517.2	PG13	✓
2	Beauty and the Beast	Disney	504.0	PG	✓
3	Wonder Woman	Warner Bros.	412.6	PG13	✓
4	Guardians of the Galaxy Vol. 2	Disney	398.8	PG13	✓
5	Spider-Man: Homecoming	Sony	334.2	PG13	✓
6	It	Warner Bros.	327.5	R	
7	Thor: Ragnarok*	Disney	311.2	PG13	✓
8	Despicable Me 3	Universal	264.6	PG	✓
9	Logan	20 th Century Fox	226.3	R	
10	The Fate of the Furious	Universal	226.0	PG13	
11	Justice League*	Warner Bros.	225.5	PG13	✓
12	Dunkirk	Warner Bros.	188.4	PG13	
13	Coco*	Disney	179.8	PG	✓
14	The Lego Batman Movie	Warner Bros.	175.8	PG	✓
15	Get Out	Universal	175.7	R	
16	The Boss Baby	20 th Century Fox	175.0	PG	✓
17	Pirate of the Caribbean: Dead Men Tell No Tales	Disney	172.6	PG13	✓
18	Kong: Skull Island	Warner Bros.	168.1	PG13	✓
19	Hidden Figures**	20 th Century Fox	167.6	PG	
20	Jumanji: Welcome to the Jungle*	Sony	167.1	PG13	✓
21	Cars 3	Disney	152.9	G	✓
22	War for the Planet of the Apes	20 th Century Fox	146.9	PG13	✓
23	Split	Universal	138.3	PG13	
24	Transformers: The Last Knight	Paramount	130.2	PG13	✓
25	Rogue One: A Star Wars Story**	Disney	123.9	PG13	✓
* Film still in theaters in 2018; total reflects box office earned from Jan. 1 – Dec. 31, 2017					
** Film released in theaters in 2016; total reflects box office earned from Jan. 1 – Dec. 31, 2017					

The number of films entering production with estimated budgets greater than \$1 million (544) increased seven percent when comparing 2017 to 2016. The increase was driven both by MPAA member studio films (+13% to 112) and non-member studio films (+5% to 433).

Films Produced for Future Theatrical Release²⁹

	2013	2014	2015	2016	2017 ³⁰	17 vs. 16	17 vs. 13
MPAA member total	106	110	114	99	112	13%	6%
Non-members (est. \$1m+ budget)	349	371	387	411	433	5%	24%
- % with reported \$15m+ budget	15%	14%	15%	15%	16%	--	--
Total films produced (est. \$1m+ budget)	455	481	501	510	544	7%	20%
Non-members (est. <\$1m budget)	283	226	290	279	277		
Total films produced	738	707	791	789	821		

²⁹ 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. The number for lower-budget films is variable and more difficult to track.

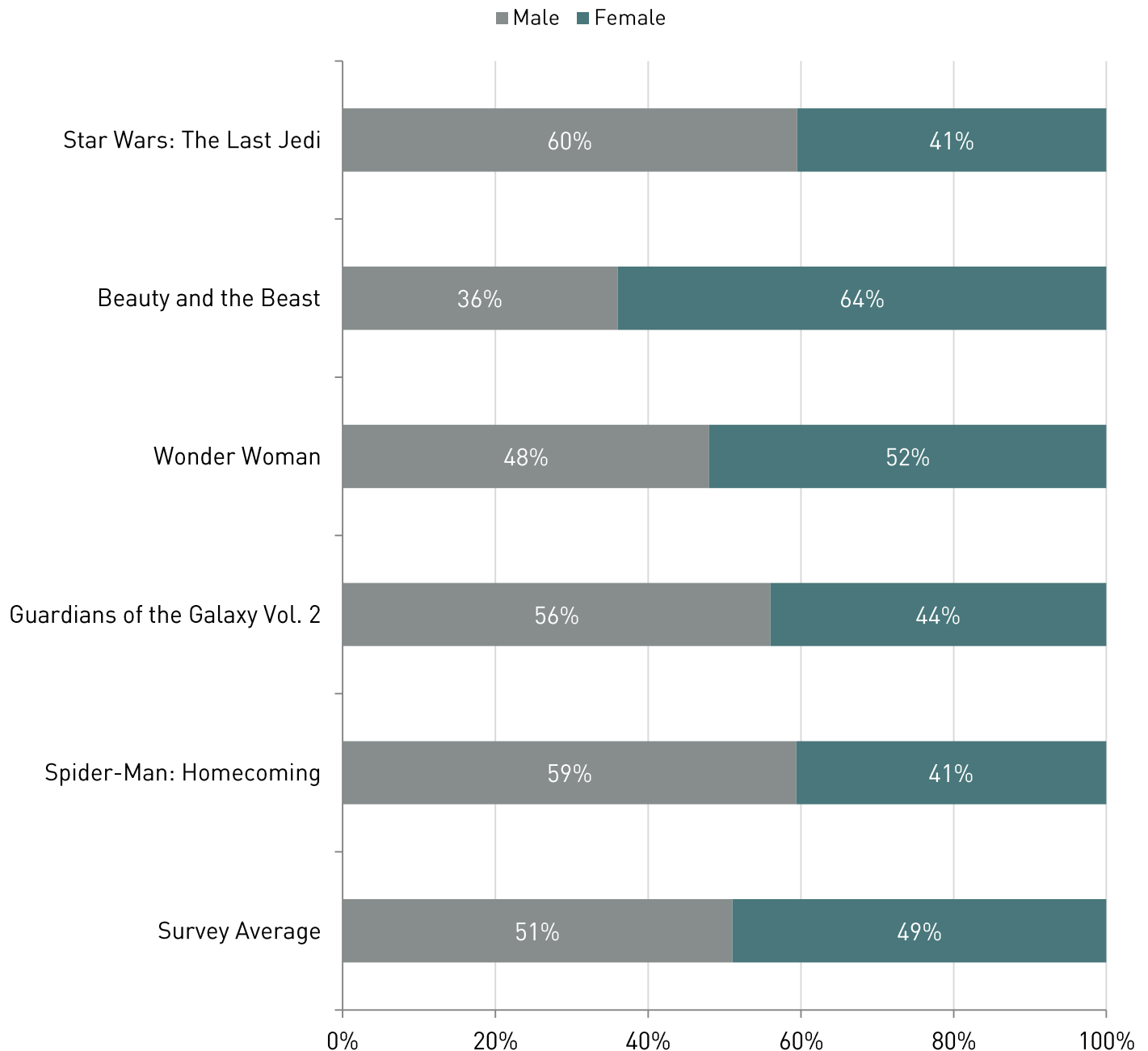
³⁰ Data for 2017 is provisional as of March 2018, and may be revised as more information becomes available.



comScore/Screen Engine’s “PostTrak,” collects domestic survey data for all films in release in at least 800 theaters, which 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.³¹

In 2017, *Beauty and the Beast* and *Wonder Woman*, the 2nd and 3rd top grossing films, attracted majority female audiences at 64 percent and 52 percent, respectively. The other three films of the top five grossing films attracted majority male audiences, led by *Star Wars: The Last Jedi*, which earned 60 percent of its box office from men.

2017 Gender Share of Top Grossing Films

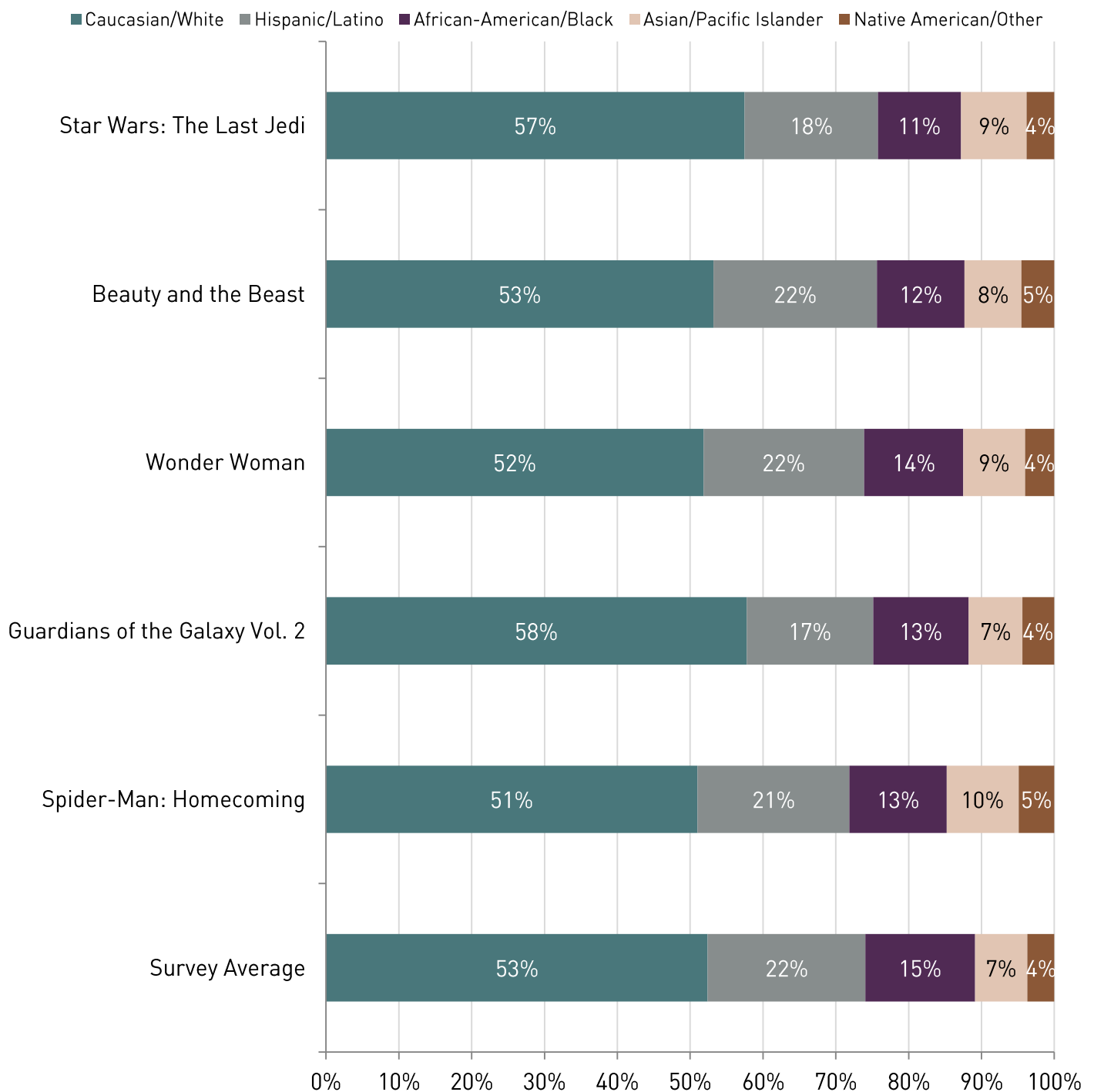


³¹ More details about comScore’s PostTrak methodology can be found in the methodology section at the end of this report.

According to comScore/Screen Engine's "PostTrak," among the top grossing films, *Spider-Man: Homecoming* drew the most ethnically diverse audience, followed by *Wonder Woman*.

2017 Ethnicity Share of Top Grossing Films³²

Source: comScore/Screen Engine



³² Percentage values in table may not sum to 100 percent due to rounding.

In 2017, there were nearly 40,400 screens in the United States, a slight increase from 2016. The majority of screens (89%) were located at venues with five or more screens.

U.S. Screens by Type of Venue³³

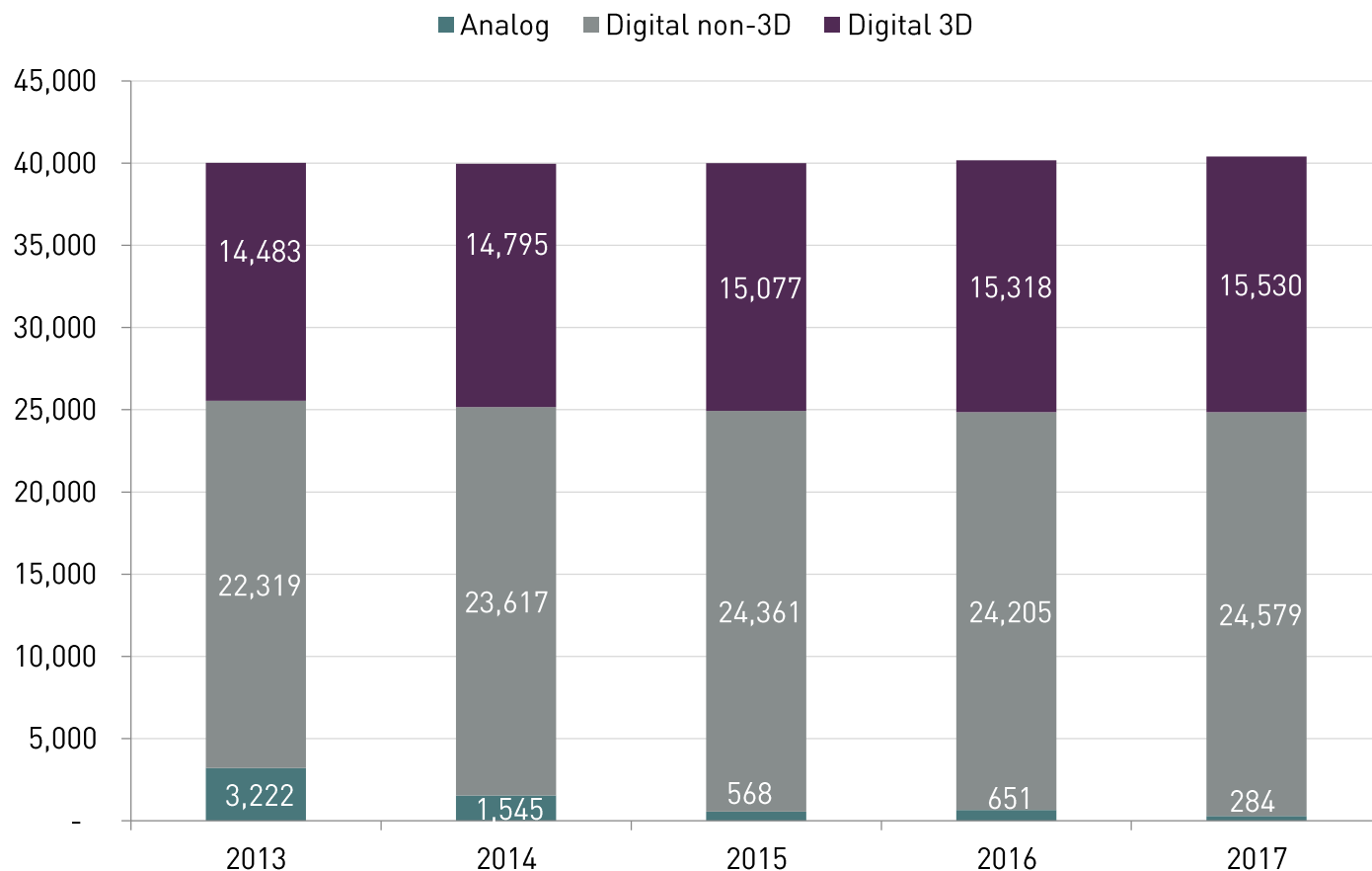
Source: IHS Markit

	2013	2014	2015	2016	2017
1-4 screen venues	6,487	5,488	4,707	4,554	4,443
5+ screen venues	33,537	34,468	35,299	35,620	35,950
Total	40,024	39,956	40,006	40,174	40,393

In 2017, the number of digital screens in the United States increased by just over one percent from 2016, now accounting for 99 percent of all U.S. screens. The number of digital, non-3D screens increased by 374, up two percent from the previous year, and accounting for 61 percent of all screens. The number of digital 3D screens increased one percent from 2016.

U.S. Screens by Type

Source: IHS Markit

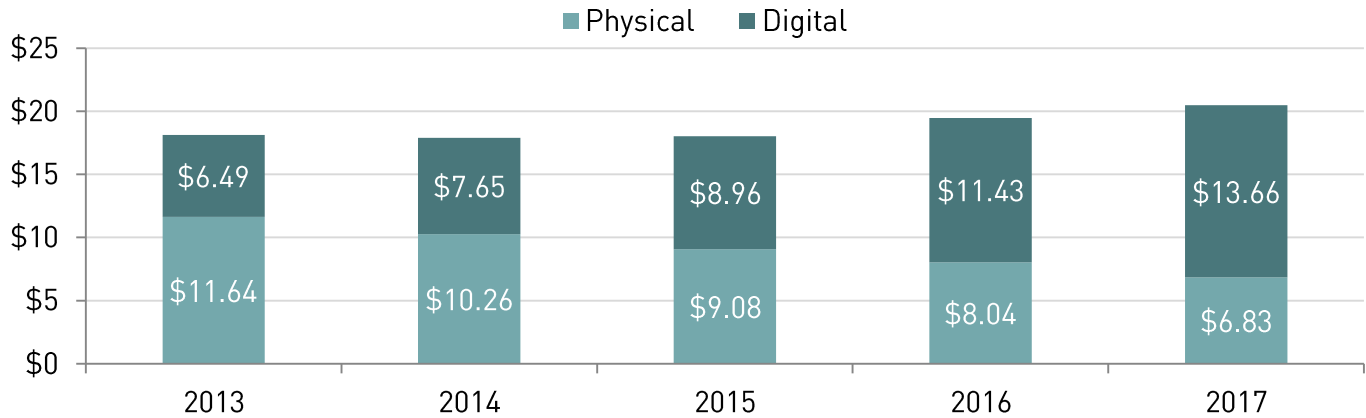


³³ 2017 screen venue figures are forecast as of February 2018. Screen figures for previous years have been revised by source.

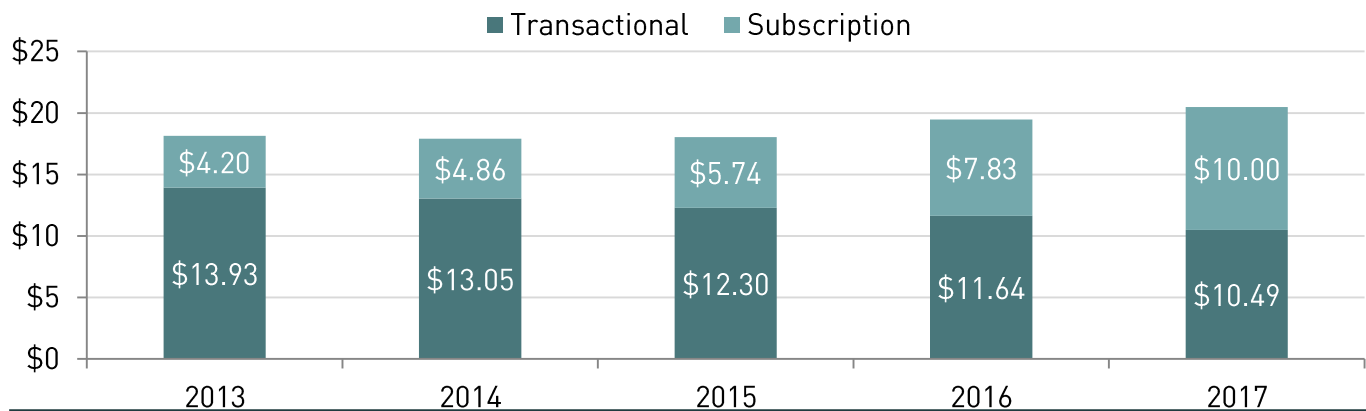
In 2017, overall spending on home entertainment for content released digitally and on disc in the United States increased for the third straight year, reaching \$20.5 billion, up five percent compared to 2016. Spending on digital home entertainment increased by 20 percent compared to 2016, while spending on physical entertainment decreased by 15 percent. Transactional spending is decreasing (down 10% over 2016), while subscription spending is increasing (up 28% over 2016).

U.S. Home Entertainment Consumer Spending (US\$ Billions)³⁴

Source: Digital Entertainment Group



	2013	2014	2015	2016	2017	17 vs. 16
Physical home entertainment	\$11.64	\$10.26	\$9.08	\$8.04	\$6.83	-15%
Digital home entertainment	\$6.49	\$7.65	\$8.96	\$11.43	\$13.66	20%
Total	\$18.13	\$17.91	\$18.04	\$19.47	\$20.49	5%



	2013	2014	2015	2016	2017	17 vs. 16
Transactional ³⁵	\$13.93	\$13.05	\$12.30	\$11.64	\$10.49	-10%
Subscription ³⁵	\$4.20	\$4.86	\$5.74	\$7.83	\$10.00	28%
Total	\$18.13	\$17.91	\$18.04	\$19.47	\$20.49	5%

³⁴ The source of U.S. home entertainment data is Digital Entertainment Group, which covers the United States (not Canada). Digital includes Electronic Sell-Through (EST), video-on-demand (VOD), and subscription streaming (paid subscribers only). Physical includes Sell-Thru packaged goods, brick and mortar rental, physical subscription, and kiosk rental.

³⁵ Subscription includes physical and digital subscriptions. Transactional includes Sell-Thru packaged goods, brick and mortar rental, kiosk rental, EST, and VOD.

2017 Top 25 U.S. DVD & Blu-ray Sales

Source: comScore

Rank	Title
1	Moana
2	Rogue One: A Star Wars Story
3	Wonder Woman
4	Beauty and the Beast (2017)
5	Guardians of the Galaxy Vol. 2
6	Spider-Man: Homecoming
7	Sing
8	Trolls
9	Cars 3
10	Fantastic Beasts and Where to Find Them
11	Despicable Me 3
12	Logan
13	The Fate of the Furious
14	Doctor Strange
15	Kong: Skull Island
16	The Boss Baby
17	Pirates of the Caribbean: Dead Men Tell No Tales
18	The LEGO Batman Movie
19	John Wick: Chapter 2
20	War of the Planet of the Apes
21	Transformers: The Last Knight
22	Game of Thrones: The Complete Seventh Season
23	Hacksaw Ridge
24	Dunkirk
25	The Mummy (2017)

2017 Top 25 U.S. DVD & Blu-ray Rentals

Source: comScore

Rank	Title
1	The Accountant
2	Moana
3	Beauty and the Beast (2017)
4	Wonder Woman
5	Passengers
6	The Secret Life of Pets
7	Logan
8	Deepwater Horizon
9	Why Him?
10	Rogue One: A Star Wars Story
11	John Wick: Chapter 2
12	Sing
13	The Boss Baby
14	Trolls
15	Split
16	Storks
17	Jason Bourne
18	Fantastic Beasts and Where to Find Them
19	Hidden Figures
20	Kong: Skull Island
21	Fist Fight
22	Magnificent Seven (2016)
23	Sully
24	Guardians of the Galaxy Vol. 2
25	Jack Reacher: Never Go Back

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2017 Top 25 U.S. EST³⁶

Source: comScore Digital Download Essentials Industry Service

Rank	Title
1	Moana
2	Wonder Woman
3	Rogue One: A Star Wars Story
4	Trolls
5	Guardians of the Galaxy Vol. 2
6	Sing
7	Spider-Man: Homecoming
8	Logan
9	Fantastic Beasts and Where to Find Them
10	Doctor Strange
11	The Boss Baby
12	John Wick: Chapter 2
13	The LEGO Batman Movie
14	Arrival
15	Fifty Shades Darker
16	Beauty and the Beast (2017)
17	Kong: Skull Island
18	The Fate of the Furious
19	The Accountant
20	Hacksaw Ridge
21	Baby Driver
22	It (2017)
23	Passengers
24	Despicable Me 3
25	Hidden Figures

2017 Top 25 U.S. Digital Rentals³⁶

Source: comScore Dynamic Studio Share and Digital Download Essentials Industry Services

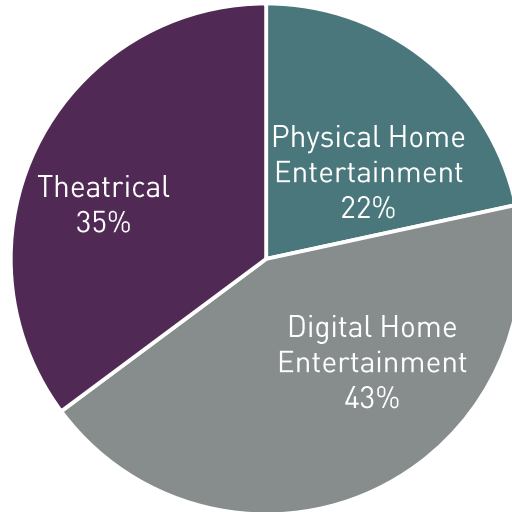
Rank	Title
1	The Accountant
2	Moana
3	Wonder Woman
4	Arrival
5	Sing
6	Guardians of the Galaxy
7	Trolls
8	Logan
9	Hidden Figures
10	Beauty and the Beast (2017)
11	The Girl on the Train
12	The Boss Baby
13	Hacksaw Ridge
14	Passengers
15	Get Out
16	Sully
17	Kong: Skull Island
18	John Wick: Chapter 2
19	Fantastic Beasts and Where to Find Them
20	Split
21	Doctor Strange
22	Jack Reacher: Never Go Back
23	A Dog's Purpose
24	The Magnificent Seven (2016)
25	Why Him?

³⁶ Does not include non-participating independent distributors.

In 2017, digital home entertainment consumer spending accounted for 43 percent of combined theatrical and home entertainment consumer spending in the United States, followed by theatrical (35%) and physical home entertainment (22%). U.S. theatrical consumer spending has increased two percent since 2013, while home entertainment spending has increased 13 percent, due to an increase in digital home entertainment.

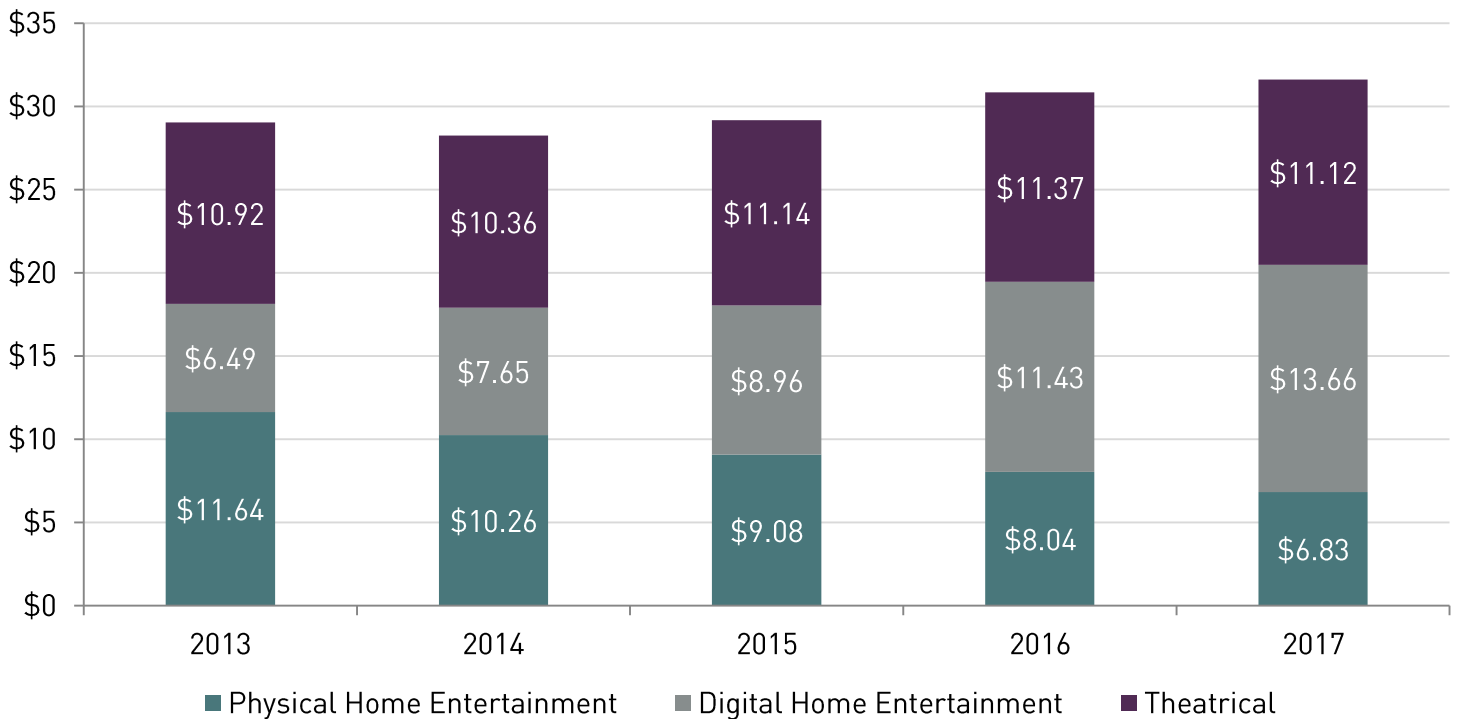
2017 U.S. Theatrical and Home Entertainment Consumer Spending (US\$ Billions)

Source: comScore – Box Office Essentials (Theatrical), Digital Entertainment Group (Home Entertainment)



U.S. Theatrical and Home Entertainment Consumer Spending (US\$ Billions)

Source: comScore – Box Office Essentials (Theatrical), Digital Entertainment Group (Home Entertainment)

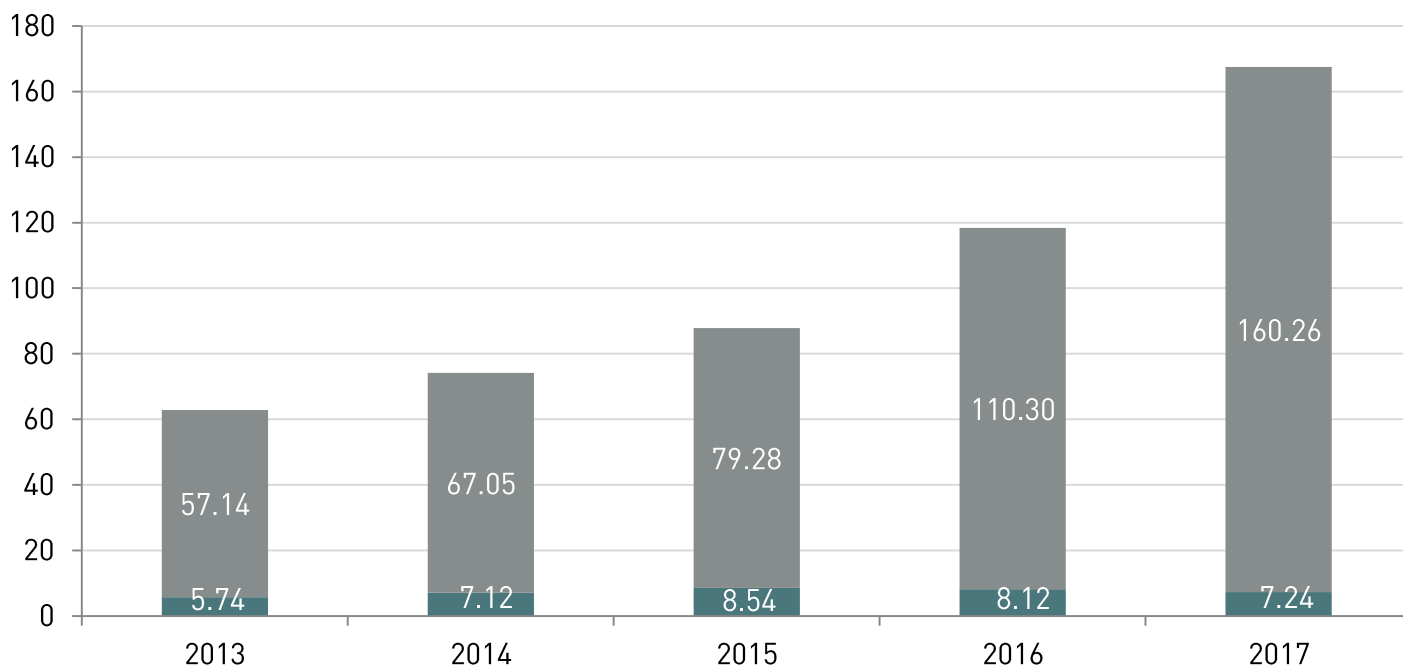


Online video content viewing continued to increase in 2017, reaching 167.5 billion views/transactions in the United States, a 41 percent increase compared to 2016. Online TV views/transactions increased by 45 percent, offsetting a decrease in online movie views/transactions (-11%).

U.S. Online Views/Transactions (Billions)

Source: IHS Markit

■ Online movie views/transactions ■ Online TV views/transactions



	2013	2014	2015	2016	2017	17 vs. 16
Online movie views/transactions ³⁷	5.74	7.12	8.54	8.12	7.24	-11%
Online TV views/transactions ³⁸	57.14	67.05	79.28	110.30	160.26	45%
Total	62.88	74.17	87.82	118.42	167.50	41%

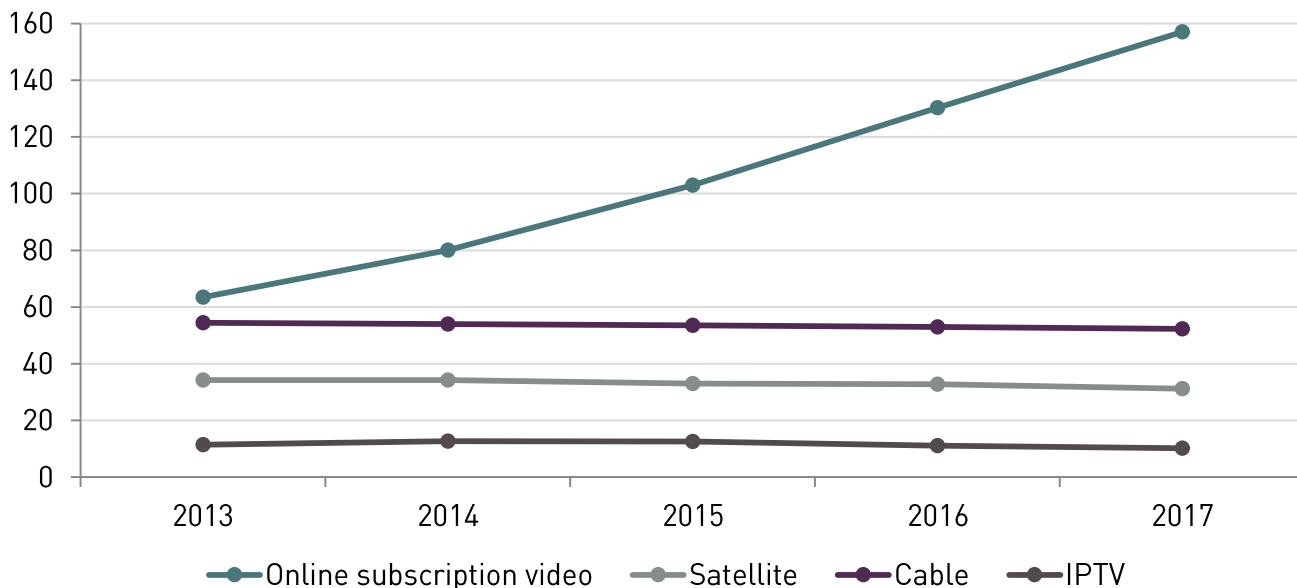
³⁷ Online movie views includes views from ad-supported viewing, subscription services, and digital transactions.

³⁸ Online TV views includes ad-supported viewing, subscription services, digital retail transactions, and pay per view transactions.

In 2017, the number of subscriptions to online video services in the United States increased to 157 million (+21%), while subscriptions to every other type of pay TV service decreased.

U.S. Pay TV and Online Video Subscriptions (Millions)³⁹

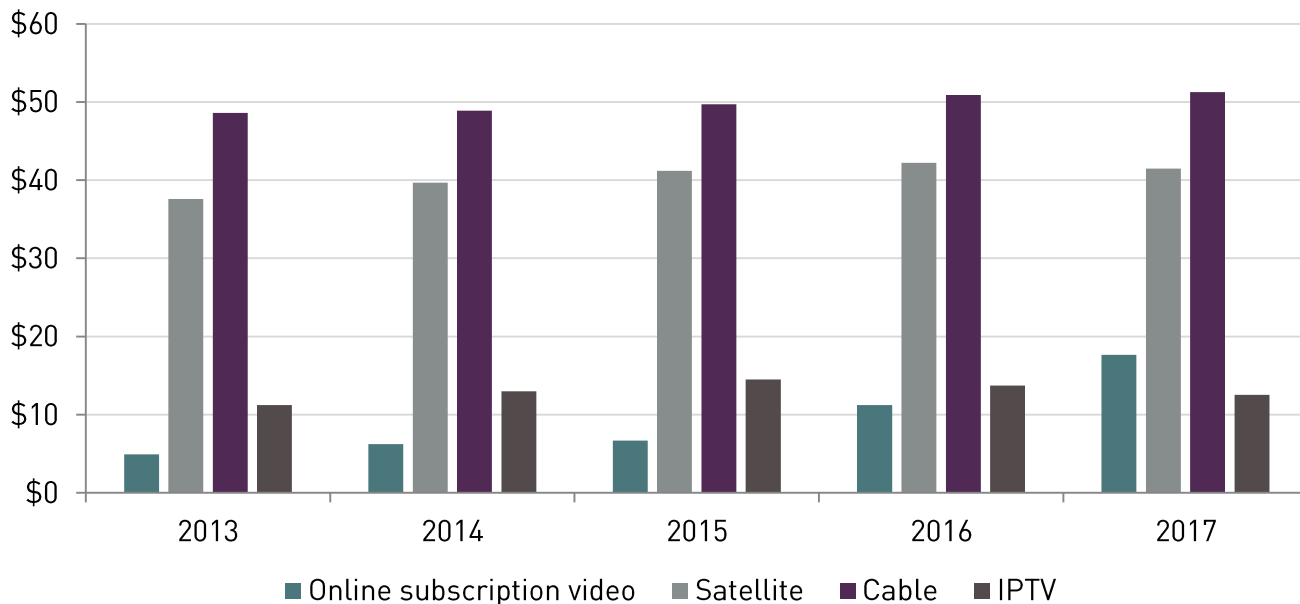
Source: IHS Markit



Online subscription video revenue increased to \$17.7 billion (+57%), passing IPTV revenue (\$12.5 billion). Despite fewer subscriptions than online services, cable remained the largest category in revenue terms (\$51.3 billion), increasing one percent in 2017.

U.S. Pay TV and Online Subscription Video Revenue (US\$ Billions)^{39, 40}

Source: IHS Markit



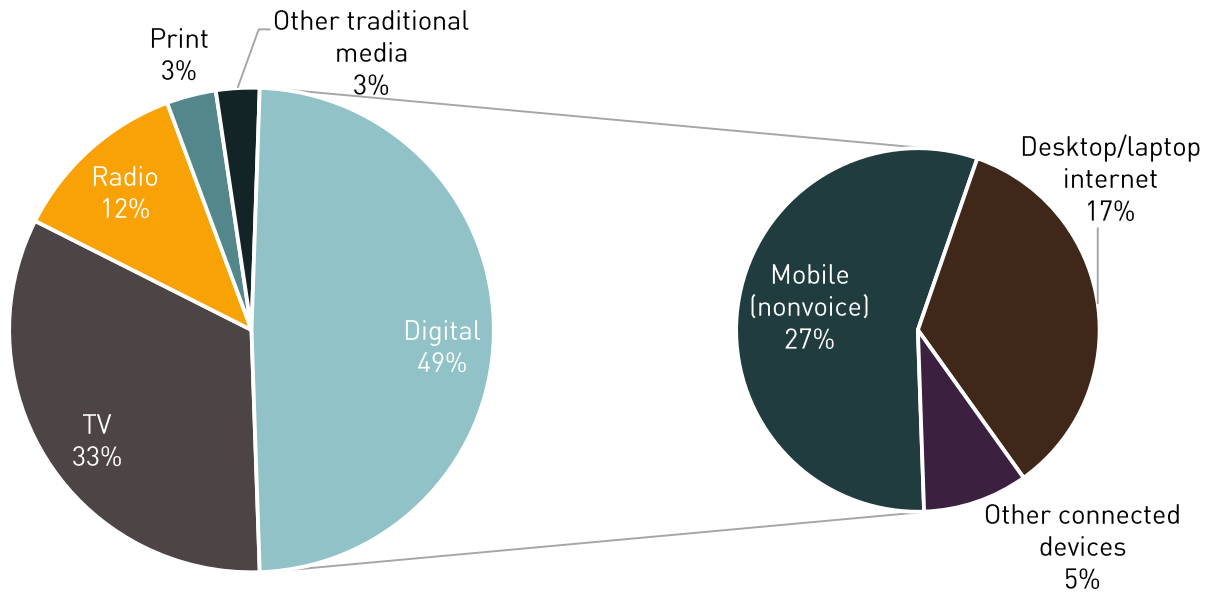
³⁹ Online subscription video includes movies, sports, and TV.

⁴⁰ Revenue includes monthly pay TV subscription fees and pay TV on-demand services, excluding set-top box rental or installation fees. Tiers included are basic, extended basic, premium, and a la carte.

Americans continued to spend more time using the TV (3 hours and 58 minutes) than any other single form of media in 2017, despite decreasing by 12 percent (32 minutes) compared to 2013. In aggregate, Americans now spend 49 percent of their media time on a digital platform, with mobile (non-voice) as the largest digital category. Between 2013 and 2017, the amount of time spent on mobile (non-voice) increased by 49 percent from 2 hours and 12 minutes to 3 hours and 17 minutes per day.

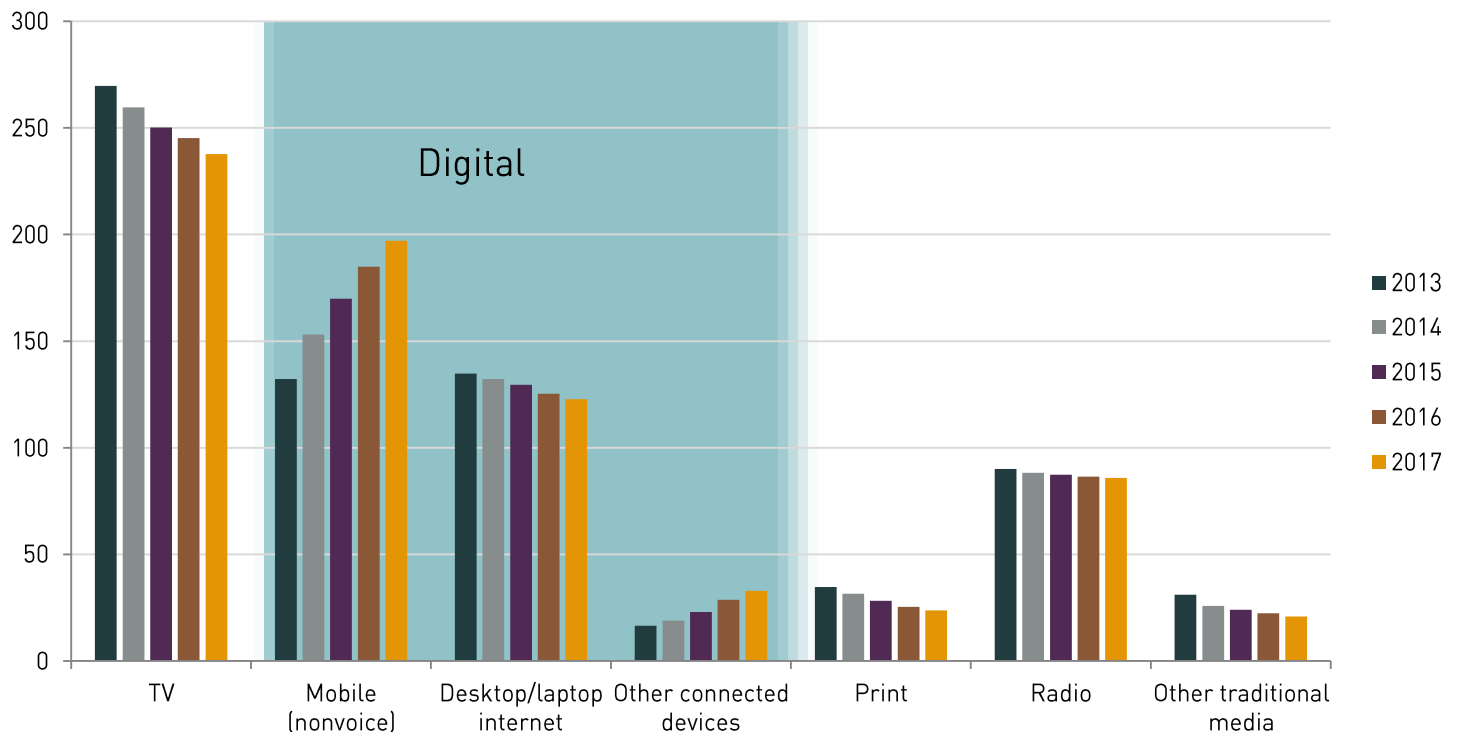
2017 Average Time Spent per Day with Major Media by U.S. Adults (Minutes)⁴¹

Source: eMarketer



Average Time Spent per Day with Major Media by U.S. Adults (Minutes)⁴¹

Source: eMarketer



⁴¹ If two or more devices are being used at the same time, time is counted for all devices..

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APPENDIX



Courtesy: Warner Bros. Pictures © 2017 Photo Credit: Clay Enos/ TM & © DC Comics

THEME REPORT

Attendance Demographics Study Methodology

Survey Research

The 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 representative sample of 8,087 adults, comprised of 4,045 men and 4,042 women 18 years of age and older living in the United States. Interviews were conducted beginning January 4, 2018, and ending January 31, 2018, via eight consecutive waves of CARAVAN®, ORC International's twice-weekly national online omnibus survey. Respondents for the survey were selected from among those who have volunteered to participate in online surveys and polls.

This year marks the first time interviewing was completed via an online methodology. In all past waves of the study, interviews were conducted via a dual frame landline/cell phone telephone methodology. The transition to online was made due to the increasing difficulty of reaching respondents on the telephone. As a result, phone data collection has become more impractical for the purpose of measuring annual movie attendance and could potentially lead to less accuracy in the data results among smaller demographic groups. Due to the change in methodology this year, and the differing demographic profiles of online versus telephone respondents, comparisons to previous years' results have not been made in this report.

The survey collected data on the frequency of adult motion picture attendance in the prior calendar year (January – December 2017).

- *“Think back to January 2017—about a year ago. During the 12 month period from January through December 2017, 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 or in a large screen format such as IMAX?”*

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 2017, 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 2017?”*
- *(IF 1 OR MORE): “And, of those [INSERT RESPONSE] movies, how many did that child see in 3D or in a large screen format such as IMAX?”*

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. In this analysis, each child's 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 2018. 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.

ORC weights data using a raking algorithm based on the demographics listed above to correct for differences between the survey sample and the target population. Our assertion is that weighted estimates are approximately unbiased. Estimated error ranges adjusted for the weighting design effect are located on page 38 of this document. Note: No analysis was conducted to validate the assertion of unbiased estimates.

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

The following question is also asked in the survey to measure ownership of key technology products among adults 18 years of age and older.

- Which of the following do you own? [Select as many as apply for 01-06. Randomize 01-05]
 - 01 A desktop, laptop or netbook computer
 - 02 A tablet such as an iPad, Galaxy Tab, Fire, G Pad, Surface, etc. (Includes all Android and Windows based tablets. Does not include an e-reader)
 - 03 A smartphone, such as an iPhone, Android phone, Microsoft phone, etc.
 - 04 A video game system – either console or portable (This includes any PlayStation or PSP, Xbox, Nintendo, etc.)
 - 05 A DVD or Blu-ray disc player (stand-alone, not built into a video game system or a PC/laptop)
 - 06 An internet-connected device that lets you stream video to your TV set (Includes a 'smart -TV', Roku, Google Chromecast, Amazon Fire TV, Apple TV, etc.)
 - 07 None of these **[EXCLUSIVE]**

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

Demographics

Note that the race/ethnicity questions in Online CARAVAN are asked as follows:

- Do you consider yourself to be of Hispanic/Spanish/Latino descent? [Select one answer]
 - 01 Yes
 - 02 No
- What race do you consider yourself? [Select as many as apply]
 - 01 White
 - 02 Black or African-American
 - 03 Native American or Alaska Native
 - 04 Asian
 - 05 Other

If respondents answer “yes” to the first question, they are included in the Hispanic/Latino category, regardless of their answer to the second question. In the analysis stage, respondents who select multiple races are grouped in the Other analysis category.

Attendance Demographics Study Methodology continued

Table of Sampling Error for Demographic Subgroups

Subgroup	Adjusted* Error Range
All adults	+/- 1.2 percentage points
Children 2-17	+/- 1.6 percentage points
Ages 2-11	+/- 1.9 percentage points
Ages 12-17	+/- 2.8 percentage points
Ages 18-24	+/- 3.8 percentage points
Ages 25-39	+/- 2.1 percentage points
Ages 40-49	+/- 3.1 percentage points
Ages 50-59	+/- 2.9 percentage points
Ages 60+	+/- 2.4 percentage points
White, non-Hispanic	+/- 1.2 percentage points
Black, non-Hispanic	+/- 3.1 percentage points
Asian/Other, non-Hispanic	+/- 3.2 percentage points
Hispanic (any race)	+/- 2.7 percentage points
Asian, non-Hispanic	+/- 4.1 percentage points
Other, non-Hispanic excluding Asian	+/- 4.9 percentage points
←25K HH income	+/- 2.3 percentage points
25K←50K HH income	+/- 2.2 percentage points
50K←75K HH income	+/- 2.2 percentage points
75K+ HH income	+/- 1.5 percentage points
Male	+/- 1.3 percentage points
Female	+/- 1.4 percentage points

*Adjusted for weighting design effect

comScore PostTrak Methodology

PostTrak is conducted every week for all films in their first and second week of wide release. 21 theaters in unique locations 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.

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 collects data via mobile tablet, which is then entered into comScore’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
Other⁴²

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.

⁴² “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.

eMarketer Methodology for Average Time Spent per Day with Major Media

eMarketer's US time spent with media estimates involve the collection of 3rd-party data, primarily survey data with adult respondents, which asks them about their media use habits. Data is also sourced from online and mobile activity tracking services and government data, as well as interviews with industry experts. This data is assessed and normalized to the eMarketer definition (i.e. 18+ US population), and then aggregated to the baseline Average Time Spent with Media estimate. eMarketer also creates forecasted growth rates using their assessments of historical and expected future growth patterns with regard to device adoption, multiple/overlapping device usage, population/demographic factors and competitors to existing devices and activities in. The major media categories include:

- Desktop/laptop internet: ages 18+; includes all time spent with internet activities on desktop/laptop computers, regardless of multitasking
- Digital: ages 18+; includes all time spent with internet activities on desktop/laptop computers and mobile devices, regardless of multitasking
- Mobile (nonvoice): ages 18+; includes all time spent with nonvoice activities on mobile devices, regardless of multitasking
- Other connected devices: ages 18+; includes connected TV devices such as Apple TV, Boxee, connected Blu-ray devices, connected game consoles, Google Chromecast, Roku, smart TVs and other internet-connected devices; includes all time spent with these devices, regardless of multitasking
- Other traditional media: ages 18+; includes offline video gaming, cinema, out-of-home, etc.; includes all time spent with each media, regardless of multitasking; excludes internet-connected activities
- Print: ages 18+; includes magazines and newspapers; includes all time spent with print mediums, regardless of multitasking; offline reading only
- Radio: ages 18+; includes all time spent listening to radio, regardless of multitasking; excludes digital radio
- TV: ages 18+; includes live, DVR, and other prerecorded video (such as video downloaded from the internet but saved locally); includes all time spent watching TV, regardless of multitasking

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About the MPAA

The Motion Picture Association of America, Inc. (MPAA) serves as the voice and advocate of the American motion picture, home video and television industries from its offices in Los Angeles and Washington, D.C. Its members 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.



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