Theatrical Market Statistics

2013

MOTION PICTURE ASSOCIATION OF AMERICA, INC.

2013 Theatrical statistics summary

Global

- Global box office for all films released in each country around the world reached $35.9 billion in 2013, up 4% over 2012's total, due to increases in international ($25.0 billion) and U.S./Canada ($10.9 billion) box office. All international regions experienced growth in 2013. Chinese box office ($3.6 billion) grew by 27% in 2013, becoming the first international market to exceed $3 billion in box office.

- In 2013, the Asia Pacific region ($11.1 billion) surpassed EMEA, and for the first time became the top region in international box office. International box office is up 33% over five years ago, driven by continued growth in international markets including China, Russia, and Mexico.

- Over 80% of the world's nearly 135,000 cinema screens are now digital.

U.S./Canada

- 2013 U.S./Canada box office was $10.9 billion, up 1% compared to $10.8 billion in 2012, and up 3% from five years ago. Despite an increase in films released in 3D (45), 3D box office ($1.8 billion) is down 1% from 2012.

- The increase in 2013 U.S./Canada box office was due to an equivalent increase in average ticket price (2%) compared to 2012, in-line with the 2% increase in inflation as measured by the Consumer Price Index (CPI). Admissions fell by 20 million (-1%) compared to 2012 but are generally consistent with recent trends.

- More than two-thirds of the U.S./Canada population (68%) – or 228.7 million people – went to the movies at least once in 2013, consistent with prior years. Ticket sales continue to be driven by frequent moviegoers who, by definition, attend movies once a month or more. In 2013, frequent moviegoers represented 11% of the population and 50% of all movie tickets, a decrease of 7 percentage points in ticket share from 2012, while ticket share of occasional moviegoers tickets increased by the same amount. This suggests that the decrease in ticket sales in 2013 was among moviegoers who decreased their attendance to at least once a month from intervals of once a month or more in 2012.

- Frequent moviegoers tend to own more technology products than the general population. Nearly three-quarters of all frequent moviegoers (74%) own at least four different types of technology products, compared to 51% of the total adult population.

- In 2013, the share of tickets sold to 2-11 year olds was at its highest point since 2009 and the share of tickets sold to 50-59 year olds was at an all time high. Since 2010 the 25-39 age group has comprised approximately a quarter of all cinema tickets sold, although the share has been declining since 2010.

- Broader moviegoer demographic shares remain relatively stable from 2012 to 2013, with 12-24 year olds and Hispanics continuing to oversample in moviegoing versus their proportion of the population. Hispanics, 2-11 year olds, and 50-59 year olds all experienced growth in the number of frequent moviegoers in their demographic.

- In 2013, 31% of the U.S./Canada population viewed at least one movie in 3D, with 3D attendance skewing towards children age 2-17.

- Among the top five grossing films in 2013, *Iron Man 3* and *Man of Steel* both attracted overwhelmingly male audiences, while the family films *Despicable Me 2* and *Monsters University* earned a majority share of box office from the female audience. *Man of Steel* drew the most ethnically diverse audience, earning only 50% of its box office from Caucasian audiences and 19% from Asian/Other ethnicities.

Theatrical Market Statistics 2013

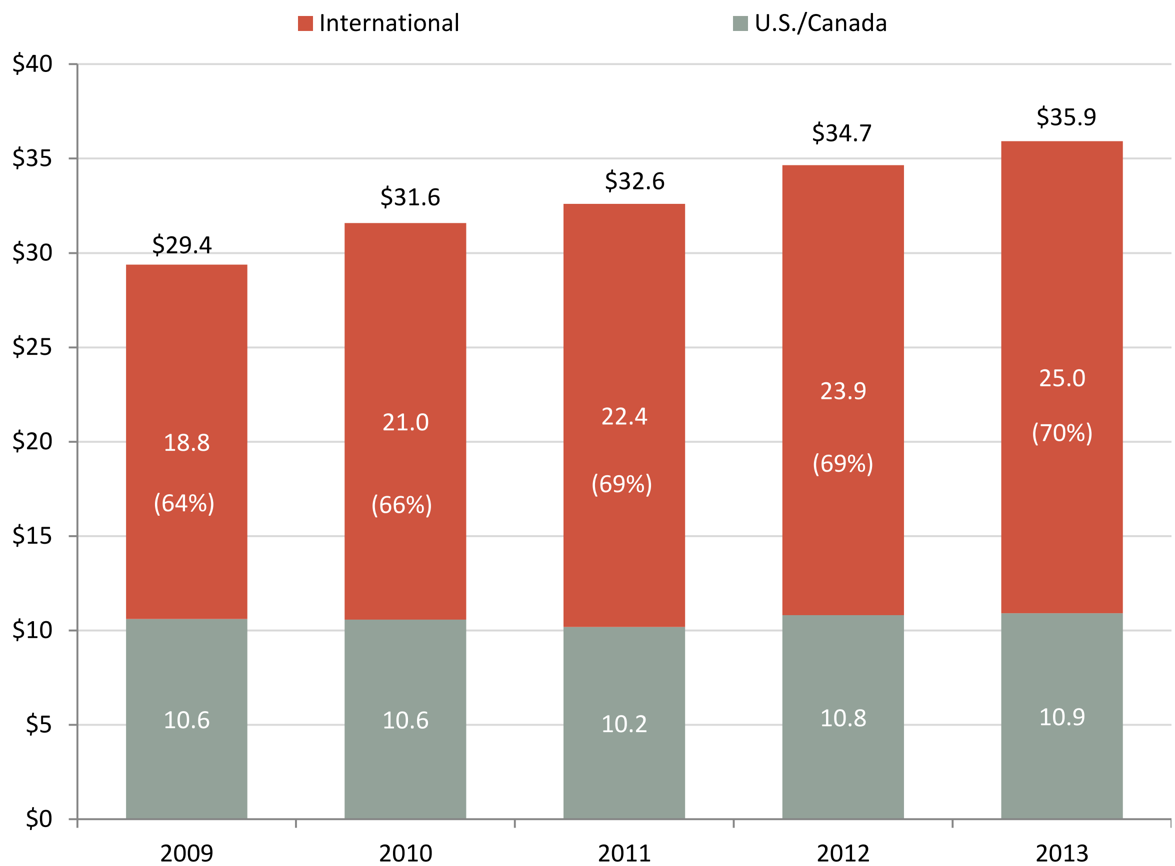
GLOBAL

MOTION PICTURE ASSOCIATION OF AMERICA, INC.

Global box office

Global box office for **all films** released in each country around the world[1] reached $35.9 billion in 2013, up 4% over 2012's total. The increase was driven by international box office ($25.0 billion), up 5% from 2012, with growth in all geographic regions. International box office in U.S. dollars is up 33% over five years ago.

Global Box Office – All Films (US$ Billions)

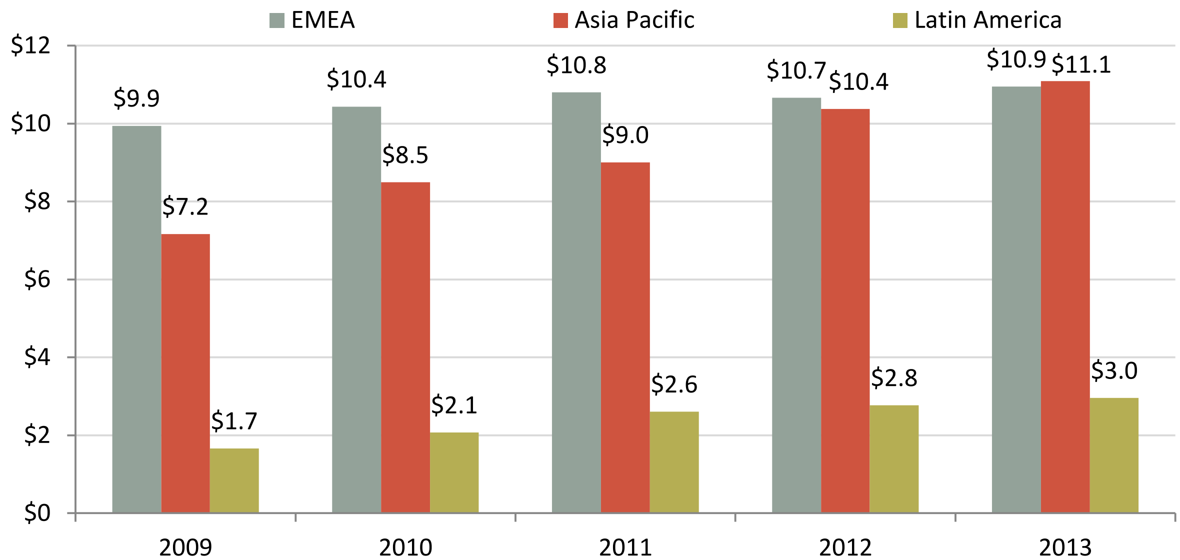


	2009	2010	2011	2012	2013	% Change 13 vs. 12	% Change[2] 13 vs. 09
U.S./Canada[3]	$10.6	$10.6	$10.2	$10.8	$10.9	1%	3%
International[4]	$18.8	$21.0	$22.4	$23.9	$25.0	5%	33%
Total	**$29.4**	**$31.6**	**$32.6**	**$34.7**	**$35.9**	**4%**	**22%**

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

In 2013 the Asia Pacific region ($11.1 billion) surpassed EMEA and for the first time became the top region in international box office. Chinese box office grew by 27% in U.S. dollars to $3.6 billion, becoming the first international market to exceed $3 billion in box office revenue. Latin America box office growth (+7%) centered around major markets such as Mexico (+16%) and Argentina(+8%). Europe, Middle East & Africa (EMEA) box office increased 3%. Russian box office ($1.4 billion) led the region in growth (+11%).

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



	2009	2010	2011	2012	2013	% Change[5] 13 vs. 12	% Change 13 vs. 09
Europe, Middle East & Africa	$9.9	$10.4	$10.8	$10.7	$10.9	3%	10%
Asia Pacific	$7.2	$8.5	$9.0	$10.4	$11.1	7%	55%
Latin America	$1.7	$2.1	$2.6	$2.8	$3.0	7%	78%
Total	**$18.8**	**$21.0**	**$22.4**	**$23.9**	**$25.0**	**5%**	**33%**

2013 Top 20 International Box Office Markets – All Films (US$ Billions)

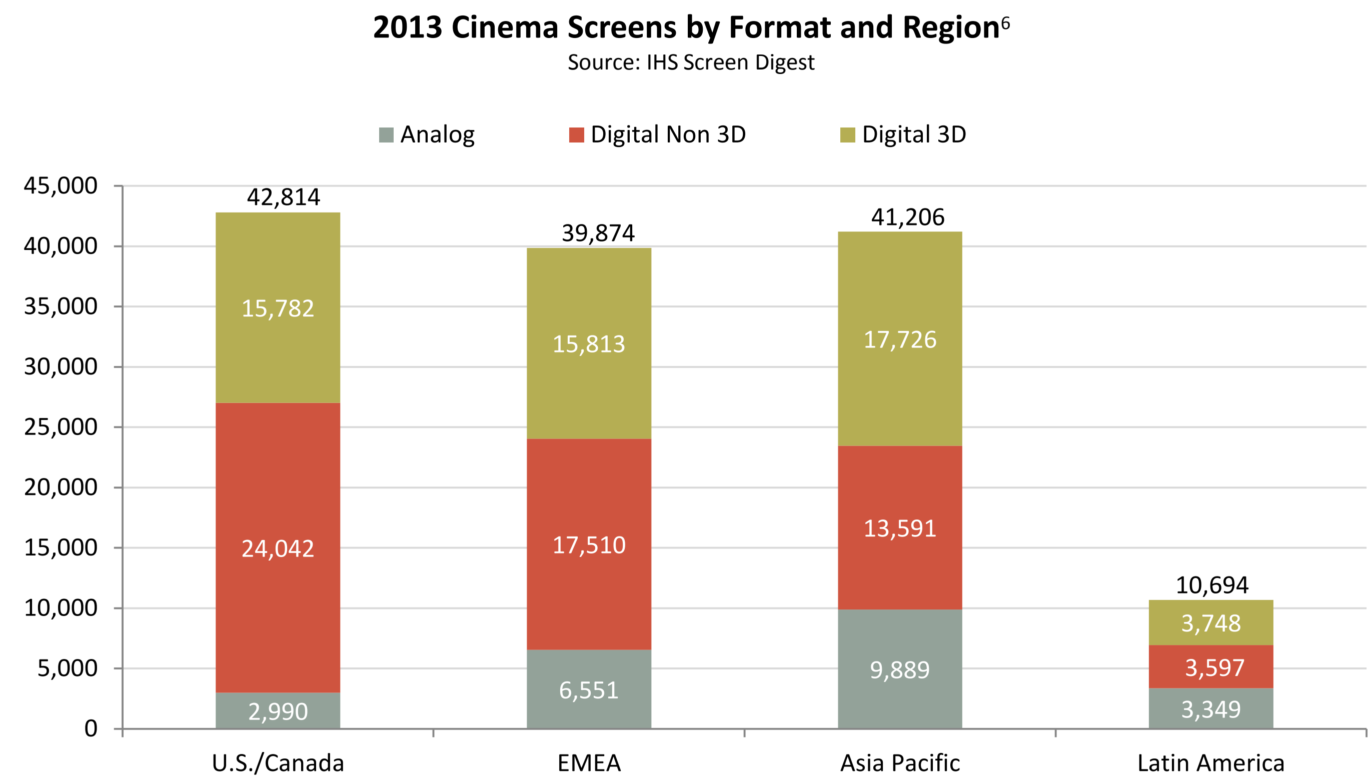
Source: IHS Screen Digest, local sources

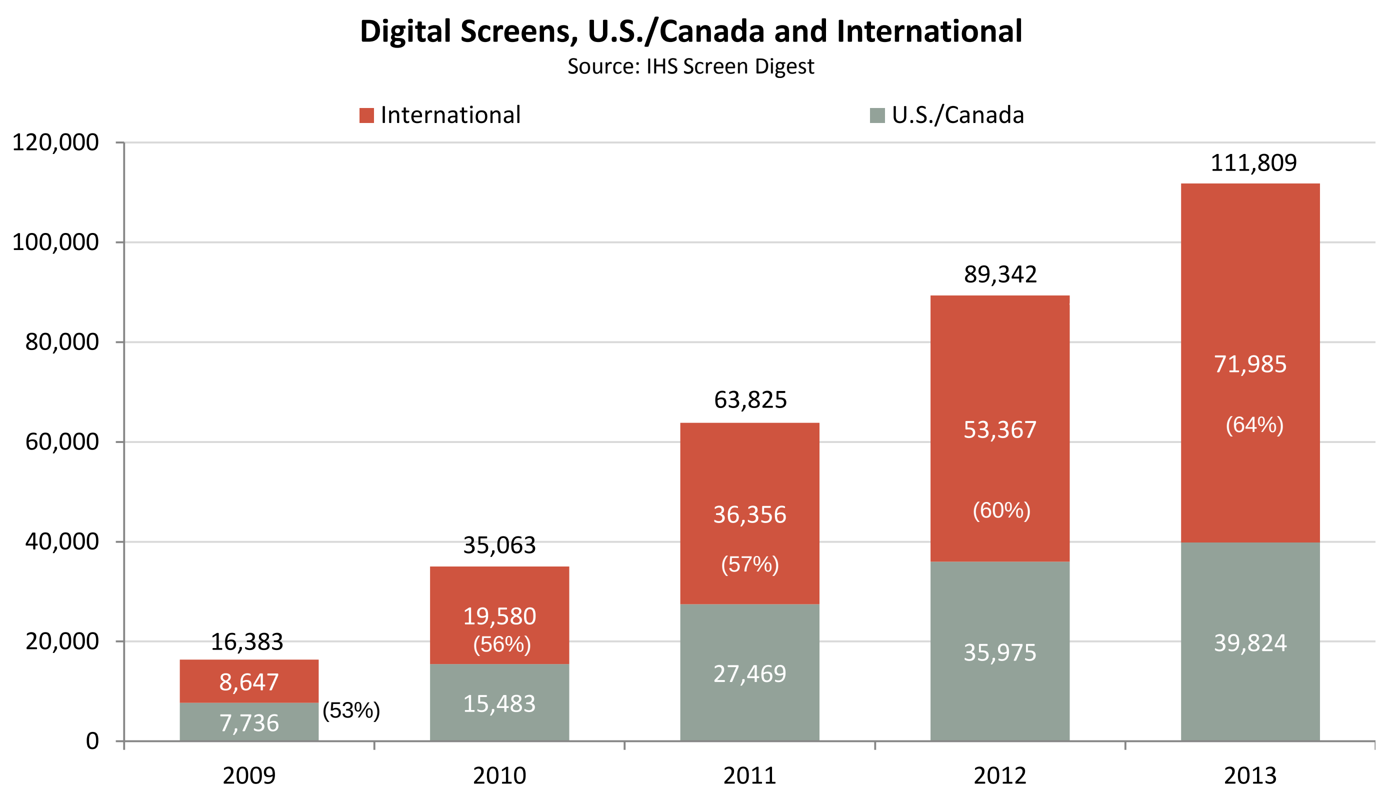
1.	China	$3.6	11.	Brazil	$0.9
2.	Japan	$2.4	12.	Italy	$0.8
3.	U.K.	$1.7	13.	Spain	$0.7
4.	France	$1.6	14.	Argentina	$0.4
5.	India	$1.5	15.	Netherlands	$0.3
6.	South Korea	$1.4	16.	Turkey	$0.3
7.	Russia	$1.4	17.	Taiwan	$0.3
8.	Germany	$1.3	18.	Sweden	$0.2
9.	Australia	$1.1	19.	Switzerland	$0.2
10.	Mexico	$0.9	20.	Malaysia	$0.2

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

Global cinema screens

Cinema screens increased by 4% worldwide in 2013 (134,588), due in large part to continued double digit growth in the Asia Pacific region (+11%). Digital cinema continues to grow (+25%), although the rate of growth slowed in 2013. Over 80% of the world's screens and at least 50% of the screens in every region are now digital.





[6]2013 total screens figures are forecasts as of March 2014. Screen figures for previous years have been revised by source.

Growth in 3D screens in 2013 continued for all regions, but the global pace of growth (17%) continues to decrease. The 3D digital proportion of total digital screens decreased to 47% in 2013 from 51% in 2012. In 2013, the EMEA and Asia Pacific regions surpassed U.S./Canada in total number of digital 3D screens.

Worldwide Digital 3D Screens

Source: IHS Screen Digest

	2009	2010	2011	2012	2013	2013 % of digital
U.S./Canada	3,548	8,505	13,860	14,734	15,782	40%
EMEA	3,487	8,115	11,769	13,964	15,813	47%
Asia Pacific	1,584	4,661	8,596	14,219	17,726	57%
Latin America	362	1,104	2,119	2,629	3,748	51%
Total	8,981	22,385	36,344	45,546	53,069	47%
% change vs. previous year	254%	149%	62%	25%	17%	--

Theatrical Market Statistics 2013

U.S./CANADA

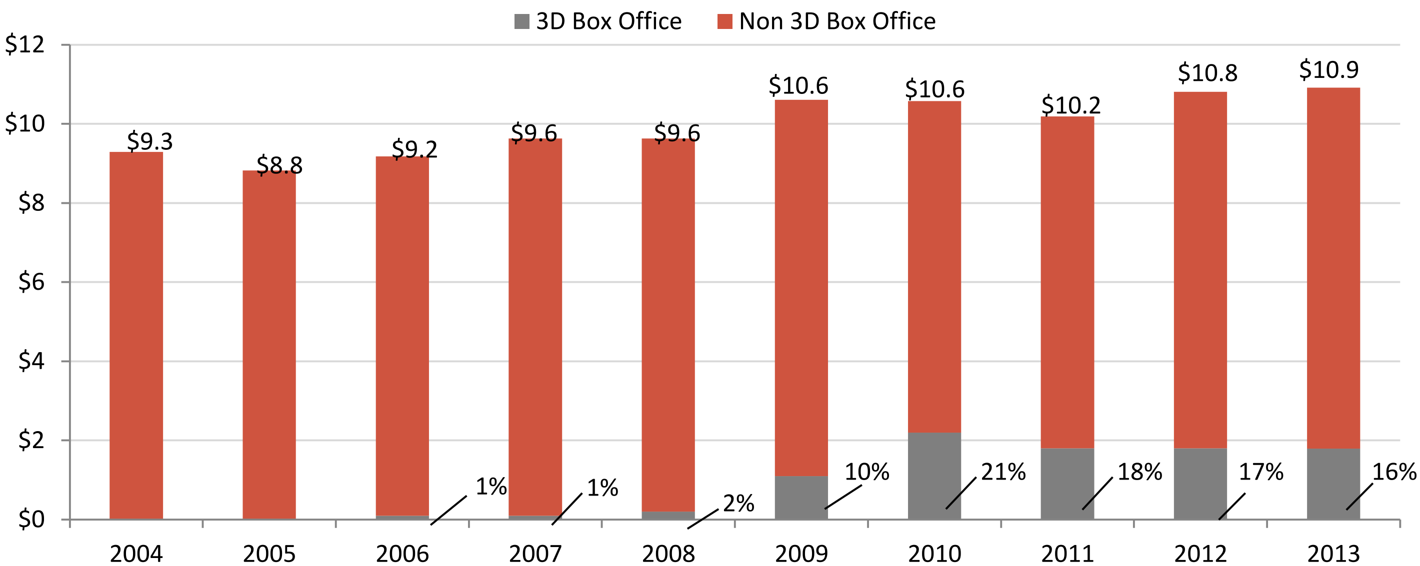
MOTION PICTURE ASSOCIATION OF AMERICA, INC.

Box office and admissions

In 2013, U.S./Canada box office was $10.9 billion, up 1% from $10.8 billion in 2012 and up 3% from five years ago (2%).[7] Box office increased by 1% despite a decline in admissions in 2013, due to an increase in average ticket price (+2%). 3D box office was down 1% from 2012.

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

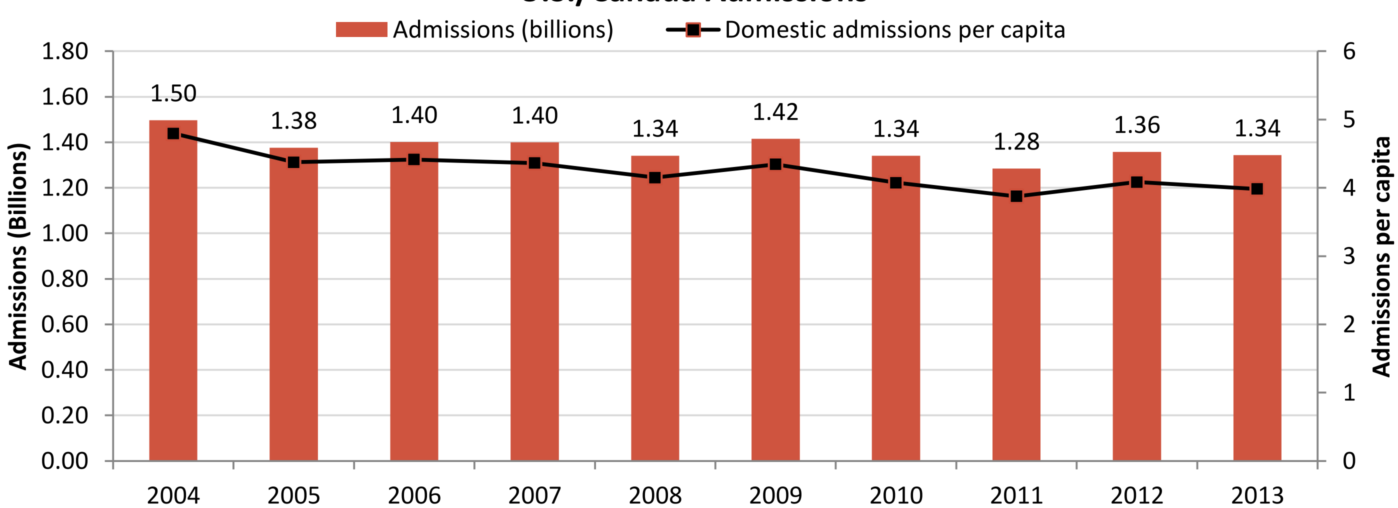
Source: Rentrak Corporation – Box Office Essentials (Total), MPAA (3D)



	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	% Chg. 13 vs. 12
U.S./Can. box office (US$B)	$9.3	$8.8	$9.2	$9.6	$9.6	$10.6	$10.6	$10.2	$10.8	$10.9	1%
3D box office[8]	n/a	n/a	$0.1	$0.1	$0.2	$1.1	$2.2	$1.8	$1.8	$1.8	-1%

U.S./Canada movie admissions, or tickets sold, were 1.34 billion in 2013, down 1% from 2012 (1.36 billion) but generally consistent with recent trends. The national average of tickets sold per person (admissions per capita) decreased by 3% to 4.0 in 2013.

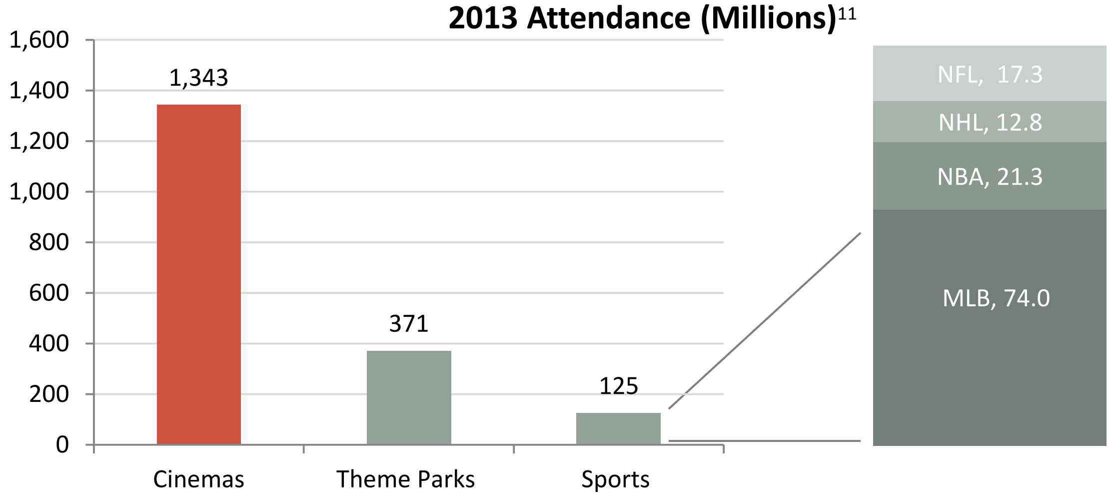
U.S./Canada Admissions[9]



	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	% Chg. 13 vs. 12
U.S./Can. admissions (Billions)	1.50	1.38	1.40	1.40	1.34	1.42	1.34	1.28	1.36	1.34	-1%
U.S./Can. admissions per capita[10]	4.8	4.4	4.4	4.4	4.2	4.3	4.1	3.9	4.1	4.0	-3%

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

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

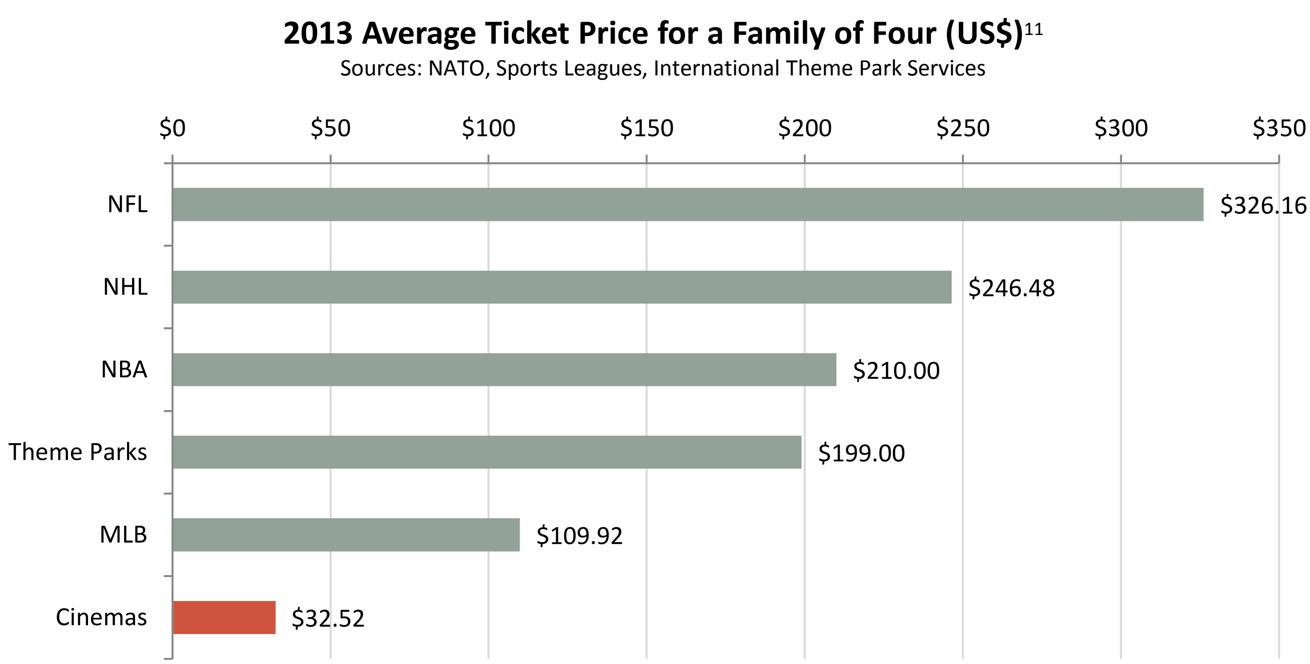


The average cinema ticket price increased by 17 cents (2%) in 2013, in-line with the 2% increase in inflation as measured by the Consumer Price Index (CPI). A movie still provides the most affordable entertainment option, costing under $40 for a family of four.

Average Cinema Ticket Price (US$)

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

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Average Ticket Price	$6.21	$6.41	$6.55	$6.88	$7.18	$7.50	$7.89	$7.93	$7.96	$8.13
% Change vs. Previous Year	3%	3%	2%	5%	4%	4%	5%	1%	0%	2%
% Change vs. 2013	31%	27%	24%	18%	13%	8%	3%	3%	2%	n/a
CPI % Change vs. Previous Year	3%	3%	3%	3%	4%	0%	2%	3%	2%	2%



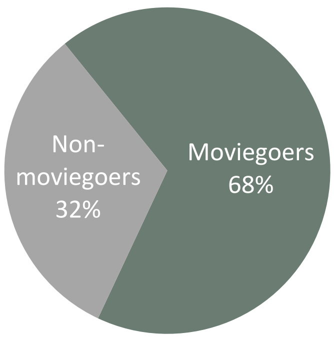
[11] NBA and NHL data is for the last complete season. Additionally, theme park average ticket data is based on the latest data available (2012).

Attendance demographics

More than two-thirds of the U.S./Canada population aged 2+ (68%) – 228.7 million people – went to a movie at the cinema at least once in 2013 ("moviegoer"), comparable to the proportions in prior years. The typical moviegoer bought 5.9 tickets over the course of the year, a slight decrease from 2012 (6.0 tickets).

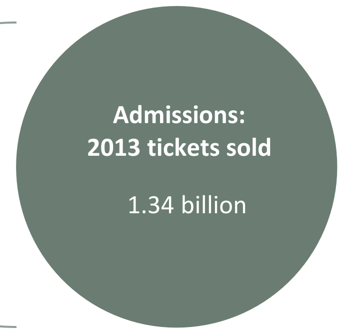
2013 Demographic Summary[12]

U.S./Canada population ages 2+ (334.6M)



U.S./Canada Moviegoers	Annual Tickets per Moviegoer
228.7 million	5.9

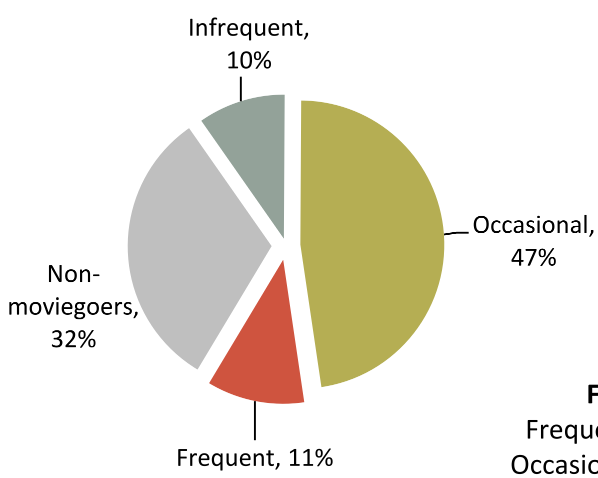
U.S./Canada admissions



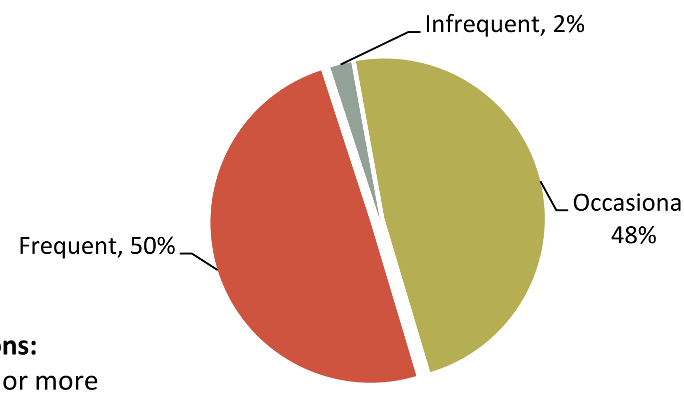
Frequent moviegoers who go to the cinema once a month or more continue to drive the movie industry, although they account for only 11% of the population. In 2013, the frequent moviegoers share of the population declined by 2 percentage points, while infrequent and occasional moviegoers each increased by 1 percentage point. The share of tickets purchased by frequent moviegoers (50%) declined by 7 percentage points from 2012 (57%), while the share purchased by occasional moviegoers increased by the same amount.

2013 Moviegoer Share of Population and Tickets Sold

U.S./Canada population ages 2+



U.S./Canada tickets sold



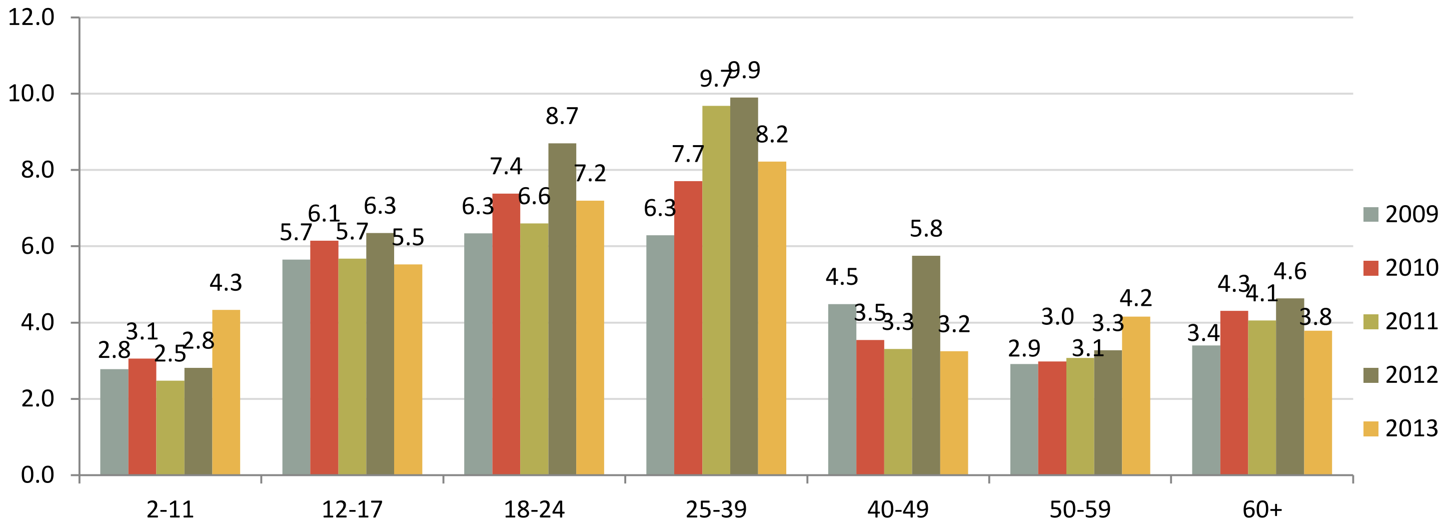
Frequency definitions:
Frequent=Once a month or more
Occasional=Less than once a month
Infrequent= Once in 12 months

[12] MPAA's analysis of attendance demographics is based on survey research and attendance projections by ORC International. See *Appendix: Methodology* (page 28) for details. Note that surveying is conducted in the U.S. only, so the results assume the demographic composition of the U.S./Canada combined population is similar to what was observed for the U.S. only.

Frequent moviegoers

In 2013, the number of frequent moviegoers increased among 2-11 year olds and 50-59 year olds but fell for all other age groups, including the largest frequent-moviegoing age groups (18-24 year olds and 25-39 year olds).

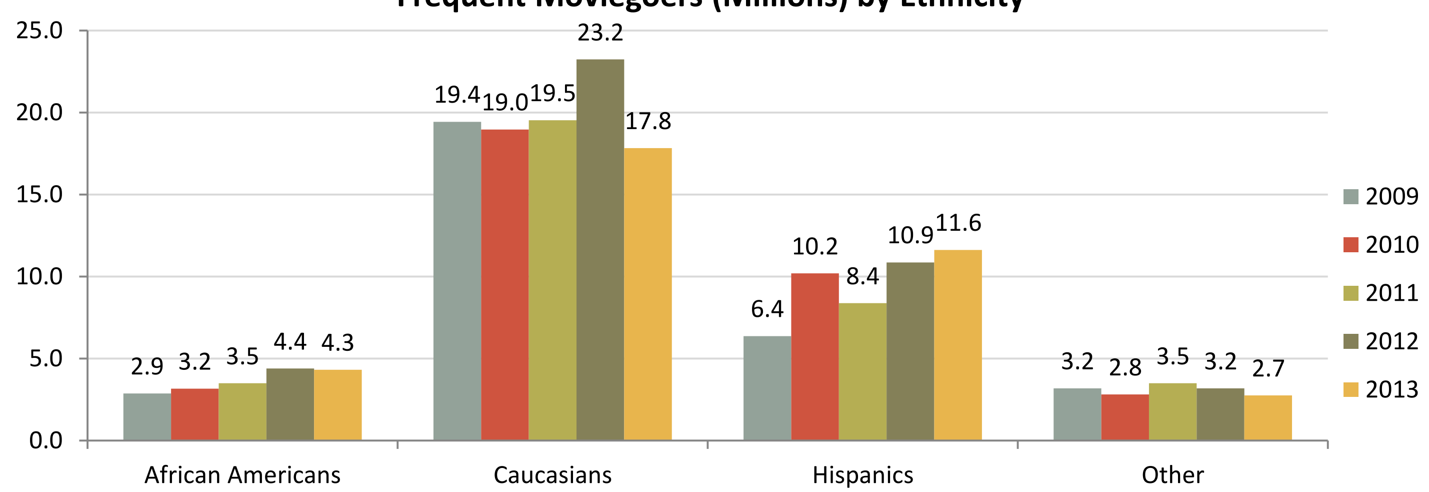
Frequent Moviegoers (Millions) by Age[13]



	2-11	12-17	18-24	25-39	40-49	50-59	60+
% of Population 2013	14%	8%	10%	20%	14%	14%	20%
% of Frequent Moviegoers 2013	12%	15%	20%	23%	9%	11%	10%

In 2013, Hispanics continued the trend of oversampling as frequent moviegoers relative to their proportion of the population and the total number of frequent Hispanic moviegoers (11.6 million) continues to grow. Caucasians now account for less than 50% of frequent moviegoers and are underrepresented relative to their portion of the population.

Frequent Moviegoers (Millions) by Ethnicity[13]



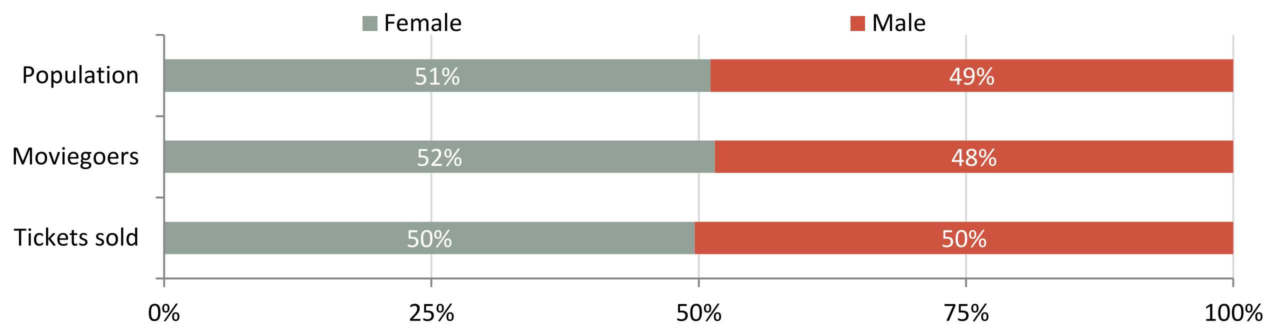
	African Americans	Caucasians	Hispanics	Others
% of Population: 2013	12%	63%	17%	8%
% of Frequent Moviegoers: 2013	12%	49%	32%	7%

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

Demographic shares of total

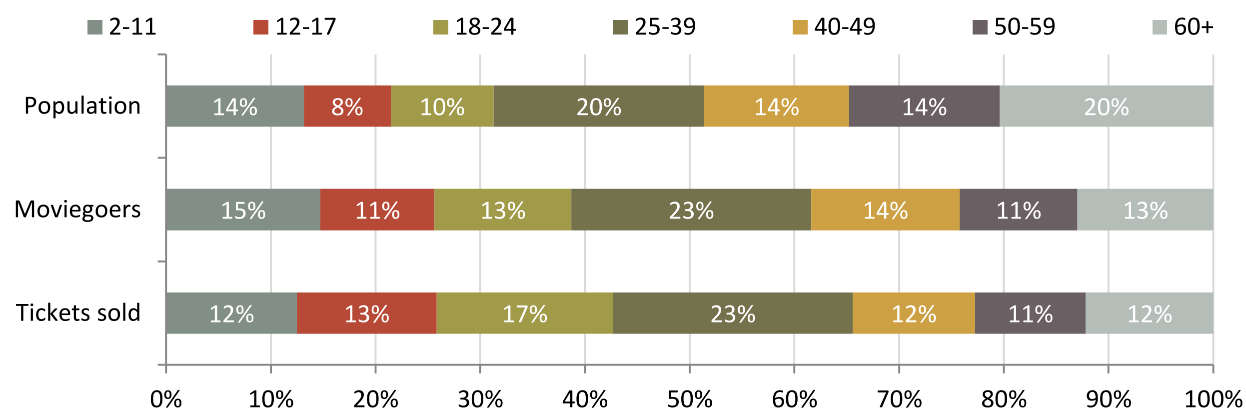
The gender composition of moviegoers (people who went to a movie at the cinema at least once in the year) in 2013 skewed slightly more towards women than the overall population, while tickets sold continued to be split evenly between both genders. Gender shares of population, moviegoers and tickets sold are identical to 2012.

2013 Gender Share of Total Population, Moviegoers and Tickets Sold



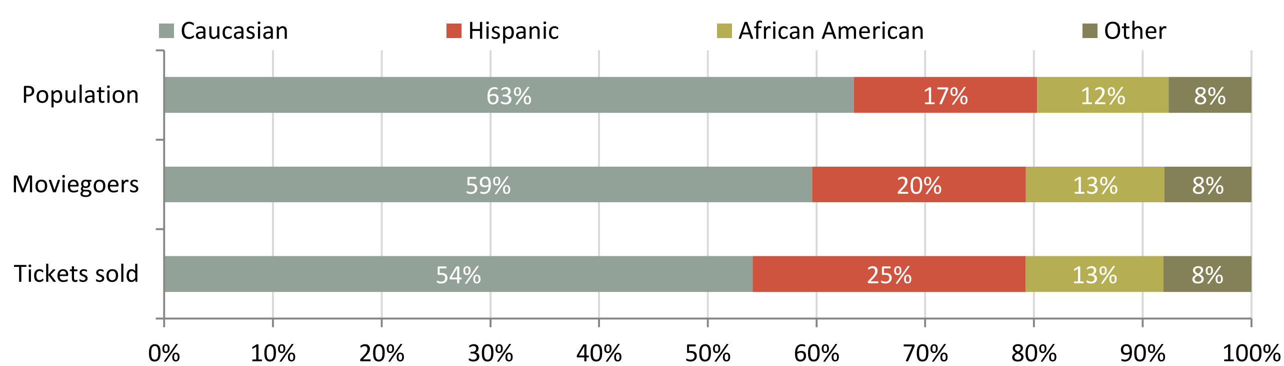
Young people in the 2-11 age group represented 15% of moviegoers and 12% of tickets sold in 2013, up compared to 2012 and the only group to increase its share of moviegoers. The share of 12-17 year old moviegoers remained flat compared to 2012, but their share of tickets purchased increased by 1 percentage point. More 18-24 year olds went to the movies (30.0 million) but purchased fewer tickets (226.1 million) than in 2012 (256.5 million).

2013 Age Group Share of Total Population, Moviegoers and Tickets Sold



Although Caucasians make up the majority of the population and moviegoers (136 million), they represent a smaller share of 2013 ticket sales (54%). Hispanics are more likely than any other ethnic group to go to movies, but purchased fewer tickets in 2013 compared to 2012. African Americans and "Others" purchased more tickets in 2013 than in 2012.

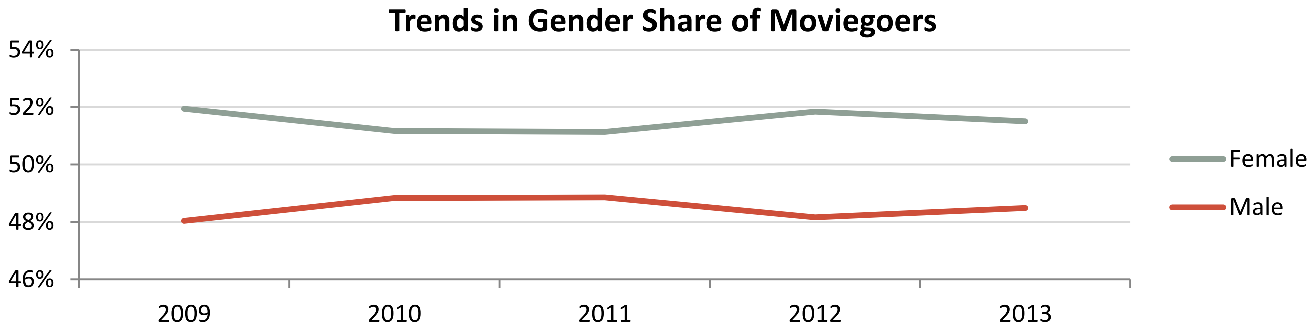
2013 Ethnicity Share of Total Population, Moviegoers and Tickets Sold



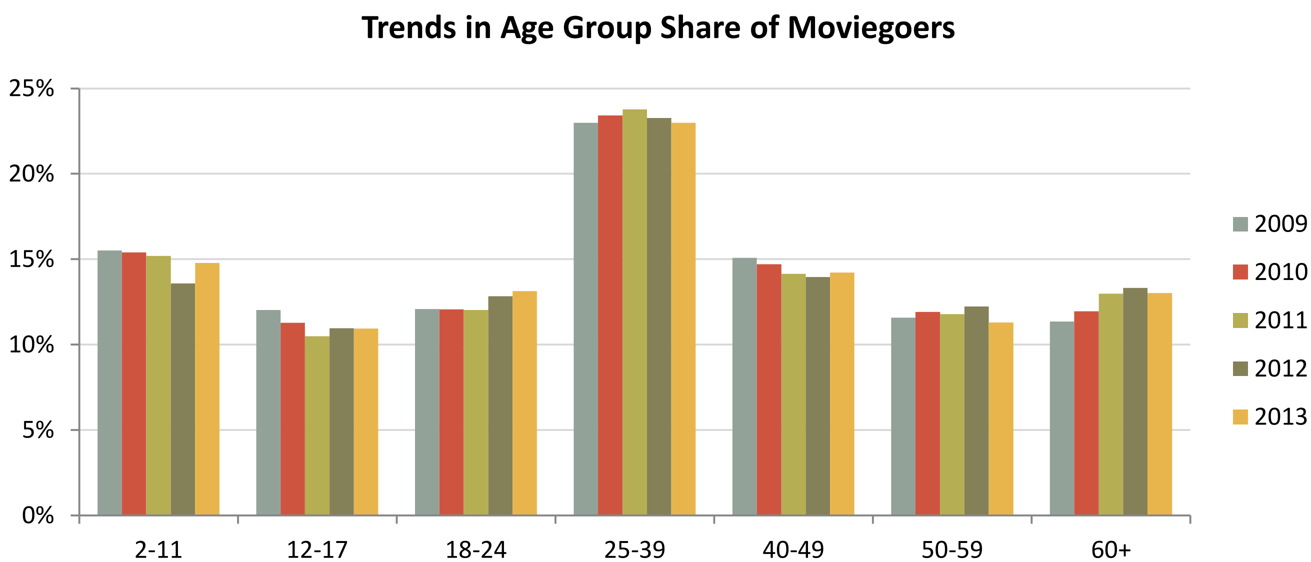
2013 Moviegoers: 228.7 million | 2013 Admissions: 1.34 billion

Trends in share of moviegoers

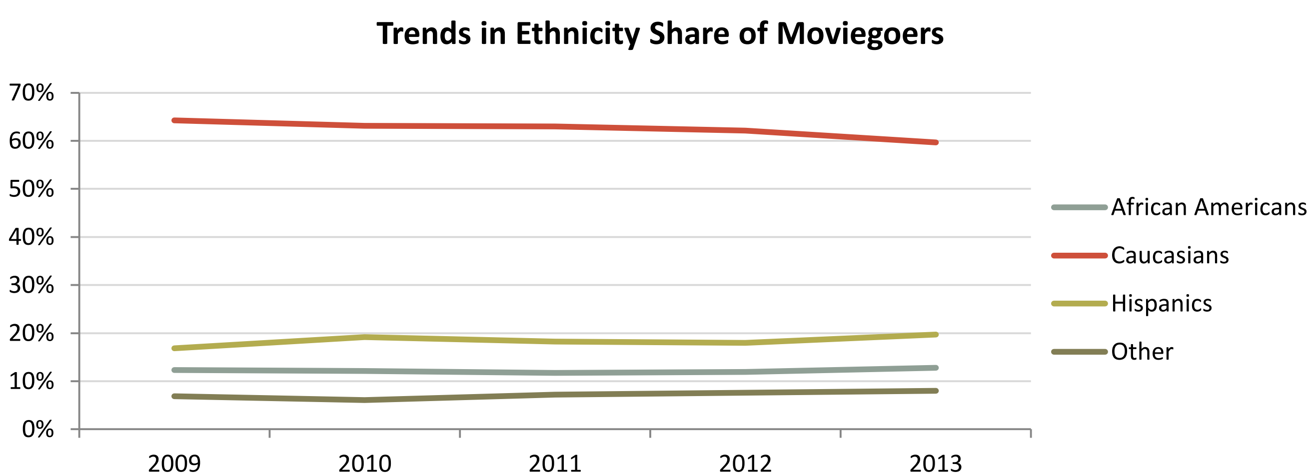
Females have comprised a larger share of moviegoers (people who went to a movie at the cinema at least once in the year) consistently since 2009. In 2013 there was a slight decrease (less than 1 percentage point) in the share of females that attended the cinema (52%) relative to 2012.



Overall, age group shares of moviegoers have been relatively consistent since 2009. The share of 25-39 year old moviegoers, while still dominant, continues to decline from its 2011 high. Conversely, the share of 18-24 year old moviegoers is at its highest level since the survey began in 2009.



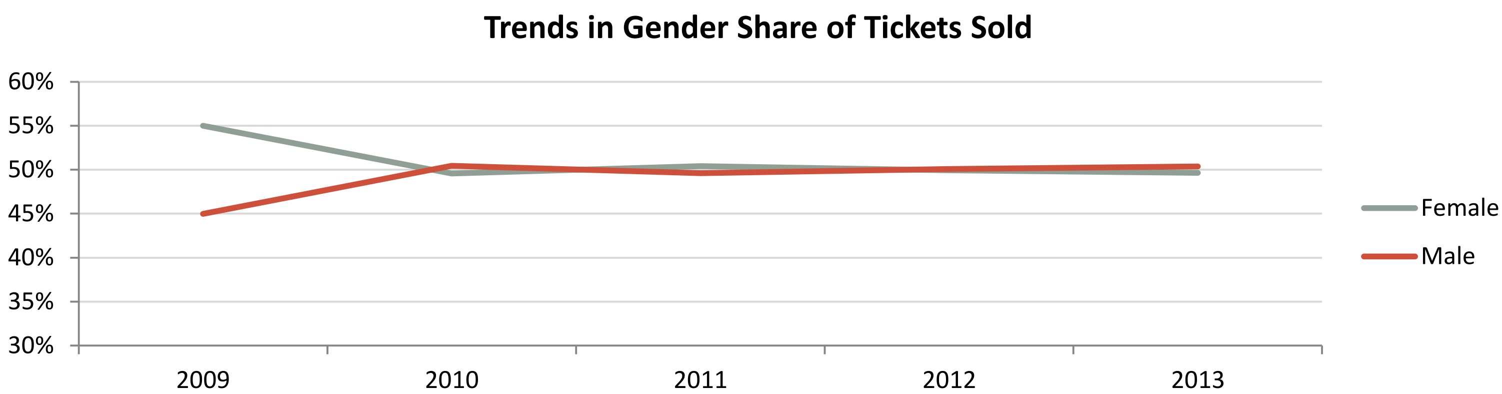
The share of Caucasian moviegoers has continuously decreased since 2009 , declining a total of 4 percentage points (to 59%), while the share of Hispanic moviegoers has increased over the same time period (to 20%). The shares of African American and "Other" moviegoers have remained stable since 2009.



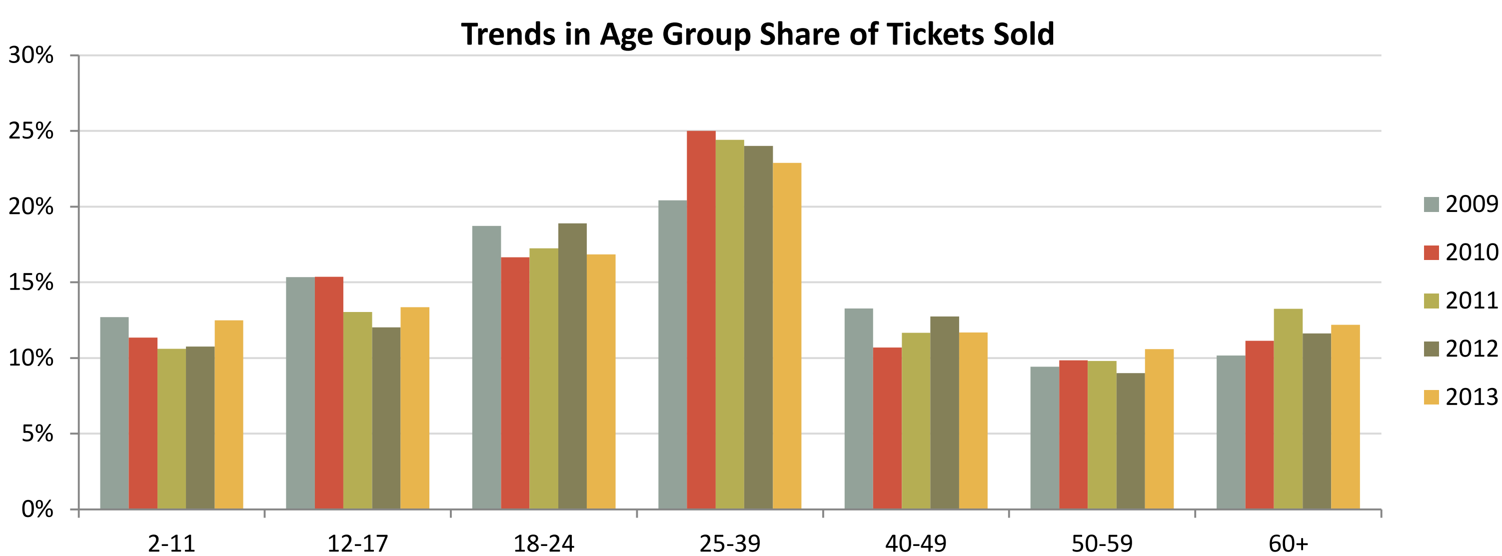
2013 Moviegoers: 228.7 million | 2013 Admissions: 1.34 billion

Trends in share of tickets sold

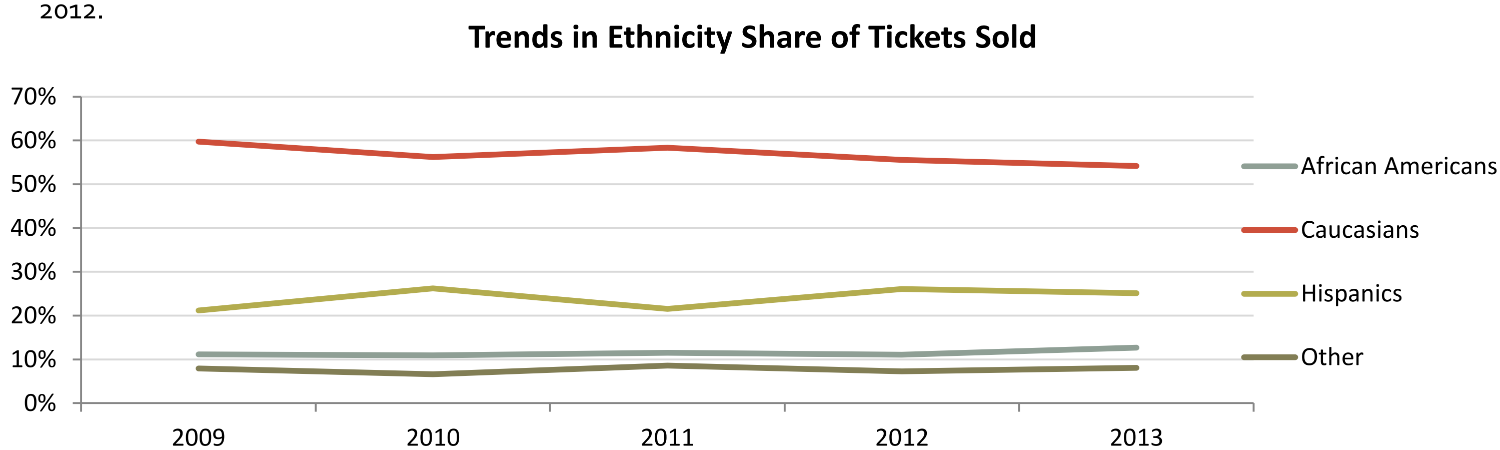
In 2009, the number of tickets sold to females was unusually high; since 2010, males and females have each been responsible for half of tickets sold to cinemas.



In 2013 the share of tickets sold to 2-11 year olds was at its highest point since 2009 and the share of tickets sold to 50-59 year olds was at an all time high. Since 2010 the 25-39 age group has comprised approximately a quarter of all cinema tickets sold, although the share has been declining since 2010.



The share of tickets sold to Caucasians has been trending downward since 2009. The share of tickets sold to African Americans increased for the first time since 2009, while the share of tickets sold to Hispanics declined slightly from 2012.

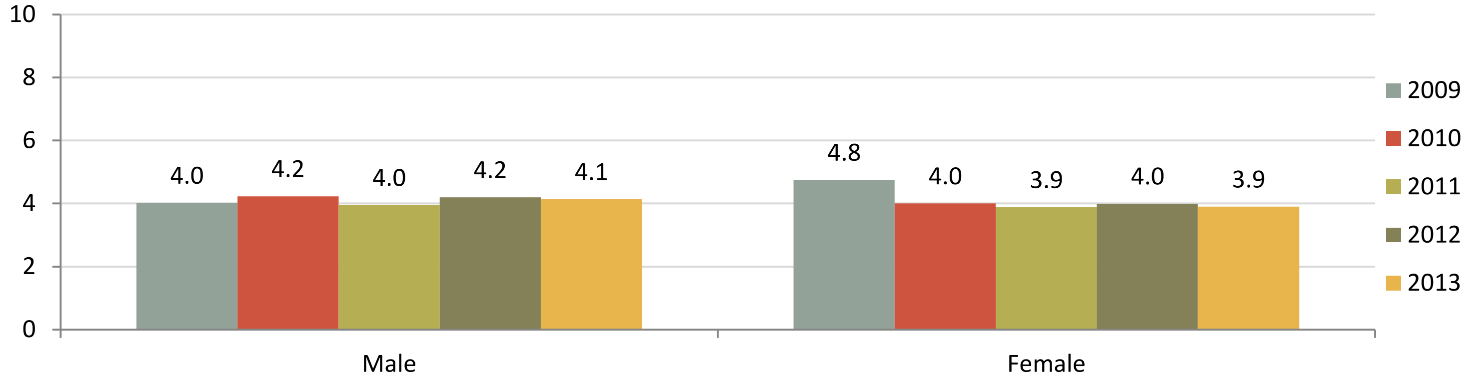


2013 Moviegoers: 228.7 million | 2013 Admissions: 1.34 billion

Per capita attendance

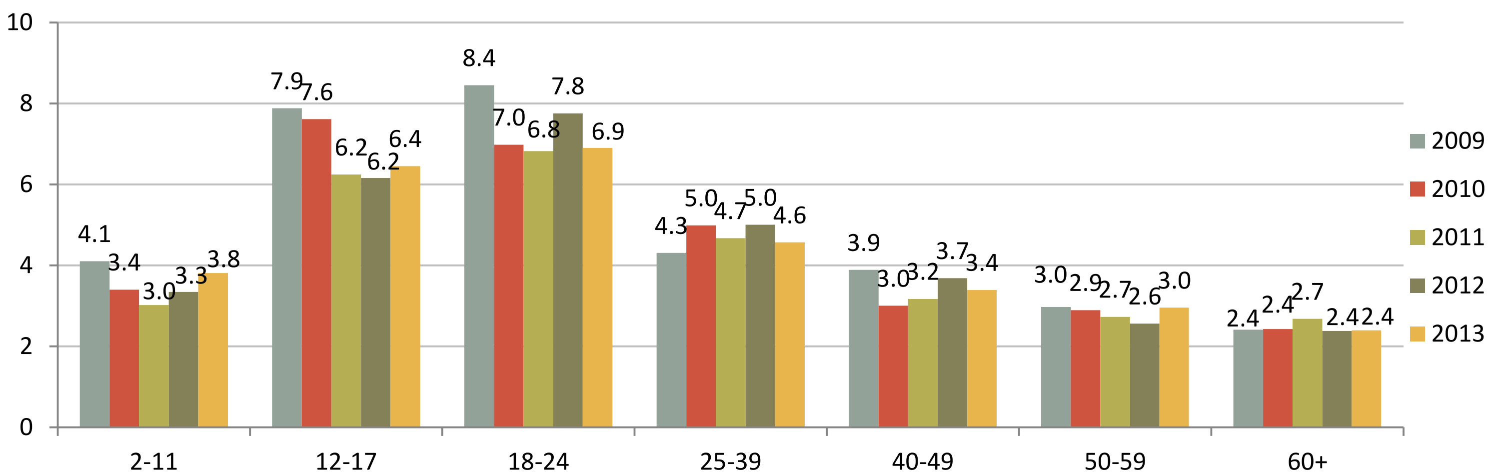
In 2013, per capita annual movie attendance decreased to 4.0 overall. Per capita attendance decreased from 2012 for males and females.

Per Capita Attendance by Gender



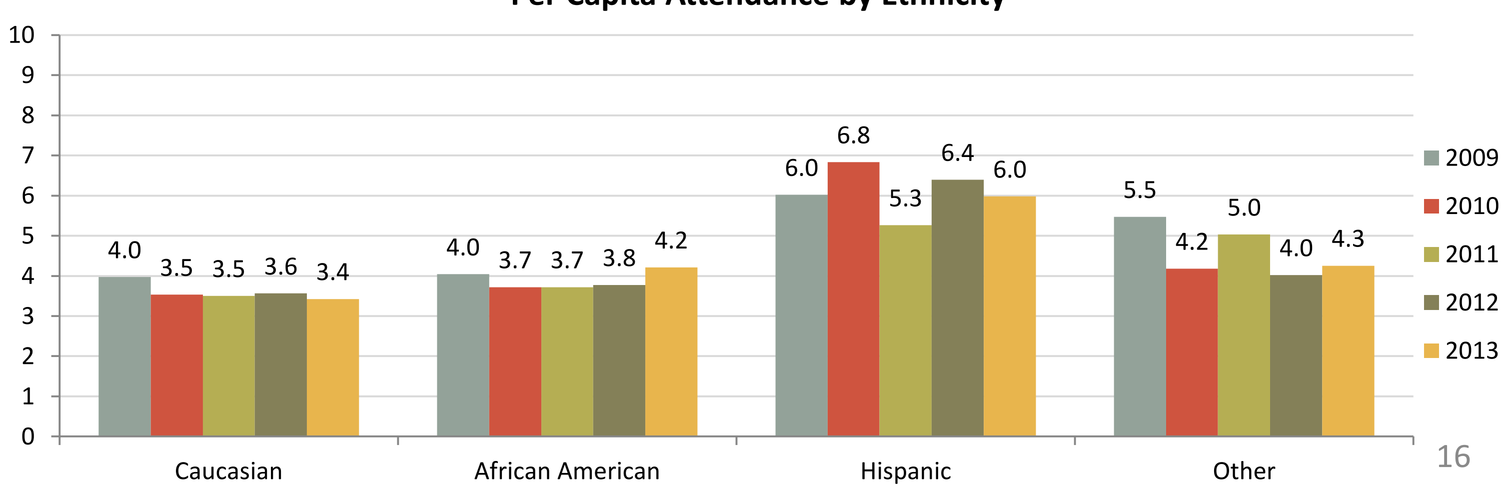
In 2013, people under the age of 18 and 50-59 year olds attended more movies than in 2012, while all other age groups per capita attendance either declined or remained the same as in 2012. 18-24 year olds still have the highest per capita attendance of any age group (6.9), followed by 12-17 year olds (6.5).

Per Capita Attendance by Age



Hispanics report the highest annual attendance per capita, attending on average 6 times per year, compared to 4 times per year for African Americans and Others and 3 times a year for Caucasians. African Americans and those defined as "Other" reported increases in per capita attendance.

Per Capita Attendance by Ethnicity

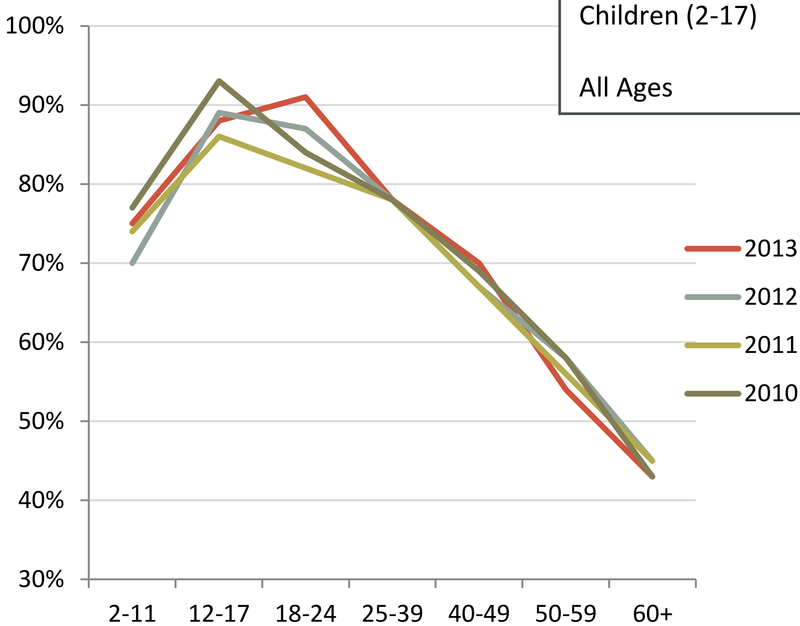


3D movie attendance

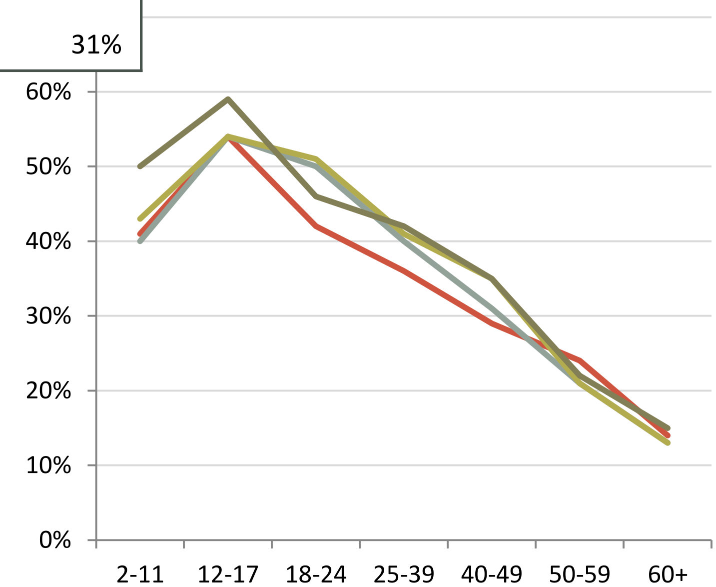
Nearly one third of the general population attended a 3D movie in 2013, compared with 68% percent of the population who viewed any movie (2D or 3D). Age-based trends continued to reflect broader market trends. Young people in the 12-24 age group were the most likely to attend a 3D movie in 2013. The percentage of 18-24 year olds who viewed a movie in 3D (42%) declined by 8 percentage points from 2012.

% of Population Who Attended a 3D movie in 2013	
Adults (18+)	27%
Children (2-17)	46%
All Ages	31%

Moviegoers as a Percentage of Population By Age

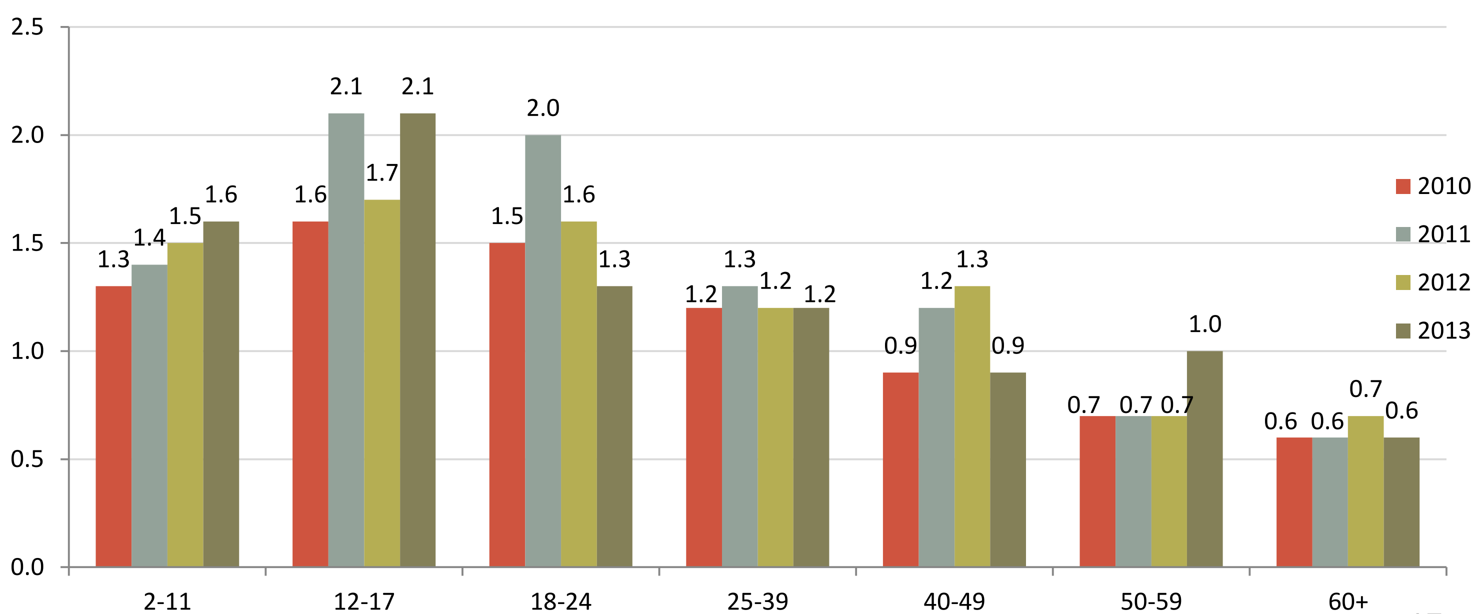


3D Moviegoers as a Percentage of the Population By Age



The average number of 3D movies viewed by children under 18 increased by 0.2 to 1.8 movies, while the average remained flat for adults over 18 (1.1). 50-59 year old adults also experienced an increase in average number of 3D movies viewed. Children ages 2-11 surpassed 18-24 year olds in average 3D movies viewed per moviegoer for the first time in 2013.

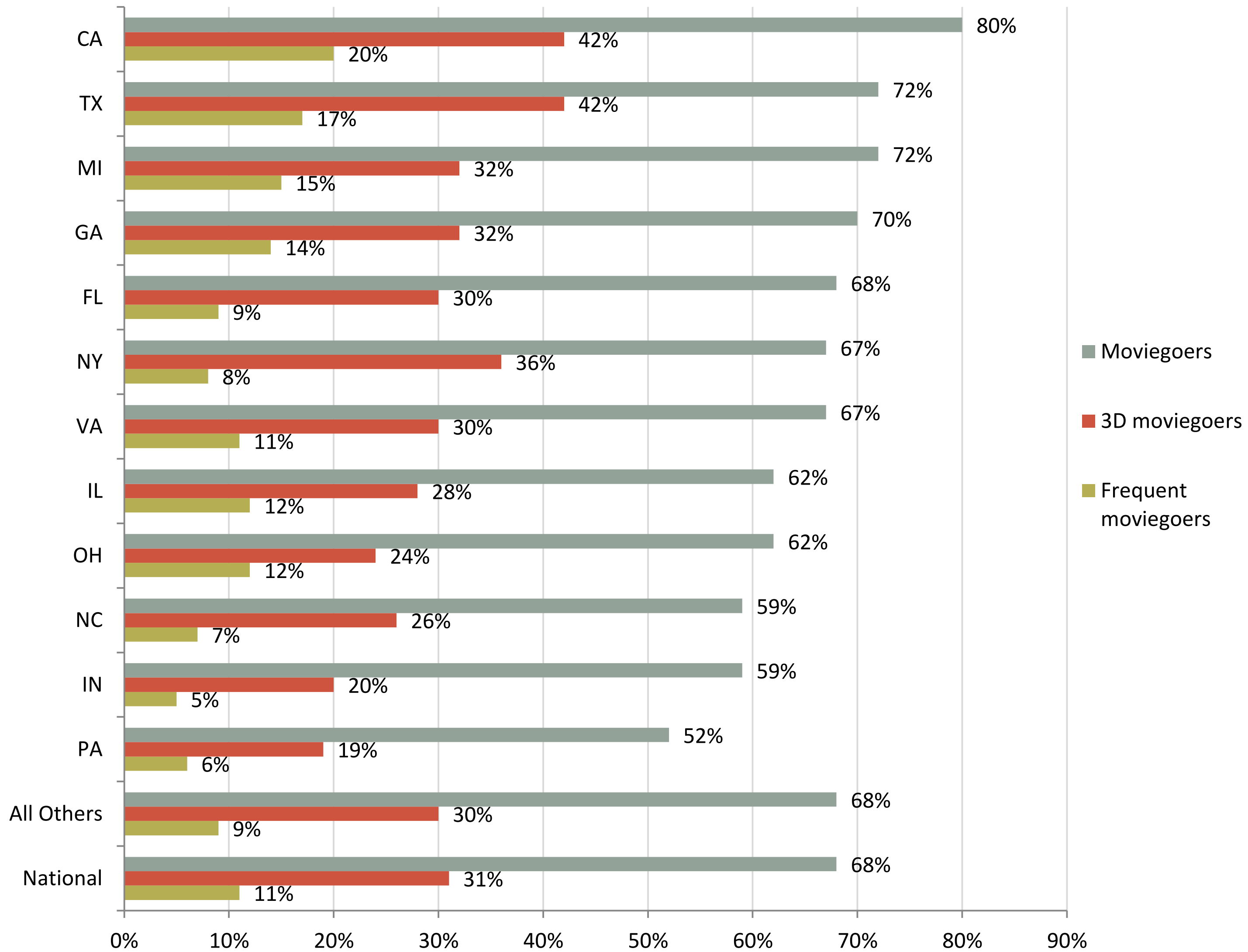
Average 3D Movies Viewed Per Moviegoer By Age



Moviegoer share in populous states

Among the most populous U.S. states, the percentage of 2013 moviegoers was highest in California (80%) at 12 percentage points above the national average, followed by Texas (72%), and Michigan (72%). California, Texas, and Michigan also had the highest proportion of frequent moviegoers.

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



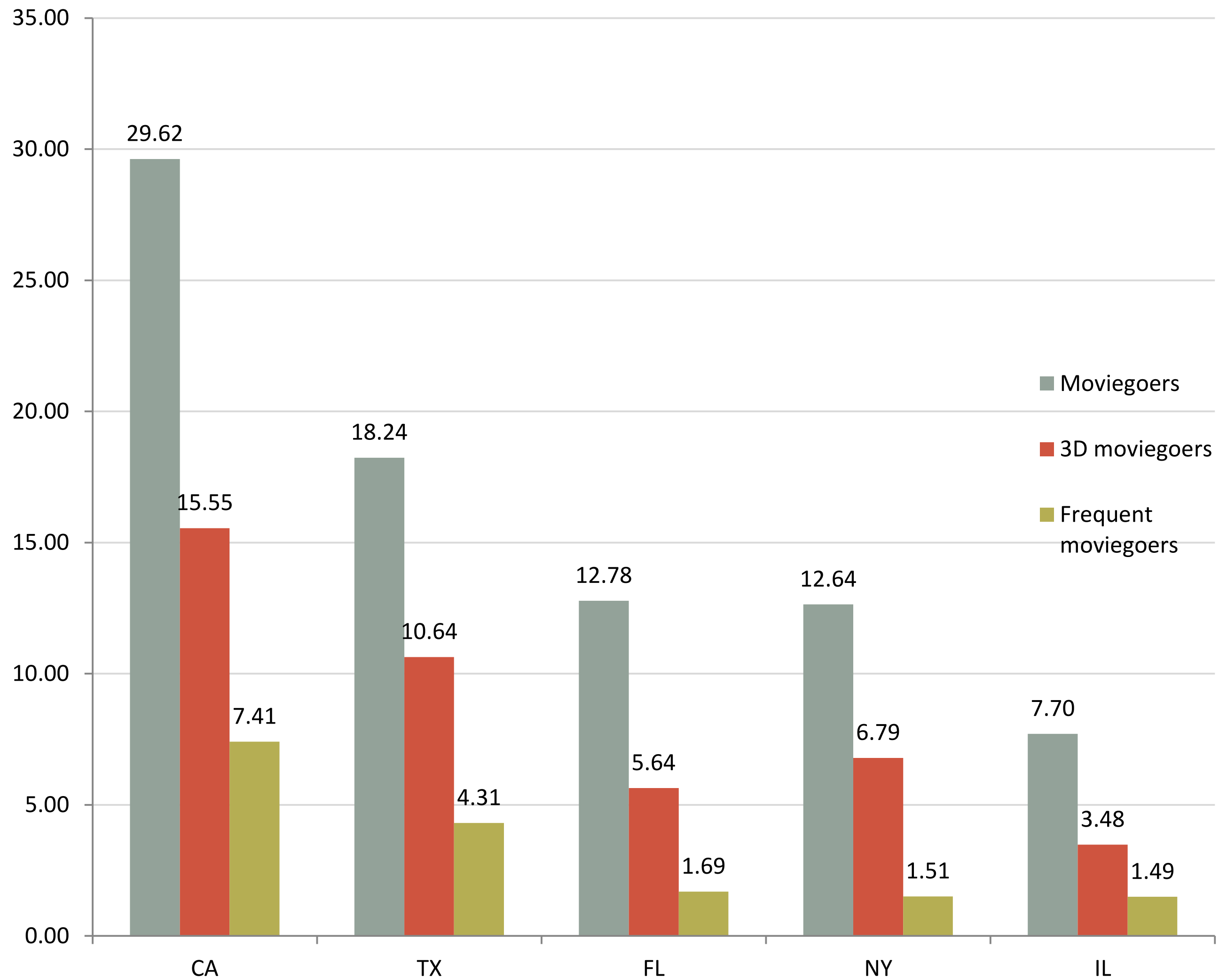
State	CA	TX	MI	GA	FL	NY	VA	IL	OH	NC	IN	PA	All Others	Nat.
Moviegoers	80%	72%	72%	70%	68%	67%	67%	62%	62%	59%	59%	52%	68%	68%
3D moviegoers	42%	42%	32%	32%	30%	36%	30%	28%	24%	26%	20%	19%	30%	31%
Frequent moviegoers	20%	17%	15%	14%	9%	8%	11%	12%	12%	7%	5%	6%	9%	11%

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

Number of moviegoers by state

The number of 2013 moviegoers was highest in California (29.6 million), followed by Texas (18.2 million) and Florida (12.8 million). California and Texas had the largest number of frequent moviegoers (7.4 and 4.3 million, respectively).

Top 5 U.S. States by Number of Moviegoers (Millions)[15]

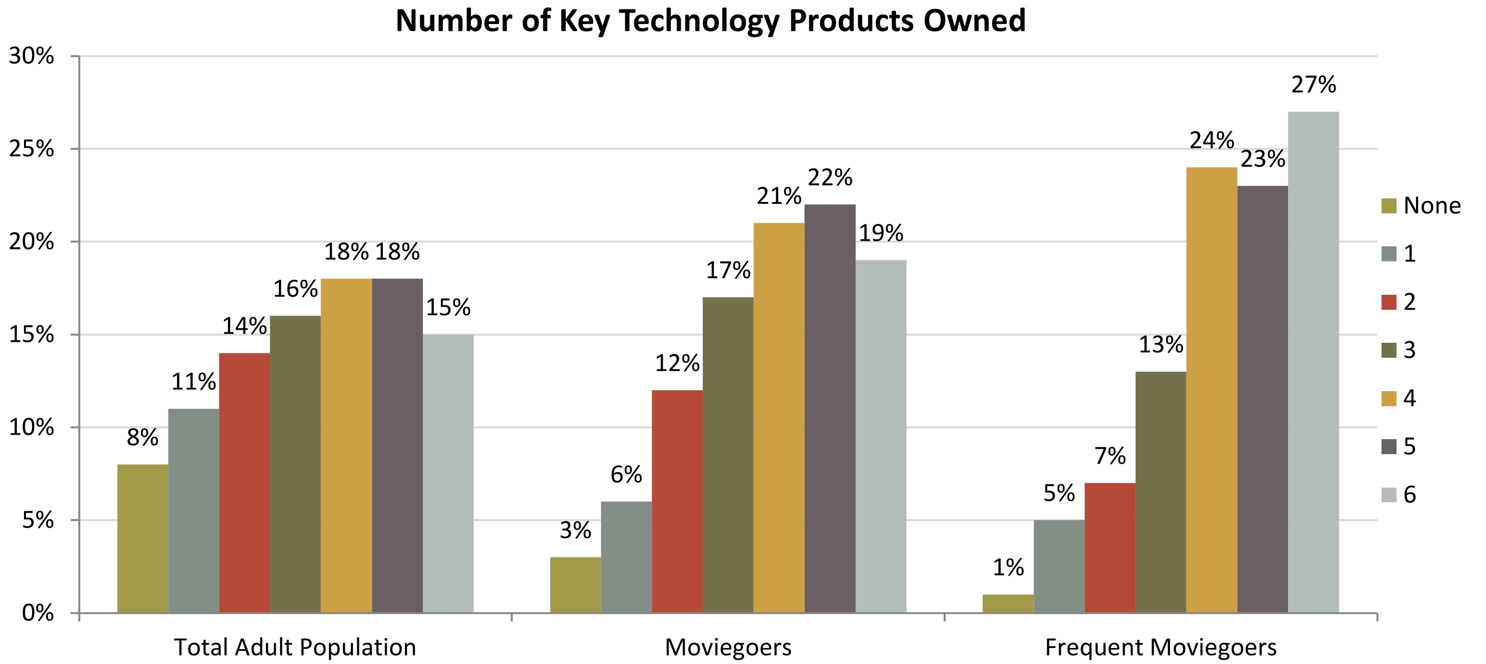


State	CA	TX	FL	NY	IL
Moviegoers	80%	72%	68%	67%	62%
3D moviegoers	42%	42%	30%	36%	28%
Frequent moviegoers	20%	17%	9%	8%	12%

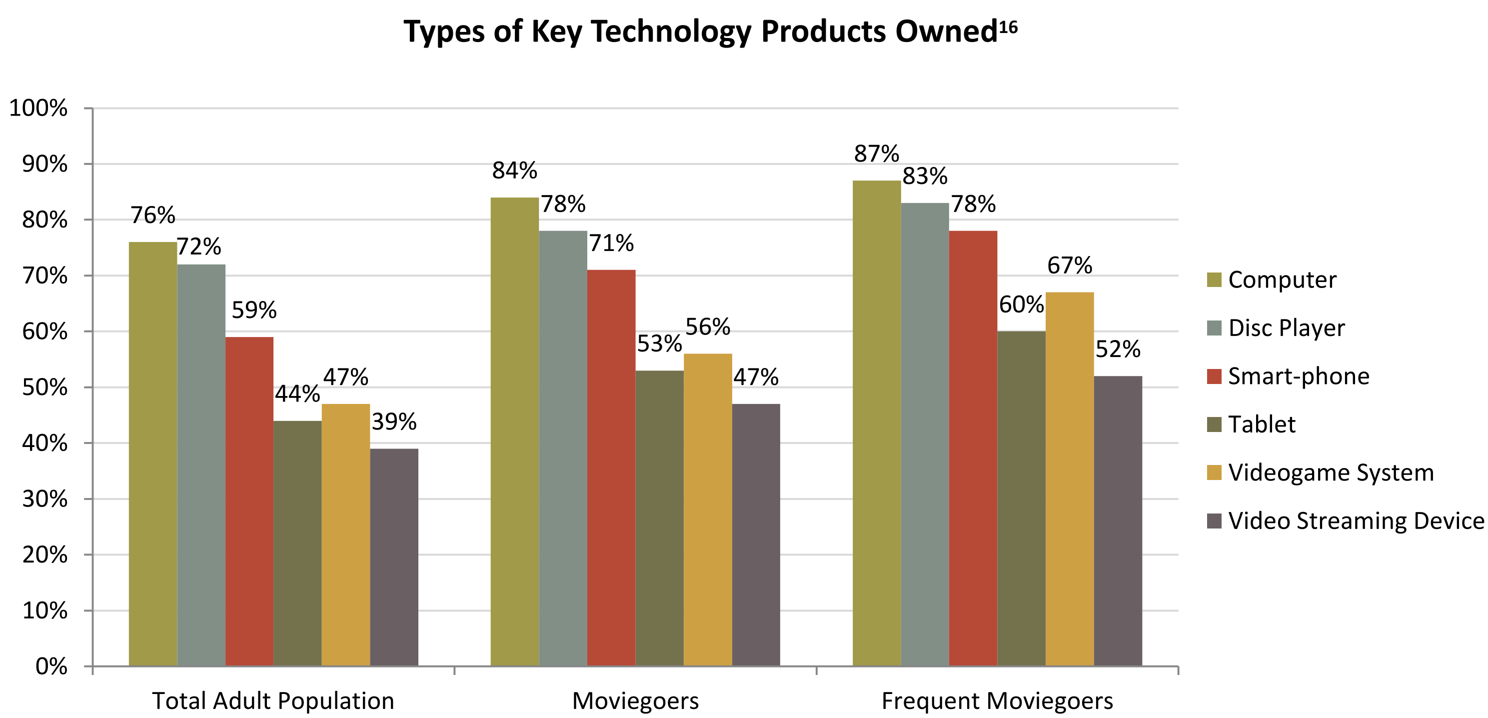
[15] States presented are the 5 U.S. states with the largest number of moviegoers.

Technology and moviegoers

Frequent moviegoers tend to own more key technology products than the general population (adults 18+). Nearly three-quarters of all frequent moviegoers (74%) own at least four different types of key technology products, compared to 51% of the total adult population.



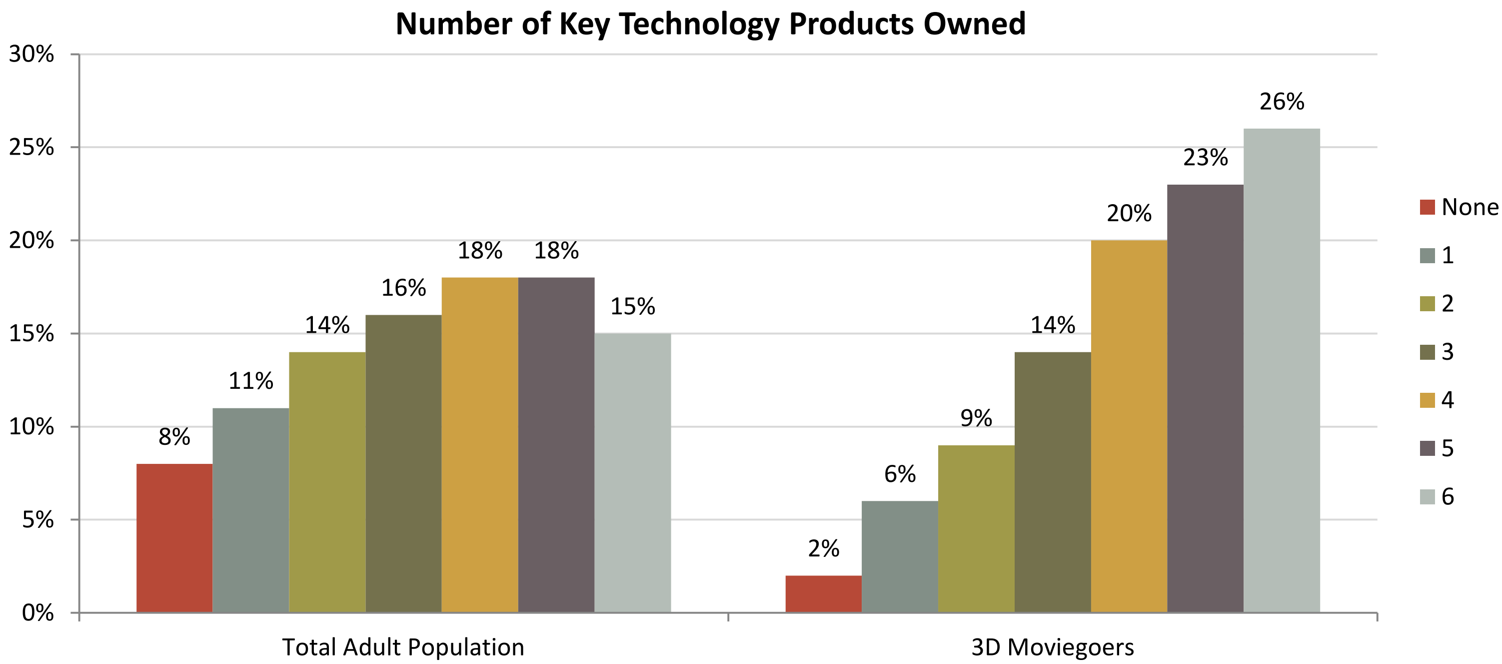
Frequent moviegoers have a significantly higher share of ownership for all key technology products when compared to the total adult population. Videogame system (67%)and smartphone ownership (78%) is particularly high among frequent moviegoers relative to the total adult population.



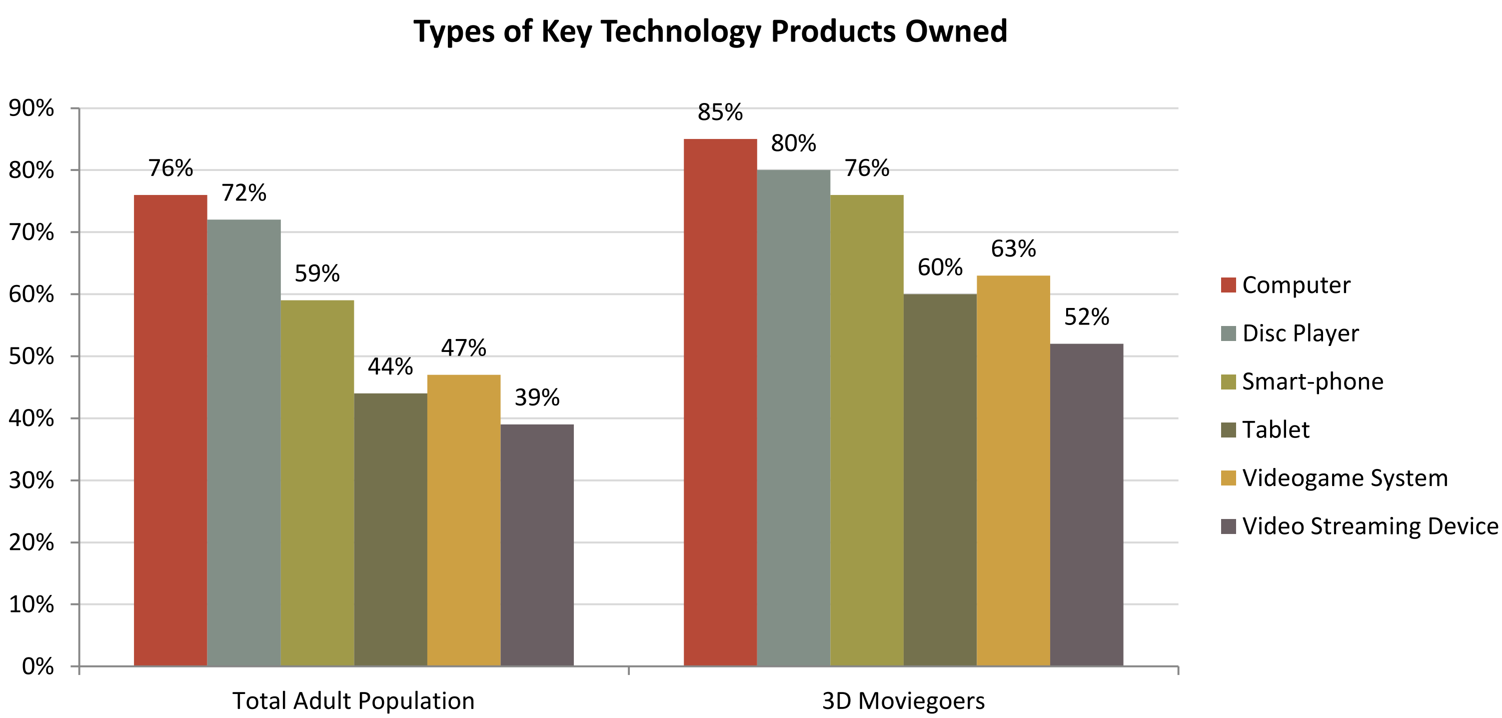
[16]People surveyed may own more than one type of technology product. Because product categories are not mutually exclusive, percentages will sum to more than 100%.

Technology and 3D moviegoers

Similar to the trends observed for frequent moviegoers, more than two thirds of 3D moviegoers (69%) own four or more types of key technology products. Less than 20% of 3D moviegoers own fewer than three types of key technology products, compared to 33% of the total adult population.



When looking at the type of technology products owned, ownership trends for 3D moviegoers are similar to those of frequent moviegoers. 3D moviegoers own a greater diversity of key technology products, reporting higher percentages for all product types when compared to the total adult population. Smartphone ownership among 3D moviegoers is 17 percentage points higher than that for the total adult population.

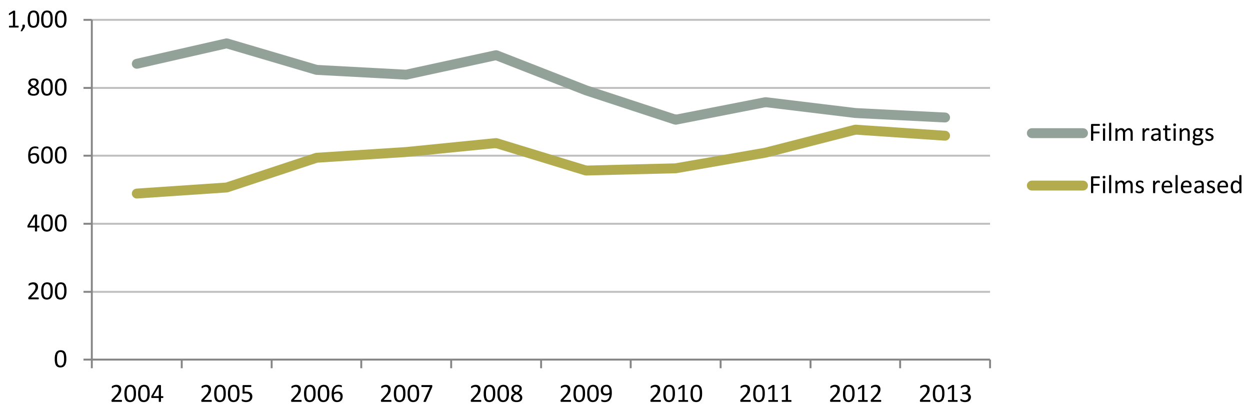


Films rated, released and produced

In 2013, the number of films rated by the Classification and Ratings Administration (CARA) was down 2% compared to 2012. The number of films released in theaters in U.S./Canada (659) was down 3% compared to 2012 (677), but higher than any other year in the past decade.

Films Rated by CARA and Films Released in Domestic Theaters

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



The number of films rated (including non-theatrical films) decreased to 714 films in 2013, with less than a 1% decrease in non-member films but a 6% decrease in member films. The number of non-member films rated was up 4% from ten years ago, however there were still 50% fewer member films rated than in 2004.

Film Ratings[17]

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

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	13 vs. 12	13 vs. 04
Film ratings	867	928	853	840	897	793	706	758	726	714	-2%	-18%
-MPAA members[18]	325	322	296	233	201	177	174	169	162	152	-6%	-53%
-Non-members	542	606	557	607	696	616	532	589	564	562	0%	4%

In 2013, non-MPAA affiliated independents continued to release the most films domestically and accounted for more than 80% of all films released. Both total films released by non-MPAA members declined for the first time since 2009 (down 3% and 1%, respectively). Films released by MPAA studios and subsidiaries continued in their downward trend, down 11% from 2012 and 36% from 2009.

Films Released

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

	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	13 vs. 12	13 vs. 04
Films released[19]	489	507	594	611	638	557	563	609	677	659	-3%	35%
- 3D film releases[20]	2	6	8	6	8	20	26	45	40	45	13%	n/a
MPAA member total	179	194	204	189	168	158	141	141	128	114	-11%	-36%
- MPAA studios	100	113	124	107	108	111	104	104	94	84	-11%	-16%
- MPAA studio subsidiaries	79	81	80	82	60	47	37	37	34	30	-12%	-62%
Non-members	310	313	390	422	470	399	422	468	549	545	-1%	76%

[17] Note that films may be rated or re-rated months or even years after production. Includes non-theatrical films.
[18] Member studios include: Walt Disney Studios Motion Pictures, Paramount Pictures Corporation, Sony Pictures Entertainment, Inc. Twentieth Century Fox Film Corporation, Universal City Studios LLC, and Warner Bros. Entertainment Inc.
[19] Source: Rentrak Corporation – Box Office Essentials. Includes all titles that **opened** in 2013 that earned any domestic box office in the year. Historical data is regularly updated by Rentrak.
[20] 2012 3D film release figure was revised upward to include non-wide release films.

PG-13 films comprised 15 of the top 25 films **in release** during 2013, up from 2012 (13). There were fewer PG (5) and R rated films (4) than in 2012 (6 and 5, respectively). 4 of the top 5 and 8 of the top 10 films were released in 3D, significantly more than in 2012 (1 and 2, respectively).

Top 25 Films by U.S./Canada Box Office Earned in 2013

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

Rank	Title	Distributor	Box Office (USD MM)	Rating	3D
1	Iron Man 3	Disney	$409.0	PG-13	Y
2	Hunger Games: Catching Fire, The*	Lionsgate	395.5	PG-13	
3	Despicable Me 2	Universal	367.8	PG	Y
4	Man Of Steel	Warner Bros.	291.0	PG-13	Y
5	Monsters University	Disney	268.5	G	Y
6	Frozen*	Disney	263.1	PG	Y
7	Gravity	Warner Bros.	254.9	PG-13	Y
8	Fast & Furious 6	Universal	238.7	PG-13	
9	Oz The Great and Powerful	Disney	234.9	PG	Y
10	Star Trek Into Darkness	Paramount	228.8	PG-13	Y
11	Thor: The Dark World	Disney	202.7	PG-13	Y
12	World War Z	Paramount	202.4	PG-13	Y
13	Hobbit: The Desolation Of Smaug, The*	Warner Bros.	201.5	PG-13	Y
14	Croods, The	20th Century Fox	187.2	PG	Y
15	Heat, The	20th Century Fox	159.6	R	
16	We're The Millers	Warner Bros.	150.4	R	
17	Great Gatsby, The	Warner Bros.	144.8	PG-13	Y
18	Conjuring, The	Warner Bros.	137.4	R	
19	Identity Thief	Universal	134.5	R	
20	Grown Ups 2	Sony	133.7	PG-13	
21	Wolverine, The	20th Century Fox	132.6	PG-13	Y
22	GI Joe: Retaliation	Paramount	122.5	PG-13	Y
23	Now You See Me	Lionsgate	117.7	PG-13	
24	Cloudy With A Chance Of Meatballs 2	Sony	116.9	PG	Y
25	Lee Daniels' The Butler	The Weinstein Company	116.2	PG-13	

*Film still in theaters in 2014; total reflects box office earned from January 1 – December 31, 2013

The number of MPAA member films beginning production in 2013 was up compared to 2011 and 2012, but still below the highest levels in recent years. Among the non-MPAA members, production of films with budgets over $1 million continued to decline from a 2011 high. Only a small percentage (15%) of the non-member films have reported budgets of $15 million or higher. Note that as of 2012, the MPAA is no longer reporting data for films with budgets less than $1 million.

Films Produced for Future Theatrical Release[21]

	2009	2010	2011	2012	2013[22]	13 vs. 12	13 vs. 09
MPAA member total	121	118	100	99	106	+7%	-12%
Non-members (est. $1m+ budget)	325	372	399	377	349	-7%	+7%
- % with reported $15m+ budget	14%	12%	14%	18%	15%	--	--
Total films produced (est. $1m+ budget)	**446**	**490**	**499**	**476**	**455**	**-4%**	**+2%**
Non-members (est. <$1m budget)	305	305	319	Not tracked			
Total films produced	**751**	**795**	**818**	**Not tracked**			

[21] These figures reflect full-length feature films which began production in the reported year, with a U.S. production company (including co-productions), in the English language. The counts do not include films **with estimated budgets below $1 million**, 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.

[22] Data for 2013 is provisional as of March 2014, and will be revised as more information becomes available.

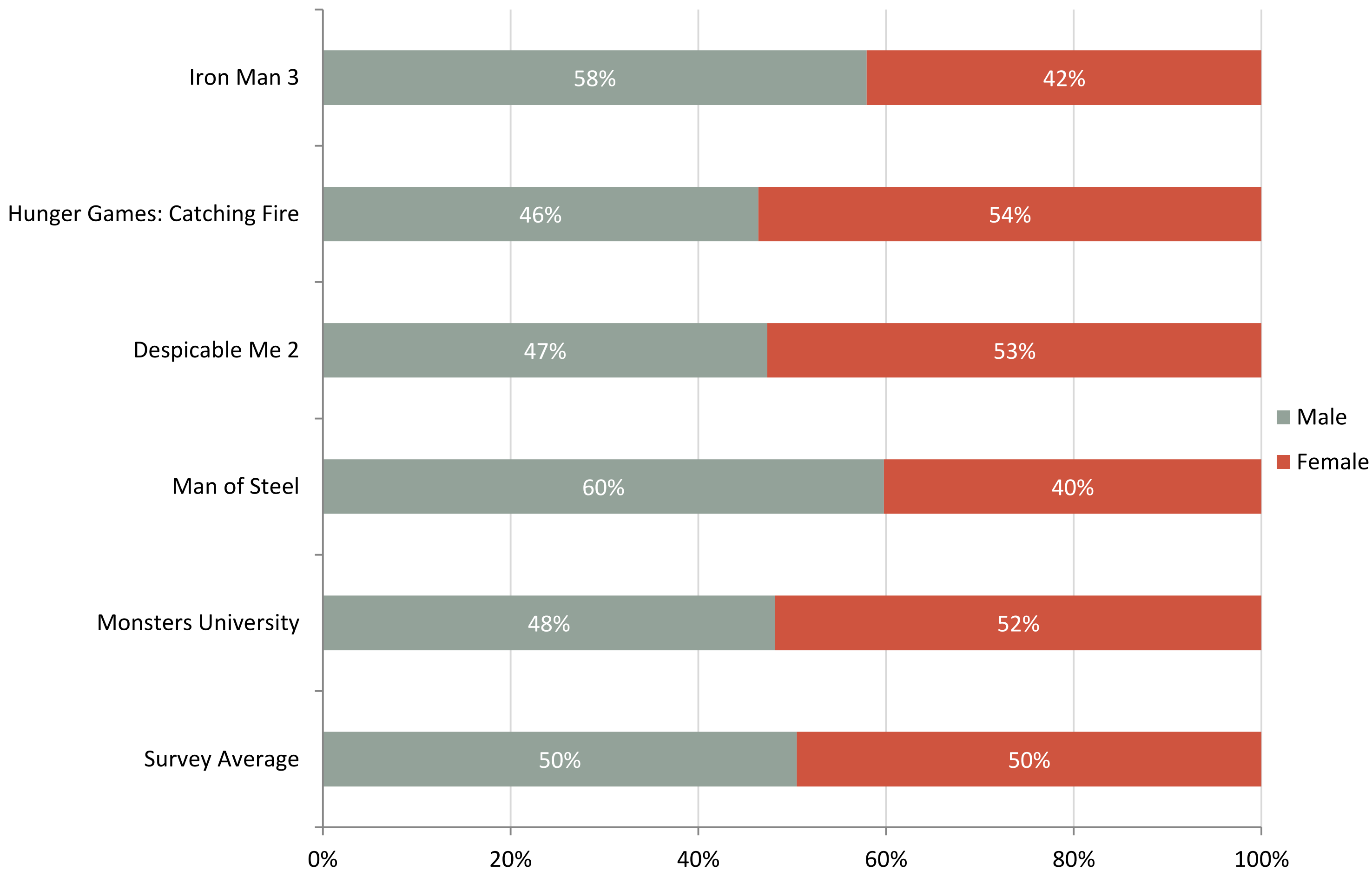
Top grossing film demographics

In 2013, Rentrak/Screen Engine introduced "PostTrak," collecting domestic survey data for all films in wide release (wide release defined as being in 800 theaters or more), that links box office grosses to gender and ethnicity of attendees. The surveys are conducted during the first two weeks of a film's wide release. More details about Rentrak's PostTrak methodology can be found in the methodology section at the end of this report.

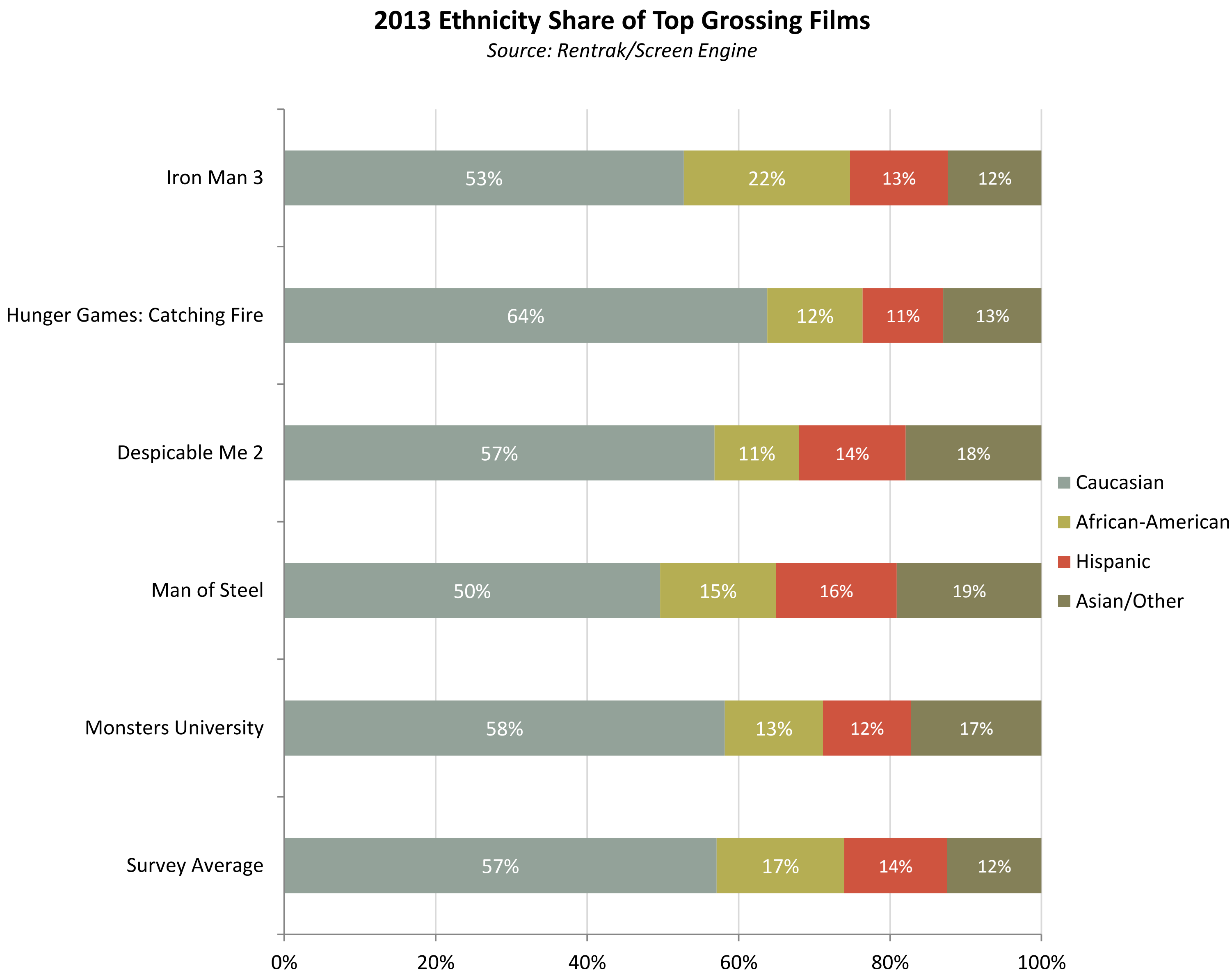
Among the top five grossing films in 2013, *Iron Man 3* and *Man of Steel* both attracted overwhelmingly male audiences, while the family films *Despicable Me 2* and *Monsters University* earned a majority share of box office from the female audience. *The Hunger Games: Catching Fire* showed the strongest female attendance of the top 5 films, with 54% of the film's box office revenue coming from women.

2013 Gender Share of Top Grossing Films

Source: Rentrak/Screen Engine



Among the top grossing films, *Man of Steel* drew the most ethnically diverse audience, earning only 50% of its box office from Caucasian audiences and 19% from the Asian/Other audience group. The African-American audience contributed a relatively high percentage (22%) to the box office earned from *Iron Man 3,* five percentage points above the average (17%). *The Hunger Games: Catching Fire* earned 64% of box office revenue from Caucasian audiences. *Despicable Me 2*, *Man of Steel* , and *Monsters University* all had higher than average contributions to box office from the "Asian/Other" audience group (18%,19%, and 17% respectively).



Cinema screens

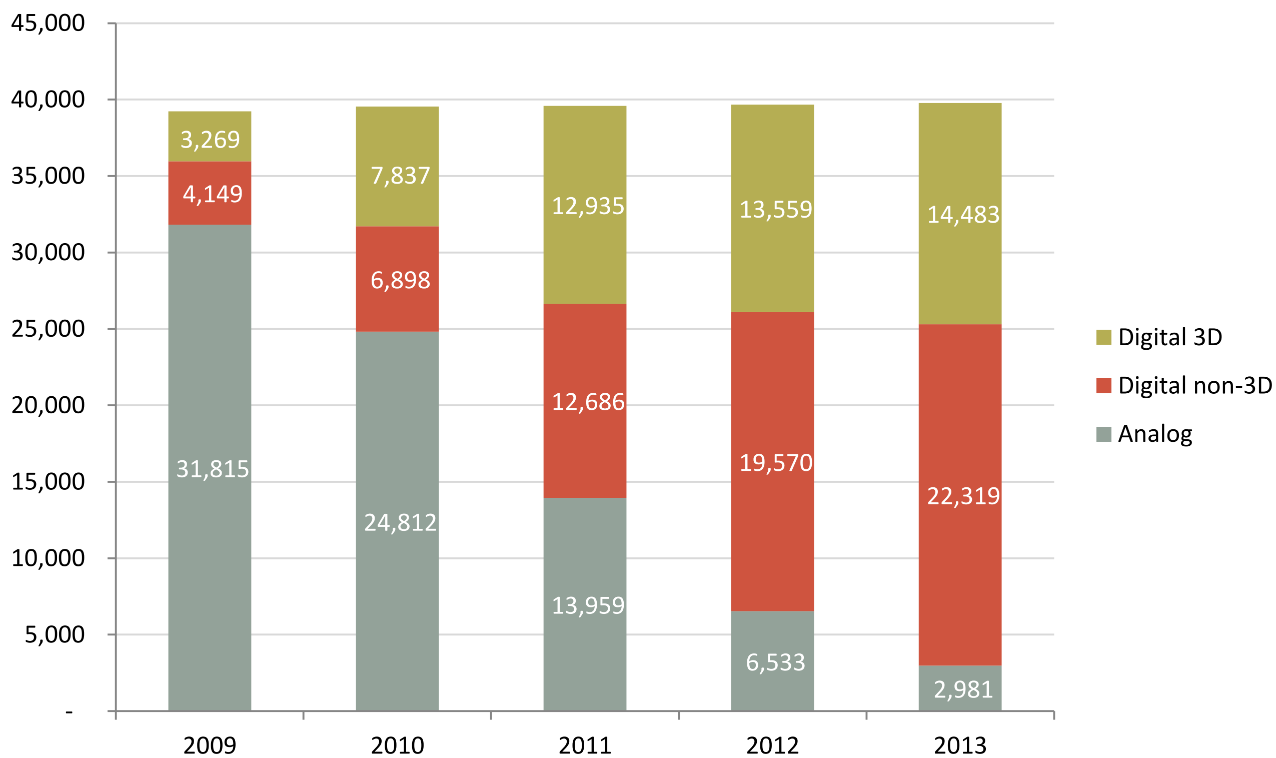
In 2013, there were more than 39,700 screens in the U.S., a slight increase from 2012. The majority of screens (82%) were located at venues with 8 or more screens. The number of screens at venues with seven or fewer screens continued to decline, despite an overall increase in the number of screens.

U.S. Screens by Type of Venue
Source: IHS Screen Digest

	2009	2010	2011	2012	2013
1-7 screen venues	8,673	8,345	7,817	7,390	7,156
8+ screen venues	30,560	31,202	31,763	32,272	32,627
Total	**39,233**	**39,547**	**39,580**	**39,662**	**39,783**

In 2013, the number of digital screens in the U.S. increased by 11% from 2012, and account for 93% of all U.S. screens. Over 2,500 non-3D digital screens were added in the U.S. in 2013, increasing by 14% from 2012, accounting for 56% of all screens in the U.S. The number of digital 3D screens increased by 7% from 2012, while analog screens are down more than 50% in the same time period.

U.S. Screens by Type
Source: IHS Screen Digest



Theatrical Market Statistics 2013

APPENDIX

MOTION PICTURE ASSOCIATION OF AMERICA, INC.

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 4,988 adults comprising 2,504 men and 2,484 women 18 years of age and older, living in private households in the continental United States. Interviewing was completed beginning January 3, 2014, and ending January 27, 2014 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 2014. Completed interviews consisted of ~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 2013) using the following questions:

- *"Think back to January 2013—about a year ago. During the 12 month period from January through December 2013, about how many times did you go to the movies at theaters?"*
- *(IF 1 OR MORE): "And, of those [INSERT RESPONSE] movies that you saw in theaters, how many did you see in 3D?"*

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

- *"To better understand the make-up of the movie-going audience, we would also like to know about how frequently children 2 and older attended the movies in 2013, 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 2013?"*
- *(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 2014. In that case, the child's data is then re-weighted if necessary so that the ending proportions of children to adults corresponds to the actual population ratios. This is necessary because there can be more than one child in many households. This weighted data set is used to produce the attendance projections.

Attendance 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 from the MPAA by the attendance number derived from the survey data for each demographic group. The resulting adjustment factor is typically a number slightly less than one. Attendance projections are then created for each demographic group, using the weighted total number of admissions derived from the survey data, multiplied by the adjustment factor.

Technology product ownership

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

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

  01 A desktop, laptop or netbook computer

  02 A tablet such as an iPad, Surface, Kindle Fire, etc. (READ IF NECESSARY: Also includes all Android and Windows based tablets. Does not include an e-reader)

  03 A smartphone, such as an iPhone, Android phone, Black berry, etc.

  04 A video game system – either console or portable (READ IF NECESSARY: This includes any PlayStation, a PSP, Xbox 360, Xbox 1, Nintendo Wii, DS, etc.)

  05 A DVD or Blu-ray disc player (READ IF NECESSARY: stand-alone, not built into a PS3 or a PC/laptop)

  06 Any internet-connected device that lets you stream video to your TV set (READ IF NECESSARY: Includes a 'smart–TV', Roku Box, Apple TV, Google Chrome cast, internet capable blu ray player, etc.)

  98 NONE OF THESE

  99 DON'T KNOW

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

Attendance Demographics Study Methodology continued

Table of Sampling Error for Demographic Subgroups

Subgroup	Margin of Error
All adults	+/- 1.4 percentage points
Children 2-17	+/- 2.5 percentage points
Ages 2-12	+/- 3.1 percentage points
Ages 13-17	+/- 4.0 percentage points
Ages 18-24	+/- 4.6 percentage points
Ages 25-39	+/- 3.5 percentage points
Ages 40-49	+/- 3.9 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	+/- 3.7 percentage points
Other	+/- 3.7 percentage points
Hispanic	+/- 4.1 percentage points
<25K HH income	+/- 2.8 percentage points
25K-<50K HH income	+/- 2.4 percentage points
50K-<75K HH income	+/- 3.4 percentage points
75K +	+/- 2.2 percentage points
Male	+/- 1.7 percentage points
Female	+/- 1.7 percentage points

PostTrak Methodology

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

Sample sizes are as follows:

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

For the purpose of these findings, only general audience information is being reported in order to maintain consistency across all titles. PostTrak uses a multi-mode methodology for data collection: paper and pencil, mobile tablet, and theater lobby kiosks. All of the data is then entered into Rentrak's system within 1 hour of data collection for near-immediate reporting. To ensure the audience composition is representative, audience audits are conducted at each location by field personnel. These audits are then applied to the collected data and then weighted to the measured demographic of the actual moviegoing audience for each movie.

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

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

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

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