## Theatrical Market

 Statistics

## 2012 Theatrical statistics summary

## Global

- Global box office for all films released in each country around the world reached $\$ 34.7$ billion in $2012, ~ u p ~ 6 \% ~ o v e r ~$ 2011's total, due to an increase in international box office ( $\$ 23.9$ billion) and U.S./Canada box office ( $\$ 10.8$ billion). All international regions with the exception of Europe experienced growth in 2012. Chinese box office ( $\$ 2.7$ billion) grew by $36 \%$ in 2012 to become the largest international market, surpassing Japan.
- International box office is up $32 \%$ over five years ago, driven by growth in various international markets, including China, Russia and Brazil.
- Over two-thirds of the world's nearly 130,000 cinema screens are now digital.


## U.S./Canada

- 2012 U.S./Canada box office was $\$ 10.8$ billion, up $6 \%$ compared to $\$ 10.2$ billion in 2011 , and up $12 \%$ from five years ago. 3D box office was similar to 2011 ( $\$ 1.8$ billion), despite fewer 3D film releases.
- The 2012 increase in U.S./Canada box office was due to an equivalent increase in admissions (6\%) compared to 2011, as admissions reached 1.36 billion, while the average cinema ticket price stayed flat.
- More than two-thirds of the U.S./Canada population (68\%) - or 225 million people - went to the movies at least once in 2012, consistent with prior years. Ticket sales continue to be driven by frequent moviegoers who attend once a month or more. In 2012, frequent moviegoers represented $13 \%$ of the population and $57 \%$ of all movie tickets, an increase of 7 percentage points in ticket share from 2011, at the expense of occasional moviegoer ticket share. This suggests that the increase in ticket sales in 2012 was among moviegoers who increased their attendance from less than once a month, to once a month or more.
- Broader moviegoer demographic shares remain relatively stable from 2011 to 2012, with 12-24 year olds and Hispanics continuing to oversample in moviegoing versus their proportion of the population - however, 2012 saw increases in the number of frequent moviegoers in nearly every ethnicity and age group, notably in the 4049 year old group.
- In 2012, 48\% of all U.S./Canada moviegoers viewed at least one movie in 3D, with attendance continuing to skew toward younger moviegoers.


## Theatrical Market Statistics 2012 GLOBAL

## Global box office

Global box office for all films released in each country around the world ${ }^{1}$ reached $\$ 34.7$ billion in 2012, up $6 \%$ over 2011's total. The increase was due in large part to international box office ( $\$ 23.9$ billion), up $6 \%$ compared to 2011, with growth in the majority of geographic regions. International box office in U.S. dollars is up $32 \%$ over five years ago.

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


|  | $\mathbf{2 0 0 8}$ | $\mathbf{2 0 0 9}$ | $\mathbf{2 0 1 0}$ | $\mathbf{2 0 1 1}$ | $\mathbf{2 0 1 2}$ | \% Change <br> $\mathbf{1 2}$ vs. $\mathbf{1 1}$ | \% Change <br> 12 vs. $\mathbf{0 8}$ |
| :--- | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| U.S./Canada |  |  |  |  |  |  |  |

[^0]Asia Pacific (+15\%) led international box office growth for all films released in 2012 . Chinese box office grew by $36 \%$ in U.S. dollars to $\$ 2.7$ billion in 2012, moving it to the largest international market ahead of Japan. Latin America box office growth (+6\%) centered around major markets, including Brazil. Europe, Middle East \& Africa (EMEA) decreased 1\%, attributable to declines in certain European markets including France, Italy and Spain.

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


|  | 2008 | 2009 | 2010 | 2011 | 2012 | $\begin{array}{r} \text { \% Change }{ }^{5} \\ 12 \text { vs. } 11 \end{array}$ | \% Change <br> 12 vs. 08 |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Europe, Middle East \& Africa | \$9.7 | \$9.9 | \$10.4 | \$10.8 | \$10.7 | -1\% | 10\% |
| Asia Pacific | \$6.8 | \$7.2 | \$8.5 | \$9.0 | \$10.4 | 15\% | 53\% |
| Latin America | \$1.6 | \$1.7 | \$2.1 | \$2.6 | \$2.8 | 6\% | 73\% |
| Total | \$18.1 | \$18.8 | \$21.0 | \$22.4 | \$23.9 | 6\% | 32\% |

## 2012 Top 10 International Box Office Markets - All Films (US\$ Billions)

Source: IHS Screen Digest, local sources

| China | $\$ 2.7$ |
| :--- | :--- |
| Japan | $\$ 2.4$ |
| U.K. | $\$ 1.7$ |
| France | $\$ 1.7$ |
| India | $\$ 1.4$ |
| Germany | $\$ 1.3$ |
| South Korea | $\$ 1.3$ |
| Russia | $\$ 1.2$ |
| Australia | $\$ 1.2$ |
| Brazil | $\$ 0.8$ |

[^1]
## Global cinema screens

Cinema screens increased by 5\% worldwide in 2012, due to double digit increases in Asia Pacific and Africa/Middle East, raising the total to just under 130,000. Digital cinema continues to grow rapidly (up 41\%) and over two-thirds of the world's screens are now digital. 2012 marked the first year that digital screens surpassed analog screens in international market share.

## 2012 Cinema Screens by Format and Region ${ }^{6}$

Source: IHS Screen Digest
$\square$ Analog $\quad$ Digital Non 3D $\quad$ Digital 3D


Digital Screens, U.S./Canada and International
Source: IHS Screen Digest


## Global cinema screens cont.

Growth in 3D screens in 2012 continued at a slower pace compared to the explosive growth experienced in 2009 and 2010. The 3D digital proportion of total screens increased to $35 \%$ in 2012, up from $29 \%$ in 2011.

Worldwide Digital 3D Screens
Source: IHS Screen Digest

|  |  |  |  |  | $\mathbf{2 0 1 2}$ |  |
| :--- | ---: | ---: | ---: | ---: | ---: | ---: |
| U.S./Canada | $\mathbf{2 0 0 8}$ | $\mathbf{2 0 0 9}$ | $\mathbf{2 0 1 0}$ | $\mathbf{2 0 1 1}$ | $\mathbf{2 0 1 2}$ \% of digital |  |
| EMEA | 594 | 3,548 | 8,505 | 13,490 | 14,734 | $41 \%$ |
| Asia Pacific | 3,510 | 8,143 | 11,570 | 13,963 | $53 \%$ |  |
| Latin America | 84 | 1,584 | 4,659 | 8,590 | 14,219 | $62 \%$ |
| Total | 362 | 1,104 | 2,142 | 2,629 | $63 \%$ |  |
| \% change vs. previous year | $96 \%$ | $255 \%$ | $149 \%$ | $60 \%$ | $27 \%$ | -- |

## Theatrical Market Statistics 2012 U.S./CANADA

## Box office and admissions

2012 U.S./Canada box office was $\$ 10.8$ billion, up $6 \%$ compared to $\$ 10.2$ billion in 2011 and up $12 \%{ }^{7}$ from five years ago. This increase was driven largely by 2D films, and 3D box office revenue remained flat ( $\$ 1.8$ billion) despite fewer 3D film releases.
U.S./Canada Box Office (US\$ Billions)

Source: Rentrak Corporation - Box Office Essentials (Total), MPAA (3D) $\square$ 3D Box Office $\quad$ Non-3D Box Office

U.S./Canada movie admissions, or tickets sold, were 1.36 billion in 2012, up $6 \%$ from 2011. The national average of tickets sold per person (admissions per capita) increased to 4.1 in 2012.
U.S./Canada Admissions ${ }^{9}$


|  | $\mathbf{2 0 0 3}$ | $\mathbf{2 0 0 4}$ | $\mathbf{2 0 0 5}$ | $\mathbf{2 0 0 6}$ | $\mathbf{2 0 0 7}$ | $\mathbf{2 0 0 8}$ | $\mathbf{2 0 0 9}$ | $\mathbf{2 0 1 0}$ | $\mathbf{2 0 1 1}$ | $\mathbf{2 0 1 2} \mathbf{~ 1 2 ~ v s . ~} \mathbf{1 1}$ |
| :--- | ---: | ---: | ---: | ---: | ---: | ---: | ---: | ---: | ---: | ---: |
| U.S./Can. admissions (billions) | 1.52 | 1.50 | 1.38 | 1.40 | 1.40 | 1.34 | 1.42 | 1.34 | 1.28 | 1.36 |
| U.S./Can. admissions per capita ${ }^{10}$ | 4.9 | 4.8 | 4.4 | 4.4 | 4.4 | 4.2 | 4.3 | 4.1 | 3.9 | 4.1 |

[^2]Movie theaters continue to draw more people than all theme parks and major U.S. sports combined.
2012 Attendance (Millions) ${ }^{11}$


The average cinema ticket price increased by 3 cents in 2012, 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 $\$ 40$ dollars 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)

|  | $\mathbf{2 0 0 3}$ | $\mathbf{2 0 0 4}$ | $\mathbf{2 0 0 5}$ | $\mathbf{2 0 0 6}$ | $\mathbf{2 0 0 7}$ | $\mathbf{2 0 0 8}$ | $\mathbf{2 0 0 9}$ | $\mathbf{2 0 1 0}$ | $\mathbf{2 0 1 1}$ |
| :--- | ---: | ---: | ---: | ---: | ---: | ---: | ---: | ---: | ---: |
| 2012 |  |  |  |  |  |  |  |  |  |
| Average Ticket Price | $\$ 6.03$ | $\$ 6.21$ | $\$ 6.41$ | $\$ 6.55$ | $\$ 6.88$ | $\$ 7.18$ | $\$ 7.50$ | $\$ 7.89$ | $\$ 7.93$ |
| \% Change vs. Previous Year | $4 \%$ | $3 \%$ | $3 \%$ | $2 \%$ | $5 \%$ | $4 \%$ | $4 \%$ | $5 \%$ | $1 \%$ |
| \% Change vs. 2012 | $32 \%$ | $28 \%$ | $24 \%$ | $22 \%$ | $16 \%$ | $11 \%$ | $6 \%$ | $1 \%$ | $0 \%$ |
| CPI \% Change vs. Previous Year | $2 \%$ | $3 \%$ | $3 \%$ | $3 \%$ | $3 \%$ | $4 \%$ | $0 \%$ | $2 \%$ | $3 \%$ |

## 2012 Average Ticket Price for a Family of Four (US\$) ${ }^{11}$

Sources: NATO, Sports Leagues, International Theme Park Services

${ }^{11}$ NBA and NHL data is for the last complete season. Additionally, theme park average ticket data based on the latest data

## Attendance demographics

More than two-thirds of the U.S./Canada population aged $2+(68 \%)$ - or 225 million people - went to a movie at the cinema at least once in 2012 ("moviegoer"), comparable to the proportions in prior years. The typical moviegoer bought 6 tickets over the course of the year, an increase from 2011 ( 5.8 tickets).

## 2012 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 $13 \%$ of the population. In 2012 frequent moviegoers purchased $57 \%$ of all the movie tickets sold. Both the share of frequent moviegoers among the population (up 2 percentage points) and the share of tickets sold to frequent moviegoers (up 7 percentage points) increased from 2011.

## 2012 Moviegoer Share of Population and Tickets Sold



In 2012, the increase in frequent moviegoers' share of population (2 percentage points) came from slight decreases in occasional and infrequent moviegoers (1 percentage point each). The increase in the share of tickets purchased by frequent moviegoers (7 percentage points), came as the share purchased by occasional moviegoers fell by the same amount, indicating that the increase in ticket sales in 2012 was among moviegoers who increased from occasional to frequent.

[^3] See Appendix: Methodology (page 19) for details. Note that surveying is conducted in the U.S. only, so the results assume a 11 similar demographic composition of U.S./Canada combined population as U.S. alone.

## Frequent moviegoers

In 2012, the number of frequent moviegoers who went to the cinema once a month or more increased in nearly every age group, including the largest frequent moviegoing age groups ( $18-24$ year olds and 25 - 39 year olds), but also notably in the 40-49 age group, which had 5.8 million frequent moviegoers in 2012, compared to 3.3 million in 2011. The increase in younger frequent moviegoers (those in the 18-24 and 25-39 categories) may be part of a longer term trend, while the increase in older frequent moviegoers seems more driven by 2012 box office titles.


In 2012, the ethnic composition of frequent moviegoers looks much the same as in 2011, with Hispanics oversampling as frequent moviegoers relative to their proportion of the population. The 2012 increase in frequent moviegoers skews more significantly towards Caucasians and Hispanics than other ethnicities.

Frequent Moviegoers (Millions) by Ethnicity ${ }^{13}$


|  | African |  |  |  |
| :--- | :---: | :---: | :---: | :---: |
| Americans | Caucasians | Hispanics | Others |  |
| \% of Population: 2012 | $12 \%$ | $64 \%$ | $17 \%$ | $7 \%$ |

${ }^{13}$ Prior years' data may differ slightly from previously published data due to calculation methods and the effects of rounding. 12

## 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 2012 skewed slightly more towards women than the overall population (and up 1 percentage point versus 2011), while tickets sold continued to be split evenly among both genders.

2012 Gender Share of Total Population, Moviegoers and Tickets Sold


Young people in the 12-24 age group represented $24 \%$ of moviegoers and $31 \%$ of tickets sold in 2012, up compared to 2011 due mainly to a slight increase in the 18-24 year olds. More $18-24$ year olds went to the movies ( 28.9 million) and purchased more tickets ( 256.5 million) than in 2011, representing $13 \%$ and $19 \%$ market shares, respectively.

## 2012 Age Group Share of Total Population, Moviegoers and Tickets Sold



Although Caucasians make up the majority of the population and moviegoers ( 140 million), they represent a smaller share of 2012 ticket sales ( $56 \%$ ). Hispanics are more likely than any other ethnic group to go to movies, and purchased more tickets in 2012 compared to 2011.

2012 Ethnicity Share of Total Population, Moviegoers and Tickets Sold


## 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) than males during 2009-2012. The trend is relatively consistent, but in 2012 there was an increase of 1 percentage point in the share of females that attended the cinema (52\%) relative to 2011.

Trends in Gender Share of Moviegoers


Overall, age group shares of moviegoers have been relatively stable over 2009-2012, with the most consistent trend appearing in the $60+$ age group, which has increased continuously since 2009 (cumulatively 2 percentage points), while 40-49 year olds have trended downwards in terms of the percent of people who went at least once in the year.

Trends in Age Group Share of Moviegoers


The share of Caucasian moviegoers has decreased since 2009, declining a total of 2 percentage points (to $62 \%$ ), while the share of Hispanic moviegoers has increased over the same time period (to 18\%). The shares of African American and "Other" moviegoers have remained stable since 2009.

Trends in Ethnicity Share of Moviegoers


## Trends in share of tickets sold

In 2009, the number of tickets sold to females was unusually high; since 2010 males and females have each been responsible for half of tickets sold to cinemas.

Trends in Gender Share of Tickets Sold


Since 2010 the 25-39 age group has comprised approximately a quarter of all cinema tickets sold, with share trends more recently skewing towards 18-24 year olds and 40-49 year olds.

Trends in Age Group Share of Tickets Sold


The share of tickets sold to Hispanics has increased since 2009, currently representing over a quarter of total tickets sold. Similarly, the share of tickets sold to Caucasians has experienced a downward trend since 2009.

Trends in Ethnicity Share of Tickets Sold


## Per capita attendance

In 2012, per capita annual movie attendance increased to 4.1 overall. Both men's and women's per capita attendance increased from 2011, but women's attendance remained below its high of 4.8 per capita in 2009.

Per Capita Attendance by Gender


In 2012, most age groups went to the movies more frequently than in 2011, with the largest increase among the 18-24 year old age group. By contrast, attendance fell slightly in the 50-59 and 60+ age groups.

Per Capita Attendance by Age


Hispanics report the highest annual attendance per capita, attending on average 6.4 times per year, compared to closer to 4 times per year for African Americans, Caucasians, and Others. All ethnicities report attending more frequently in 2012 compared to 2011, with the exception of those identified as "Other."

Per Capita Attendance by Ethnicity


## 3D movie attendance

Nearly half of all moviegoers and nearly one third of the general population attended a 3D movie in 2012, comparable to 2011. Age-based trends continued to reflect broader market trends. Young people in the 12-24 age group were the most likely to attend a 3D movie in 2012, more than $50 \%$. Only $13 \%$ of all people in the $60+$ age group attended a 3D movie.


## \% of Population Who Attended a 3D movie in 2012

| Adults (18+) | $29 \%$ |
| :--- | :--- |
| Children (2-17) | $45 \%$ |
| All | $33 \%$ |



The typical moviegoer over 25 years old attended only one 3D movie in 2012, compared to two on average for moviegoers under 25 years old.

Average 3D Movies Viewed Per Moviegoer By Age


## Moviegoer share in populous states

Among the 12 most populous U.S. states, the percentage of 2012 moviegoers was highest in Illinois ( $74 \%$ ), at seven points above the national average, followed by California (73\%) and Texas ( $72 \%$ ). Illinois, California and Texas also had the highest proportion of frequent moviegoers.


| State | IL | CA | TX | IN | MI | NY | NC | FL | PA | VA | GA | OH | All Others | Nat. |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Moviegoers | 74\% | 73\% | 72\% | 71\% | 67\% | 67\% | 65\% | 64\% | 61\% | 61\% | 61\% | 59\% | 68\% | 68\% |
| 3D moviegoers | 44\% | 39\% | 38\% | 26\% | 32\% | 36\% | 28\% | 30\% | 26\% | 27\% | 29\% | 21\% | 32\% | 33\% |
| Frequent moviegoers | 21\% | 22\% | 18\% | 6\% | 8\% | 12\% | 7\% | 10\% | 9\% | 15\% | 13\% | 8\% | 11\% | 13\% |

${ }^{14}$ Note that states presented are the most populous U.S. states, not necessarily the highest movie going states by percentage rate.

## Number of moviegoers by state

The number of 2012 moviegoers was highest in California ( 26.8 million), followed by Texas ( 17.9 million) and New York ( 12.6 million). California, Texas, and Illinois had the largest number of frequent moviegoers ( $8.1,4.5$ and 2.6 million, respectively).

Top 5 U.S. States by Number of Moviegoers (Millions) ${ }^{15}$

${ }^{15}$ States presented are the 5 U.S. states with the largest number of moviegoers.

## Films rated, released and produced

In 2012, the number of films rated by the Classification and Ratings Administration (CARA) was down $4 \%$ compared to 2011. The number of films released in theaters in U.S./Canada was up $10 \%$ compared to 2011, and up $5 \%$ from the previous historic high in 2008.

Films Rated by CARA and Films Released in Domestic Theaters
Sources: CARA (Film ratings), Rentrak Corporation (Films released)


Films rated, including non-theatrical films, decreased to 726 films in 2012, with a $4 \%$ drop in both member and nonmember films rated. MPAA member films rated have been in decline since 2004, mirroring the decline in MPAA member films released in domestic theaters over the same period (see below).

Film Ratings ${ }^{16}$
Source: CARA (Film ratings), MPAA (Subtotals)

|  | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | 11 | 12 vs. 12 vs. |
| :--- | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Film ratings | 939 | 867 | 928 | 853 | 840 | 897 | 793 | 706 | 758 | 726 | $-4 \%$ | $-23 \%$ |
| - MPAA members ${ }^{17}$ | 339 | 325 | 322 | 296 | 233 | 201 | 177 | 174 | 169 | 162 | $-4 \%$ | $-52 \%$ |
| - Non-members | 600 | 542 | 606 | 557 | 607 | 696 | 616 | 532 | 589 | 564 | $-4 \%$ | $-6 \%$ |

In 2012, non-MPAA affiliated independents continue to release the most films domestically, at more than threequarters of all films. Films released by non-MPAA members (80) increased $17 \%$ over 2011, while films released by MPAA studios and subsidiaries decreased by $9 \%$ (13). The total number of films released reached 677 in 2012, but film attendance by moviegoers remains more concentrated, as 135 films made up $95 \%$ of the box office in 2012.

Films Released
Sources: Rentrak Corporation - Box Office Essentials (Total), MPAA (Subtotals)

|  | 2003 | 2004 | 2005 | 2006 | 2007 | 2008 | 2009 | 2010 | 2011 | 2012 | 12 vs. | 12 vs. |
| :--- | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| Films released ${ }^{18}$ | 455 | 489 | 507 | 594 | 611 | 638 | 557 | 563 | 609 | 677 | $11 \%$ | $49 \%$ |
| - 3D film releases | 2 | 2 | 6 | 8 | 6 | 8 | 20 | 26 | 45 | 36 | $-20 \%$ | n/a |
|  |  |  |  |  |  |  |  |  |  |  |  |  |
| MPAA member total | 180 | 179 | 194 | 204 | 189 | 168 | 158 | 141 | 141 | 128 | $-9 \%$ | $-29 \%$ |
| - MPAA studios | 102 | 100 | 113 | 124 | 107 | 108 | 111 | 104 | 104 | 94 | $-10 \%$ | $-8 \%$ |
| - MPAA studio <br> subsidiaries | 78 | 79 | 81 | 80 | 82 | 60 | 47 |  |  |  |  |  |
| Non-members | 275 | 310 | 313 | 390 | 422 | 470 | 399 | 422 | 468 | 54 | $-8 \%$ | $-56 \%$ |

${ }^{16}$ Note that films may be rated or re-rated months or even years after production. Includes non-theatrical films.
${ }^{17}$ 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.
${ }^{18}$ Source: Rentrak Corporation - Box Office Essentials. Includes all titles that opened in 2012 that earned any domestic box 20 office in the year. Historical data was updated by source.

PG-13 films comprised 13 of the top 25 films in release during 2012, fewer than in 2011 (15). More R rated films made the list in 2012 (6) than any year since 2000 (7). 1 of the top 5 and 5 of the top 10 films were released with 3D versions, fewer than in 2011 (3 and 6, respectively).

## Top 25 Films by U.S./Canada Box Office Earned in 2012

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

| Rank | Title | Distributor | Box Office (USD MM) | Rating | 3D |
| :---: | :---: | :---: | :---: | :---: | :---: |
| 1 | Marvel's The Avengers | Disney | \$623.4 | PG-13 | Y |
| 2 | Dark Knight Rises, The | Warner Bros. | 448.1 | PG-13 |  |
| 3 | Hunger Games, The | Lionsgate | 408.0 | PG-13 |  |
| 4 | Skyfall | Sony | 288.7 | PG-13 |  |
| 5 | Twilight Saga: Breaking Dawn Part 2 | Lionsgate | 286.4 | PG-13 |  |
| 6 | Amazing Spider-Man, The | Sony | 262.0 | PG-13 | Y |
| 7 | Brave | Disney | 237.3 | PG | Y |
| 8 | Hobbit: An Unexpected Journey* | Warner Bros. | 228.5 | PG-13 | Y |
| 9 | Ted | Universal | 218.8 | R |  |
| 10 | Madagascar 3: Europe's Most Wanted | Paramount | 216.4 | PG | Y |
| 11 | Dr. Seuss' The Lorax | Universal | 214.0 | PG | Y |
| 12 | Men In Black 3 | Sony | 179.0 | PG-13 | Y |
| 13 | Wreck-It Ralph | Disney | 176.0 | PG | Y |
| 14 | Ice Age: Continental Drift | 20th Century Fox | 161.1 | PG | Y |
| 15 | Snow White And The Huntsman | Universal | 155.3 | PG-13 |  |
| 16 | Hotel Transylvania | Sony | 145.3 | PG | Y |
| 17 | Taken 2 | 20th Century Fox | 138.9 | PG-13 |  |
| 18 | 21 Jump Street | Sony | 138.4 | R |  |
| 19 | Lincoln | Disney | 134.2 | PG-13 |  |
| 20 | Prometheus | 20th Century Fox | 126.5 | R | Y |
| 21 | Safe House | Universal | 126.4 | R |  |
| 22 | Vow, The | Sony | 125.0 | PG-13 |  |
| 23 | Magic Mike | Warner Bros. | 113.7 | R |  |
| 24 | Bourne Legacy, The | Universal | 113.2 | PG-13 |  |
| 25 | Argo | Warner Bros. | 108.7 | R |  |
| *Film still in theaters in 2013; total reflects box office earned from January 1 - December 31, 2012 |  |  |  |  |  |

The number of MPAA member films beginning production over the past five years is down from 139 in 2007 to 99 in 2012, while among the non-MPAA members, production of films with budgets over $\$ 1$ million has continued to fluctuate year to year. Although large in number, only a small percentage (less than 15\%) of the non-member films have reported medium budgets ( $\$ 15 \mathrm{~m}+$ ) or higher. Note that as of 2012, the MPAA is no longer researching and analyzing data for films with budgets less than $\$ 1$ million.

Films Produced, for Future Theatrical Release ${ }^{19}$

|  | 2008 | 2009 | 2010 | 2011 | $2012{ }^{18}$ | $\begin{gathered} 12 \\ \text { vs. } 11 \end{gathered}$ | $\begin{gathered} 12 \\ \text { vs. } 08 \end{gathered}$ |
| :---: | :---: | :---: | :---: | :---: | :---: | :---: | :---: |
| MPAA member total | 111 | 121 | 118 | 100 | 99 | -1\% | -11\% |
| Non-members (est. \$1m+ budget) | 368 | 325 | 372 | 399 | 377 | -5\% | 2\% |
| - \% with reported \$ $15 \mathrm{~m}+$ budget | 13\% | 14\% | 12\% | 14\% | 10\% | -- | -- |
| Total films produced (est. \$1m+ budget) | 479 | 446 | 490 | 499 | 476 | -4\% | -1\% |
| Non-members (est. <\$1m budget) | 294 | 305 | 305 | 319 | Not tracked |  |  |
| Total films produced | 773 | 751 | 795 | 818 | Not tracked |  |  |

${ }^{19}$ These figures reflect full-length feature films which began production in the year, with a U.S. production company (including co-productions), in English language, not including films with estimated budgets below \$1 million, student films, documentaries, or films created for video release. Budgets are estimated from public information. In the interest of accuracy, MPAA compiles data from a wide range of sources, and continues to update historical data as information becomes available. 21 ${ }^{18}$ Data for 2012 is provisional as of March 2013, and will be revised as more information becomes available.

## Cinema screens

In 2012, there were more than 39,900 screens in the U.S., a slight increase from 2011. The majority of screens (81\%) were located at venues with 8 or more screens.

## U.S. Screens by Type of Venue

Source: IHS Screen Digest

|  | 2008 | 2009 | 2010 | 2011 | 2012 |
| :--- | :---: | :---: | :---: | :---: | :---: |
| $1-7$ screen venues | 9,091 | 8,673 | 8,345 | 7,878 | 7,647 |
| $8+$ screen venues | 29,743 | 30,560 | 31,202 | 31,763 | 32,271 |
| Total | $\mathbf{3 8 , 8 3 4}$ | $\mathbf{3 9 , 2 3 3}$ | $\mathbf{3 9 , 5 4 7}$ | $\mathbf{3 9 , 6 4 1}$ | $\mathbf{3 9 , 9 1 8}$ |

In 2012, the number of digital screens in the U.S. increased by 31\%, accounting for $84 \%$ of all U.S. screens. More than 6,500 non-3D digital screens were added in the U.S. in 2012, increasing by $54 \%$ from 2011 . These screens now account for $50 \%$ of all screens.

## U.S. Screens by Type

Source: IHS Screen Digest


## Theatrical Market Statistics 2012 APPENDIX

# Appendix: methodology 

## 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 5,019 adults comprising 2,516 men and 2,503 women 18 years of age and older, living in private households in the continental United States. Interviewing was completed beginning January 3, 2013, and ending February 3, 2013 via five consecutive 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 2013. Completed interviews consisted of $\sim 35 \%$ conducted via cell phone and $65 \%$ conducted via landline. The proportion of cell phones in the sample has been increased from $25 \%$ in 2012 . This change to the CARAVAN sample was made in August, 2012 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 5,000 respondents, at the $95 \%$ confidence level, is plus or minus 1.4 percentage points. A table showing margin of sampling error for key subgroups is included at the end of the document. 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 2012) using the following questions:

- "Think back to January 2012-about a year ago. During the 12 month period from January through December 2012, 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 $3 D$ ?"

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 2012, 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 2012?"
- (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 2013. In that case, the child's data is then reweighted 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 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. Therefore, 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 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 calculated for each demographic group, using the weighted total number of admissions derived from the survey data, multiplied by the adjustment factor.

Table of Sampling Error for Demographic Subgroups

| Subgroup | Margin of Error |
| :---: | :---: |
| All adults | +/-1.4 percentage points |
| Children 2-17 | +/- 2.4 percentage points |
| Ages 2-12 | +/- 2.9 percentage points |
| Ages 13-17 | +/-4.1 percentage points |
| Ages 18-24 | +/-4.6 percentage points |
| Ages 25-39 | +/-3.5 percentage points |
| Ages 40-49 | +/-3.8 percentage points |
| Ages 50-59 | +/-3.1 percentage points |
| Ages 60+ | +/- 2.1 percentage points |
| White, non-Hispanic | +/-1.4 percentage points |
| Black, non-Hispanic | +/-3.8 percentage points |
| Other | +/-3.8 percentage points |
| Hispanic | +/- 4.2 percentage points |
| <25K HH income | +/- 2.8 percentage points |
| 25 K -<50K HH income | +/- 2.4 percentage points |
| $50 \mathrm{~K}-<75 \mathrm{~K} \mathrm{HH}$ income | +/-3.1 percentage points |
| 75K + | +/- 2.3 percentage points |
| Male | +/-1.7 percentage points |
| Female | +/-1.7 percentage points |


[^0]:    ${ }^{1}$ 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, 2012.
    ${ }^{4}$ MPAA calculates international box office country-by-country based on a variety of primary and secondary data sources.

[^1]:    ${ }^{5}$ Percentage value change is calculated using table values before rounding.

[^2]:    ${ }^{7}$ Percentage change is calculated using table values before rounding.
    ${ }^{8} 3 \mathrm{D}$ 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 9 Owners (NATO) average annual ticket price (see page 11).
    ${ }^{10}$ Admissions per capita calculated using aggregated U.S. Census Bureau and Statistics Canada data for population aged 2+.

[^3]:    ${ }^{12}$ MPAA's analysis of attendance demographics is based on survey research and attendance projections by ORC International.

