THEATRICAL MARKET STATISTICS

2015

2015 Theatrical Statistics Summary

Global

- Global box office for all films released in each country around the world reached $38.3 billion in 2015, up 5% over 2014's total, with increases in both U.S./Canada ($11.1 billion) and international ($27.2 billion) box office. International growth was driven primarily by the Asia Pacific region (+13%). China's box office increased 49% in U.S. dollars to $6.8 billion, surpassing the next largest international market by nearly $5 billion and accounting for nearly 50% of Asia Pacific box office.

- Cinema screens increased by 8% worldwide in 2015 to over 152,000, due in large part to continued double digit growth in the Asia Pacific region (+19%). 93% of the world's cinema screens are now digital.

U.S./Canada

- In 2015, U.S./Canada box office was $11.1 billion, up 8% from $10.4 billion in 2014. 3D box office ($1.7 billion) was up 20% from 2014 and comprised 15% of total box office.

- Admissions, or tickets sold (1.32 billion), and average tickets sold per person (3.8) increased by 4% and 3%, respectively, in 2015.

- More than two-thirds of the U.S./Canada population (69%) – or 235.3 million people – went to the cinema at least once in 2015, a 2% increase in the number of moviegoers from 2014. Frequent moviegoers who go to the cinema once a month or more continue to drive the movie industry, accounting for 49% of all tickets sold in the U.S./Canada. The number of tickets purchased by frequent, occasional and infrequent moviegoers all increased in 2015, and the share of tickets purchased by occasional moviegoers (moviegoers who attended less than once a month) increased by two percentage points to 49%.

- In 2015, 12-17 year olds had the highest per capita attendance (7.3) and largest increase in per capita attendance, up nearly one ticket per person from 2014. Per capita attendance also increased for 25-39 year olds and people 60 and older compared to the previous year. Moviegoer demographic shares were similar to previous years, with 12-17 year olds and Hispanics significantly oversampling in tickets sold relative to their shares of the population.

- Frequent moviegoers tend to own more key technology products, such as smartphones and tablets, than the general population of adults 18 years and older. Three quarters of all frequent moviegoers (75%) own at least four different types of key technology products, compared to 57% of the total adult population.

- Total films released (708) was consistent with 2014. Films released by MPAA members were up 8% in 2015, due to a 31% increase in films released by studio subsidiaries (47). Non-MPAA affiliated independents continued to release the most films domestically (561), despite declining for the first time since 2009.

- Among the top five grossing films in 2015, *Jurassic World, Star Wars: The Force Awakens, Avengers: Age of Ultron* and *Furious 7* attracted majority male audiences, while *Inside Out* was the only top five film with a majority female audience, with 54% of box office revenue coming from women. *Furious 7* drew the most ethnically diverse audience, followed by *Jurassic World*.

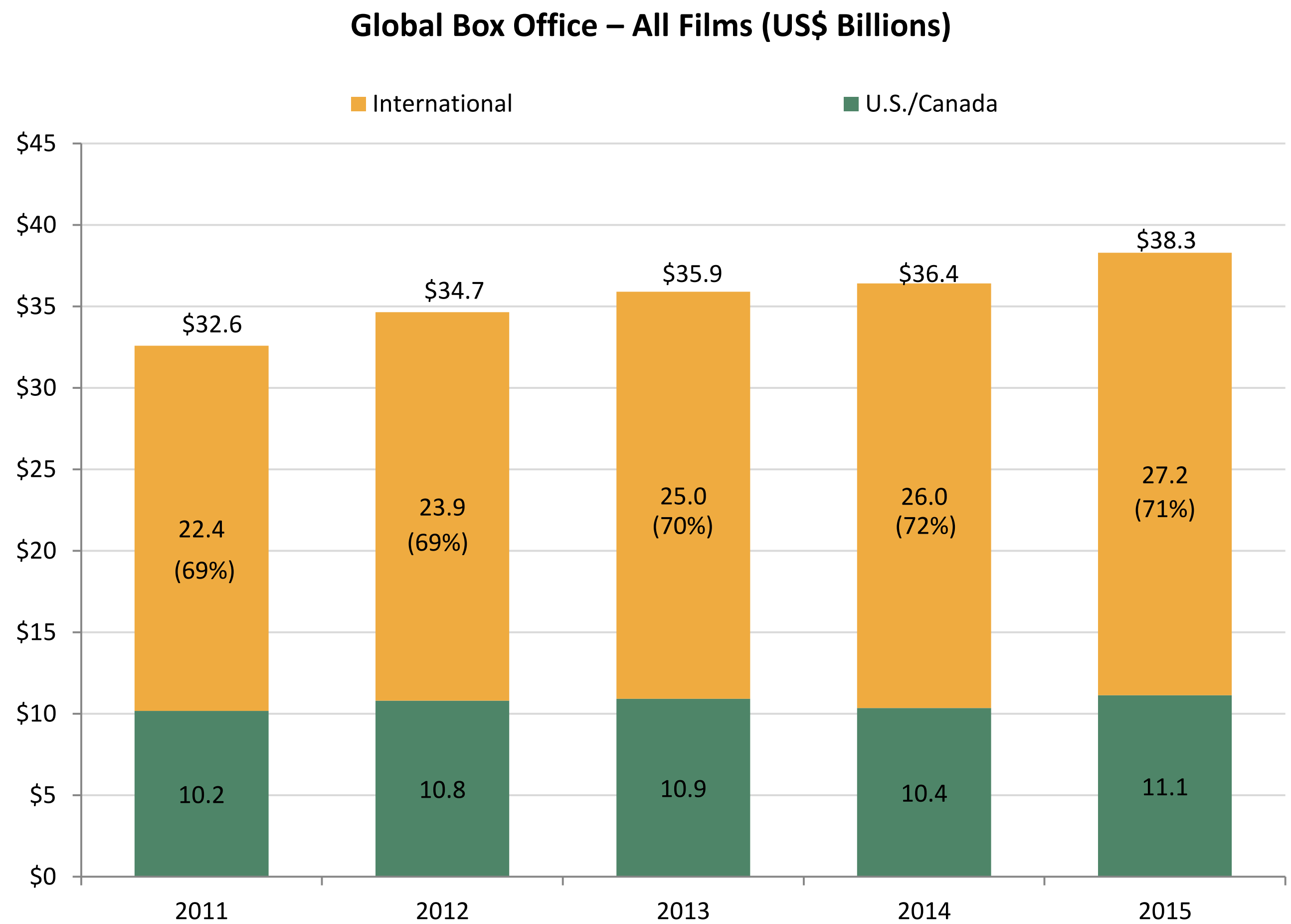
THEATRICAL MARKET STATISTICS 2015

GLOBAL

Global Box Office

Global box office for **all films** released in each country around the world[1] reached $38.3 billion in 2015, up 5% over 2014's total. Both U.S./Canada ($11.1 billion) and international box office ($27.2 billion), up 8% and 4% respectively compared to 2014, contributed to global growth in 2015. International box office accounted for 71% of total box office in 2015.

International box office in U.S. dollars is up 21% over five years ago, and global box office is up 18% in the same time period.



	2011	2012	2013	2014	2015	% Change 15 vs. 14	% Change[2] 15 vs. 11
U.S./Canada[3]	$10.2	$10.8	$10.9	$10.4	$11.1	8%	9%
International[4]	$22.4	$23.9	$25.0	$26.0	$27.2	4%	21%
Total	**$32.6**	**$34.7**	**$35.9**	**$36.4**	**$38.3**	**5%**	**18%**

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

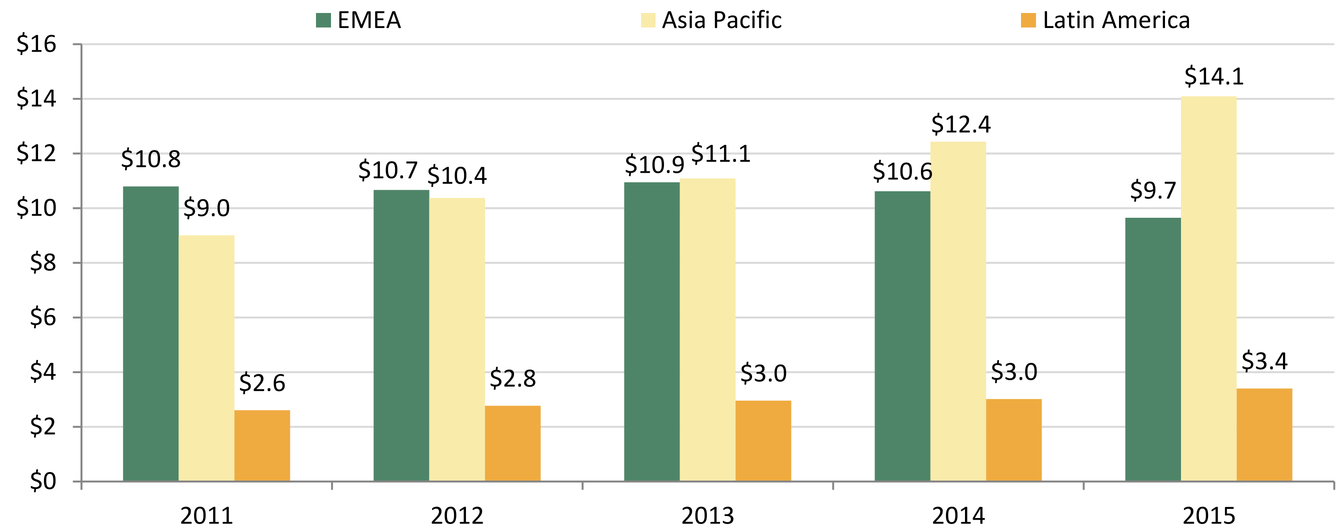
[4] MPAA calculates international box office country-by-country based on a variety of primary and secondary data sources.

In 2015, the Asia Pacific region ($14.1 billion) increased 13% compared to 2014, driving the increase in international box office. China's box office increased 49% in U.S. dollars to $6.8 billion, surpassing the next largest international market by nearly $5 billion and accounting for nearly 50% of Asia Pacific box office.

Latin America box office also increased 13%, with Argentina (+38%) a notable increase.

Europe, Middle East & Africa (EMEA) box office decreased 9% from 2014, with decreases in larger European markets such as France (-18%), Russia (-34%) and Spain (-8%). These markets were all affected by currency decreases relative to the US dollar, which is used for this global measurement, however many of these markets increased in local currency.

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



	2011	2012	2013	2014	2015	% Change[6] 15 vs. 14	% Change 15 vs. 11
Europe, Middle East & Africa	$10.8	$10.7	$10.9	$10.6	$9.7	-9%	-10%
Asia Pacific	$9.0	$10.4	$11.1	$12.4	$14.1	13%	56%
Latin America	$2.6	$2.8	$3.0	$3.0	$3.4	13%	31%
Total	**$22.4**	**$23.9**	**$25.0**	**$26.0**	**$27.2**	**4%**	**21%**

2015 Top 20 International Box Office Markets – All Films (US$ Billions)

Source: IHS, local sources

1.	China	$6.8	11.	Italy	$0.7
2.	UK	$1.9	12.	Brazil	$0.7
3.	Japan	$1.8	13.	Spain	$0.6
4.	India	$1.6	14.	Argentina	$0.3
5.	South Korea	$1.5	15.	Netherlands	$0.3
6.	France	$1.4	16.	Indonesia	$0.3
7.	Germany	$1.3	17.	Taiwan	$0.3
8.	Australia	$0.9	18.	Hong Kong	$0.3
9.	Mexico	$0.9	19.	Turkey	$0.2
10.	Russia	$0.8	20.	Switzerland	$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 value change is calculated using table values before rounding.

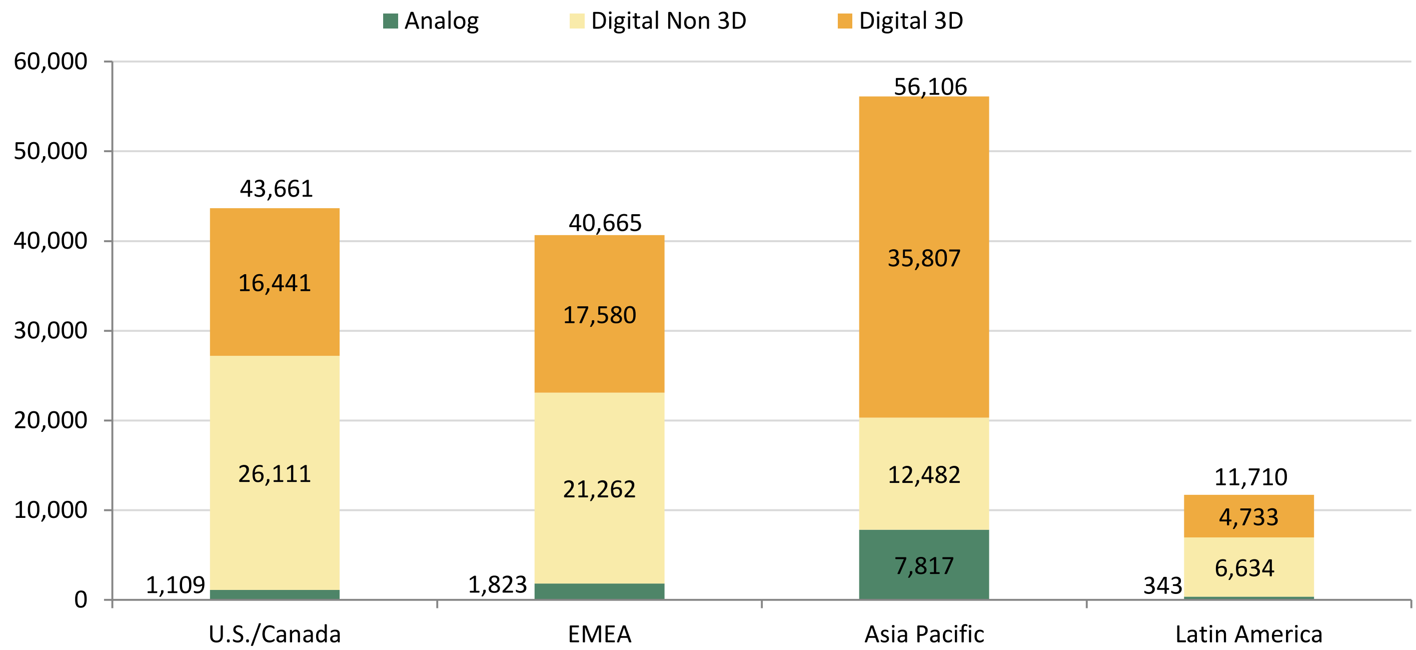
Global Cinema Screens

Total cinema screens increased 8% worldwide in 2015 to over 152,000, due in large part to continued double digit growth in the Asia Pacific region (+19%).

Global digital cinema continues to grow (+11%), although the rate of growth is slower relative to prior years given limits to market penetration. 93% of the world's cinema screens are now digital, up three percentage points from 2014 (90%). Among individual regions, Asia Pacific has the lowest percentage of digital screens at 86% due to a relatively large number of analog screens in the region.

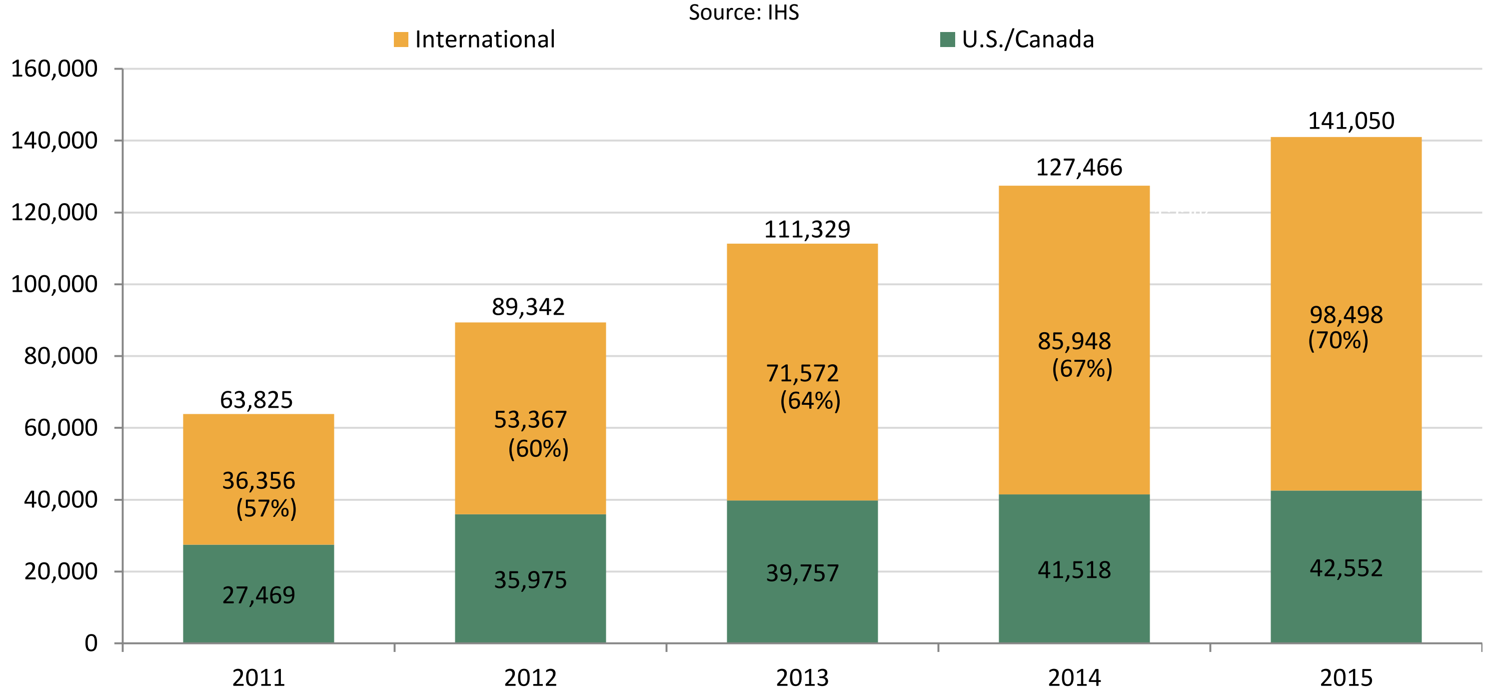
2015 Cinema Screens by Format and Region[7]

Source: IHS



Digital Screens

Source: IHS



[7] 2015 total screens figures are estimates as of March 2016. Screen figures for previous years have been revised by source.

Growth in digital 3D screens in 2015 continued for all regions, although pace of global growth (15%) slowed from 2014 (22%). The global portion of 3D digital screens increased two percentage points to 53% of all digital screens in 2015. Asia Pacific (74%) had the highest 3D digital proportion of total digital screens.

Worldwide Digital 3D Screens

Source: IHS

	2011	2012	2013	2014	2015	2015 % of digital
U.S./Canada	13,860	14,734	15,782	16,143	16,441	39%
EMEA	11,769	13,964	15,813	16,880	17,580	45%
Asia Pacific	8,596	14,219	17,726	27,472	35,807	74%
Latin America	2,119	2,629	3,748	4,294	4,733	42%
Total	36,344	45,546	53,069	64,788	74,562	53%
% change vs. previous year	62%	25%	17%	22%	15%	--

Premium Large Format (PLF) screens make up a fraction of screens worldwide, but the number of PLF screens are growing in all regions. According to IHS, PLF is currently one of the most active areas in cinema exhibition and has significant potential for growth over the next ten years. U.S/Canada (888) had the largest number of PLF screens in 2015, followed by Asia Pacific (763). In 2015, the total number of PLF screens increased by 26% compared to 2014. These totals include both exhibitor-developed and global technology brands, such as IMAX.

Worldwide PLF Screens

Source: IHS

	2014	2015	2015 % of total screens
U.S./Canada	763	888	2%
EMEA	176	230	1%
Asia Pacific	558	763	1%
Latin America	154	206	2%
Total	1,650	2,087	1%
% change vs. previous year	--	26%	--

THEATRICAL MARKET STATISTICS 2015

U.S./CANADA

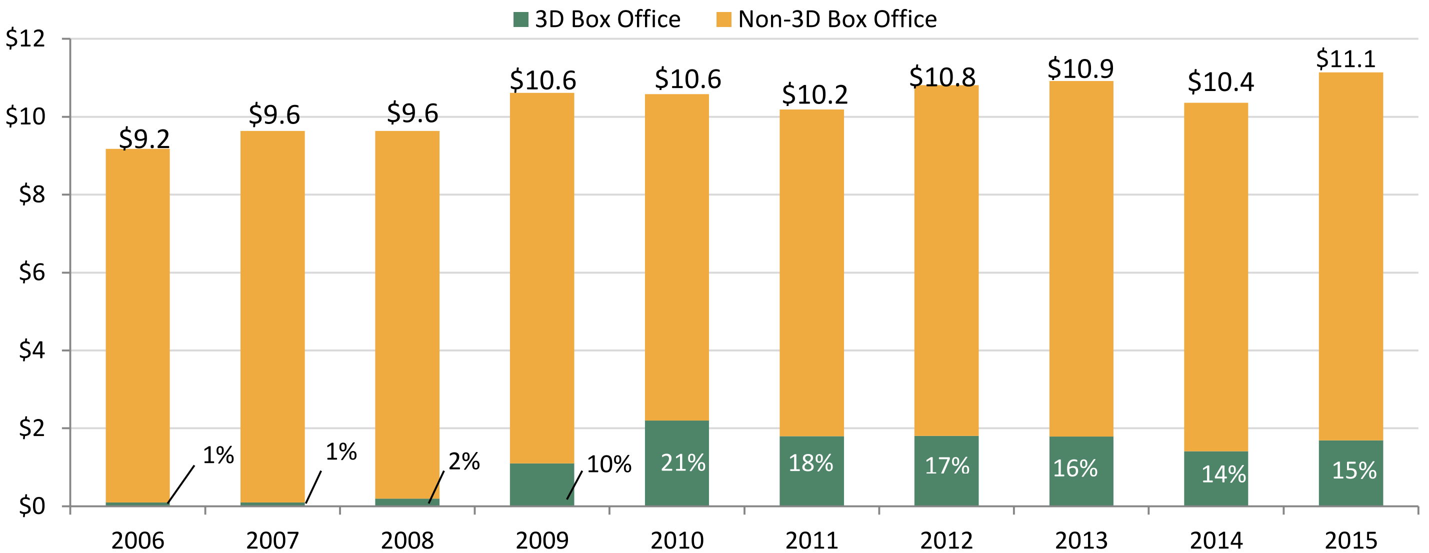
U.S./Canada Box Office & Admissions

In 2015, U.S./Canada box office was $11.1 billion, up 8% from $10.4 billion in 2014[8], and reached a record high in nominal dollars. 3D box office ($1.7 billion) was up 20% from 2014 and comprised 15% of total box office.

Admissions, or tickets sold (1.32 billion), and average tickets sold per person (3.8) increased by 4% and 3%, respectively, in 2015.

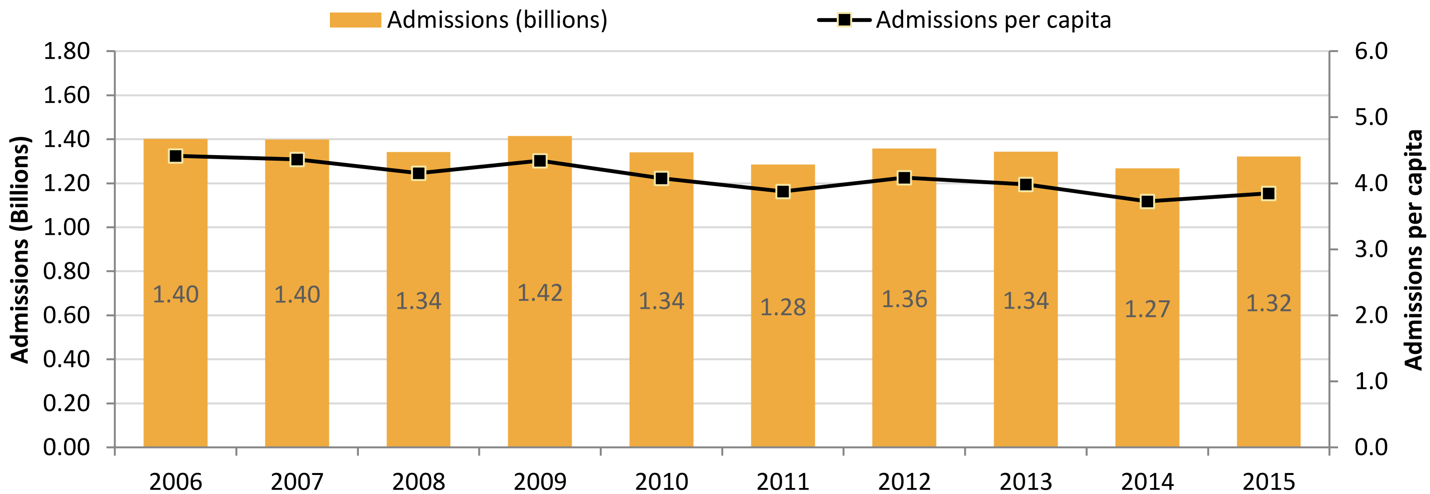
U.S./Canada Box Office (US$ Billions)

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



	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	% Chg. 15 vs. 14
U.S./Can. box office (US$B)	$9.2	$9.6	$9.6	$10.6	$10.6	$10.2	$10.8	$10.9	$10.4	$11.1	8%
3D box office[9]	$0.1	$0.1	$0.2	$1.1	$2.2	$1.8	$1.8	$1.8	$1.4	$1.7	20%

U.S./Canada Admissions[10]



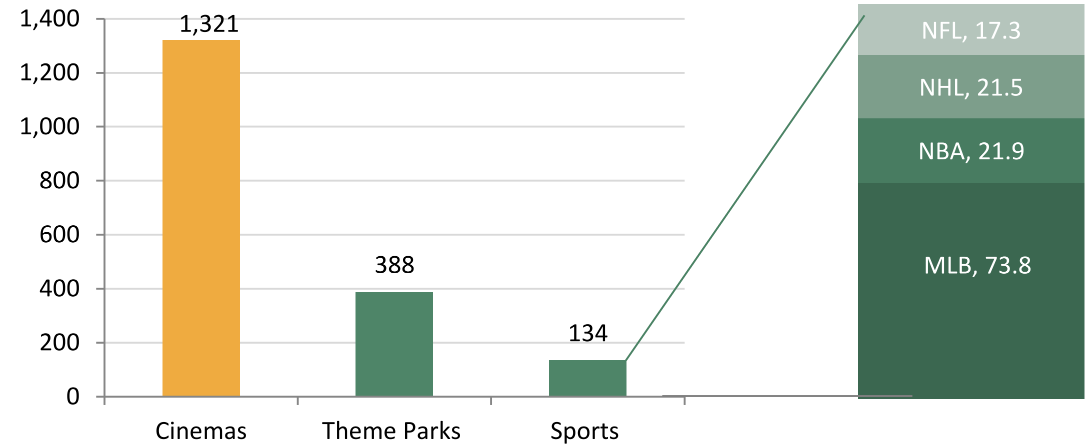
	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	% Chg. 15 vs. 14
U.S./Can. admissions (Billions)	1.40	1.40	1.34	1.42	1.34	1.28	1.36	1.34	1.27	1.32	4%
U.S./Can. admissions per capita[11]	4.4	4.4	4.2	4.3	4.1	3.9	4.1	4.0	3.7	3.8	3%

[8] Percentage change is calculated using table values before rounding.
[9] 3D box office figures include only box office earned from 3D showings, not total box office for films with a 3D release.
[10] 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 10).
[11] 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.

A movie still provides the most affordable entertainment option, costing under $35 for a family of four. The average cinema ticket price nationwide increased by 26 cents (3%) in 2015, compared to the 0.3% increase in inflation as measured by the Consumer Price Index (CPI).

2015 Attendance (Millions)[12]



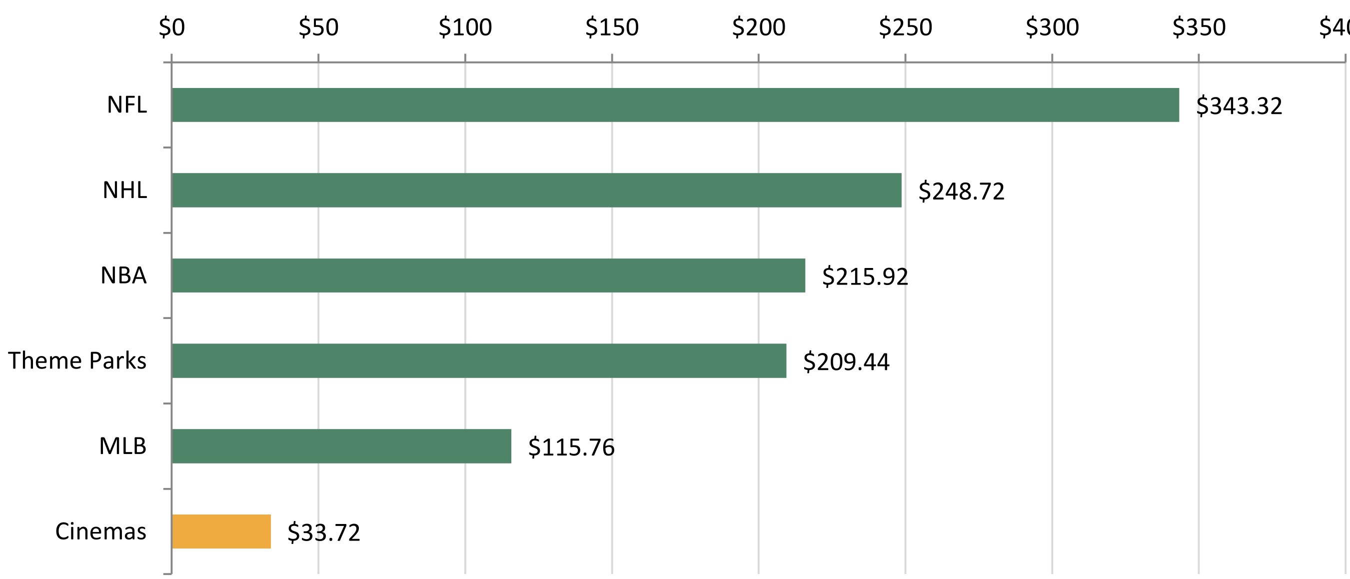
Average Cinema Ticket Price (US$)

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

	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Average Ticket Price	$6.55	$6.88	$7.18	$7.50	$7.89	$7.93	$7.96	$8.13	$8.17	$8.43
% Change vs. Previous Year	2%	5%	4%	4%	5%	1%	0%	2%	0%	3%
% Change vs. 2015	29%	22%	17%	12%	7%	6%	6%	4%	3%	n/a
CPI % Change vs. Previous Year	3%	3%	4%	0%	2%	3%	2%	2%	2%	0%

2015 Average Ticket Price for a Family of Four (US$)[12]

Sources: NATO, Sports Leagues, International Theme Park Services



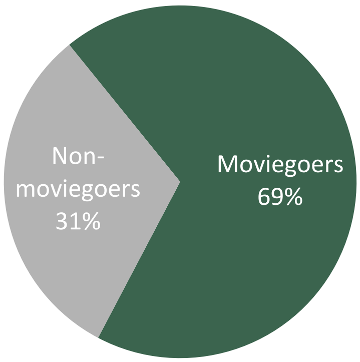
[12] NBA and NHL data is for the last complete season (2014-2015). Additionally, theme park average ticket data is based on the latest data available (2014).

Attendance Demographics

More than two-thirds of the U.S./Canada population aged 2+ (69%) – 235.3 million people – went to a movie at the cinema at least once in 2015 ("moviegoer"), a 2% increase in the number of moviegoers from 2014. The typical moviegoer bought 5.6 tickets over the course of the year, up from 5.5 tickets in 2014.

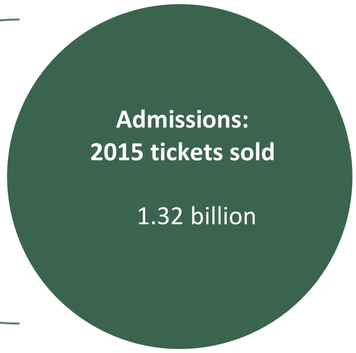
2015 Demographic Summary[13]

U.S./Canada population ages 2+ (343.3M)



U.S./Canada Moviegoers	Annual Tickets per Moviegoer
235.3 million	5.6

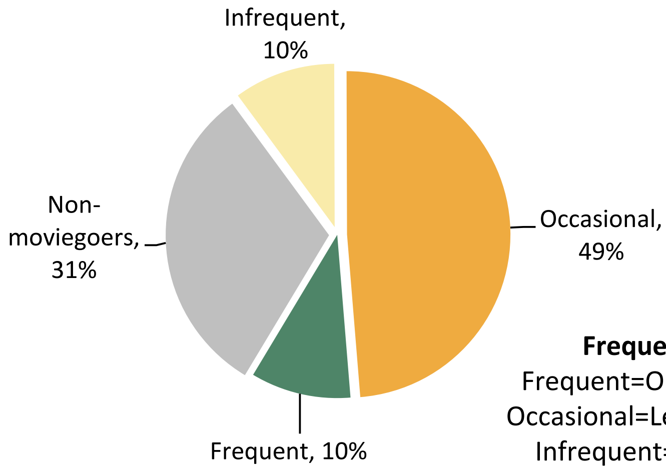
U.S./Canada admissions



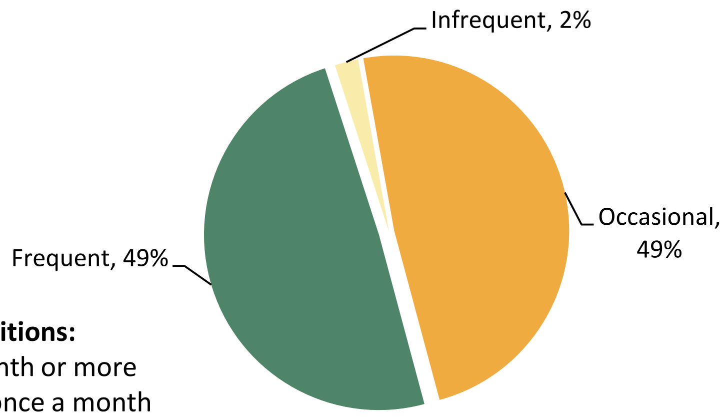
Frequent moviegoers who go to the cinema once a month or more continue to drive admissions, accounting for 49% of all tickets sold in the U.S./Canada but only 10% of the total population. The number of tickets purchased by all moviegoer groups increased in 2015, and the share of tickets purchased by occasional moviegoers increased by two percentage points to 49%.

2015 Moviegoer Share of Population and Tickets Sold

U.S./Canada population ages 2+



U.S./Canada tickets sold



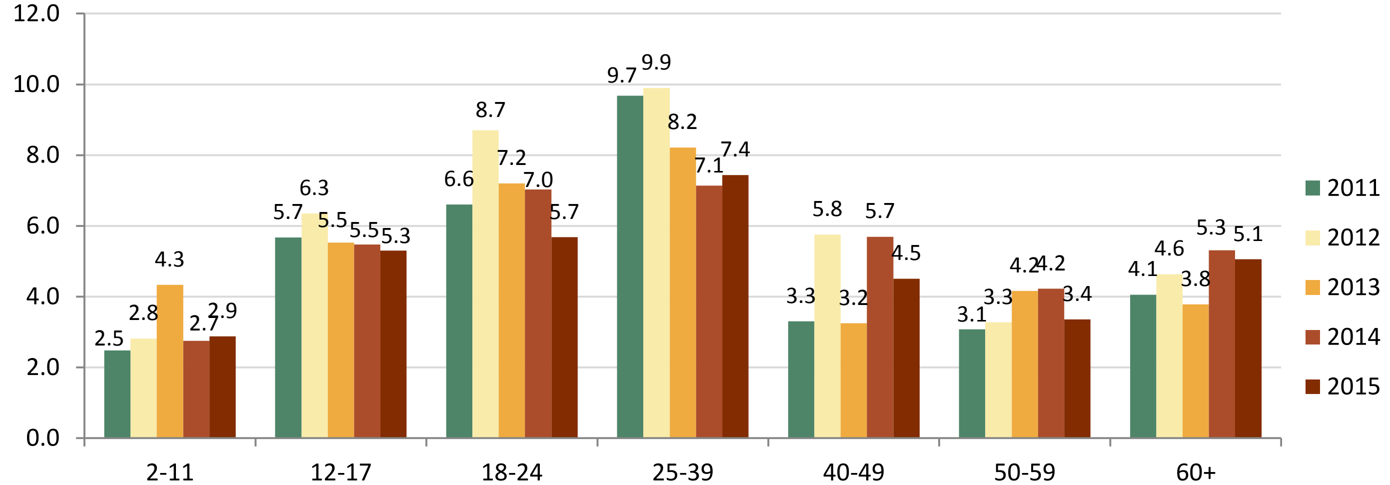
Frequency definitions:
Frequent=Once a month or more
Occasional=Less than once a month
Infrequent=Once in 12 months

[13] MPAA's analysis of attendance demographics is based on survey research and attendance projections by ORC International. See *Appendix: Methodology* (page 25) 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 2015, total tickets purchased by frequent moviegoers (people who went to a movie at the cinema once a month or more) increased by 2.9 million, while the total number of frequent moviegoers decreased by 3.7 million. In other words, the remaining frequent moviegoers went to theaters more often in 2015. The number of frequent moviegoers increased among 2-11 and 25-39 age groups, but fell for all others. [14]

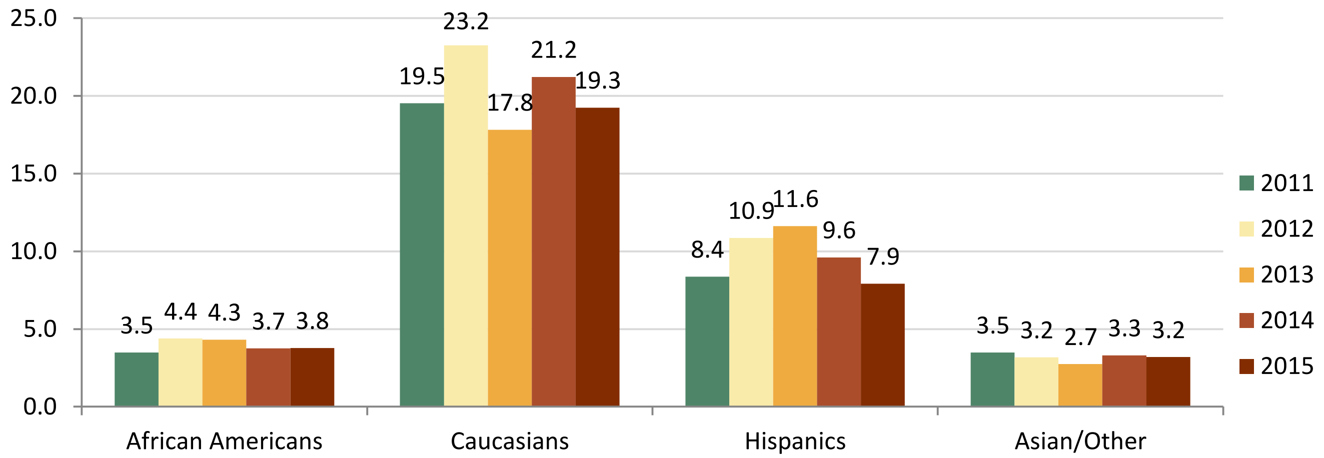
Frequent Moviegoers (Millions) by Age[15]



	2-11	12-17	18-24	25-39	40-49	50-59	60+
% of Population 2015	13%	8%	10%	21%	13%	14%	21%
% of Frequent Moviegoers 2015	8%	15%	17%	22%	13%	10%	15%

Despite a decline in 2015, Hispanics continued the trend of oversampling as frequent moviegoers relative to their proportion of the population. The number of African American and Asian/Other frequent moviegoers was comparable to 2014 while the number of Caucasian and Hispanic frequent moviegoers declined during the same time period.

Frequent Moviegoers (Millions) by Ethnicity[15]



	African Americans	Caucasians	Hispanics	Asian/Other
% of Population: 2015	12%	62%	17%	8%
% of Frequent Moviegoers: 2015	11%	56%	23%	9%

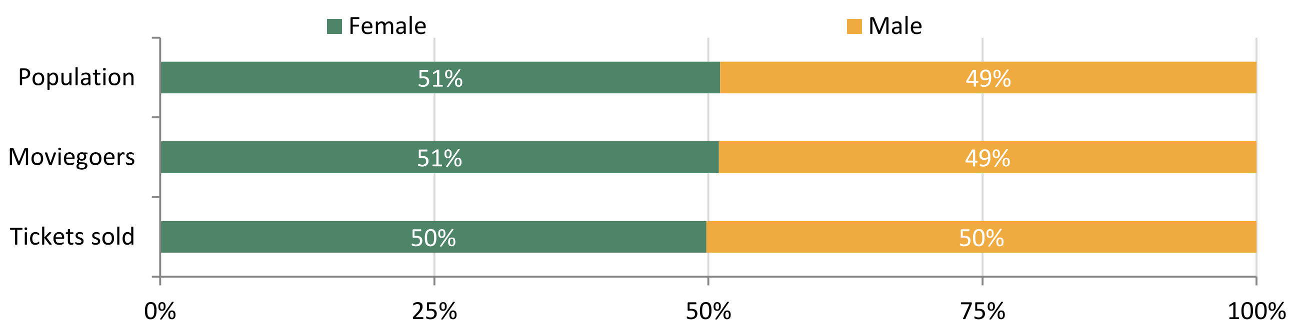
[14] The small size of frequent moviegoer subgroups may lead to large fluctuations in annual figures.

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

Demographic Shares of Total

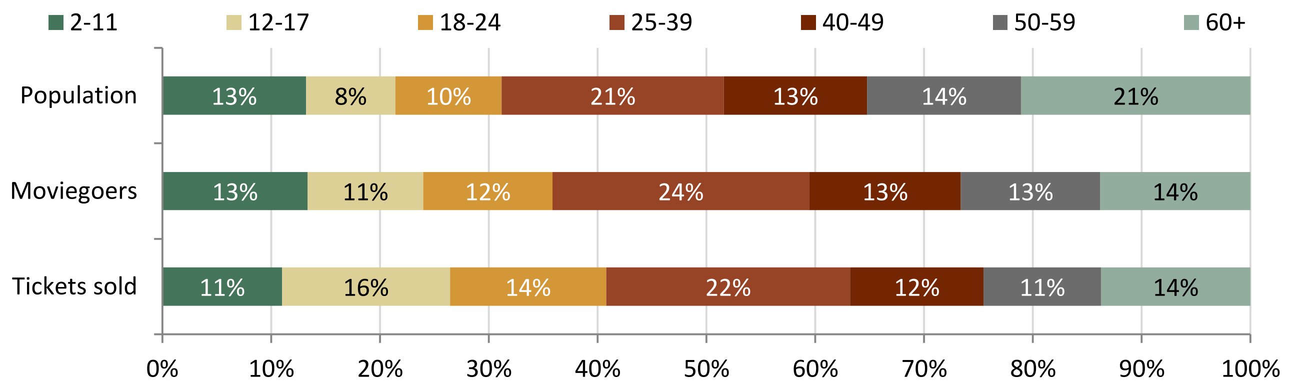
The gender composition of moviegoers (people who went to a movie at the cinema at least once in the year) in 2015 skewed slightly towards women, similar to the composition of the overall population. Similar to previous years, tickets sold were split evenly among genders.

2015 Gender Share of Total Population, Moviegoers and Tickets Sold



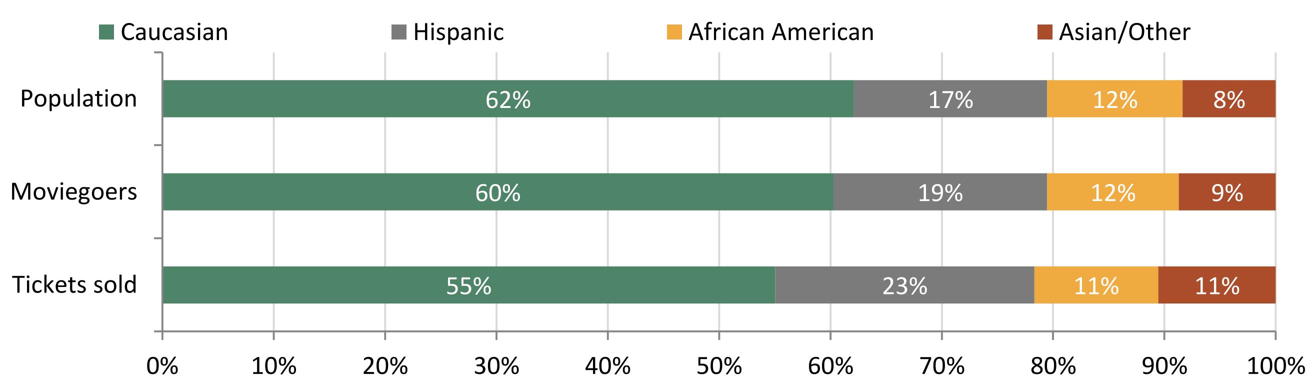
The 12-17 age group oversampled for movie going more than any other age group in 2015. 12-17 year olds represented 11% of moviegoers and 16% of tickets sold in 2015, compared to only 8% of the population. To a lesser extent the 18-24 age group also oversampled for tickets sold (14%) relative to their share of the population (10%).

2015 Age Group Share of Total Population, Moviegoers and Tickets Sold



Although Caucasians make up the majority of the population (62%) and moviegoers (60%), they represent a smaller share of 2015 ticket sales (55%) as in previous years. Hispanics are more likely than any other ethnic group to purchase movie tickets (23%) relative to their share of the population (17%).

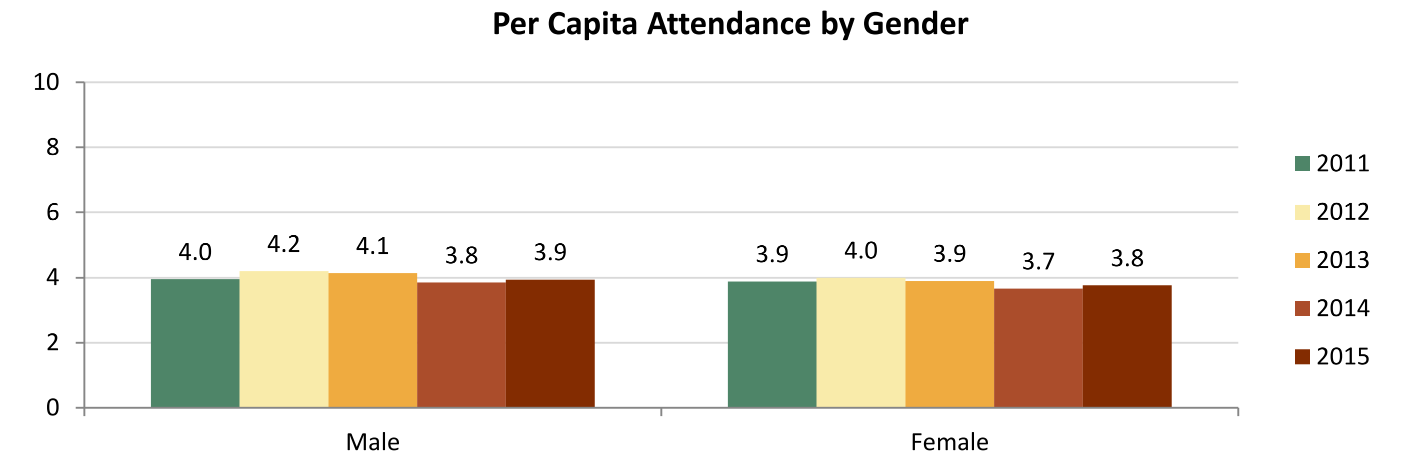
2015 Ethnicity Share of Total Population, Moviegoers and Tickets Sold



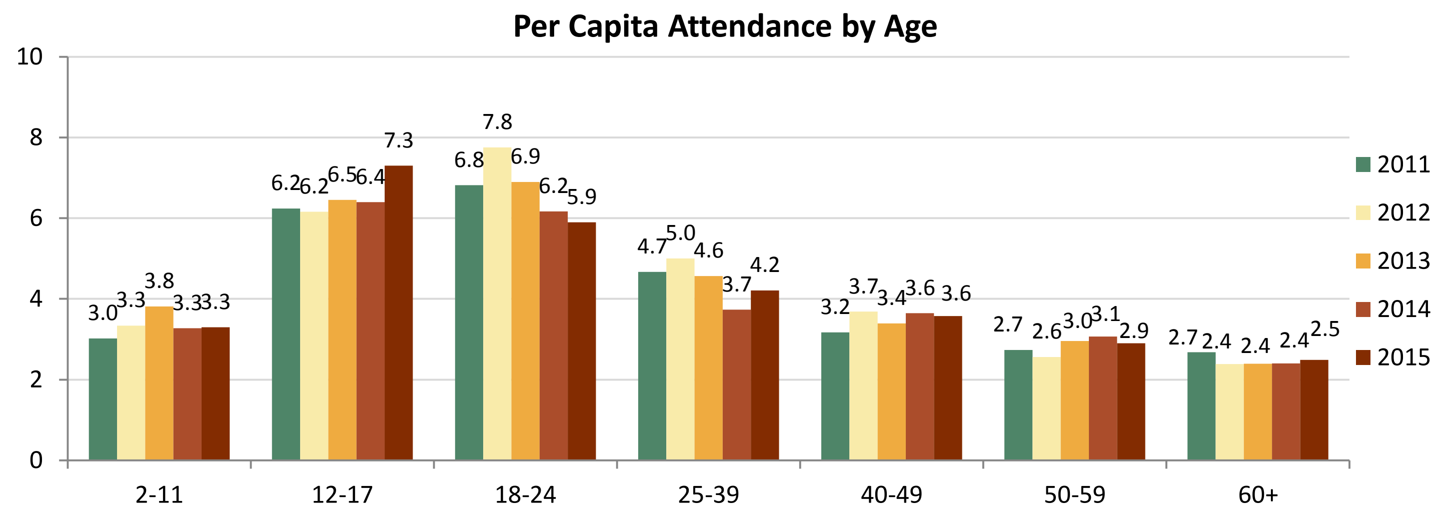
2015 Moviegoers: 235.3 million | 2015 Admissions: 1.32 billion

Trends in Per Capita Attendance

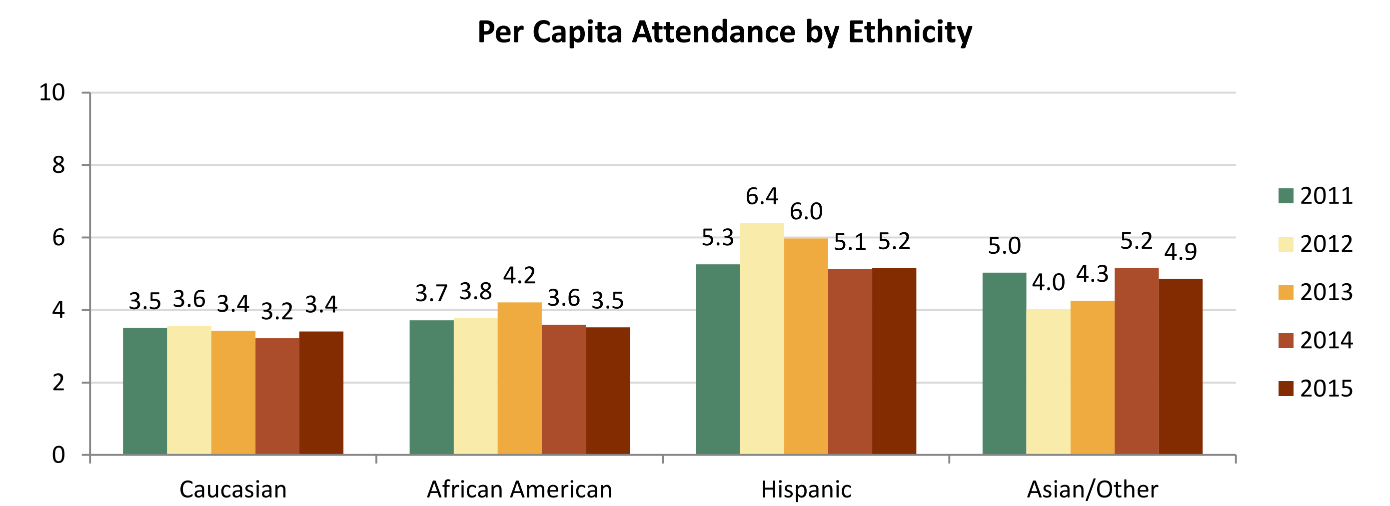
In 2015, per capita annual movie attendance (tickets sold per person) increased for both males (3.9) and females (3.8).



In 2015, 12-17 year olds had the highest per capita attendance (7.3), followed by 18-24 year olds (5.9). 12-17 year olds had the largest increase in per capita attendance, up 0.9 from 2014. Per capita attendance also increased for 25-39 year olds and people 60 and older compared to the previous year.

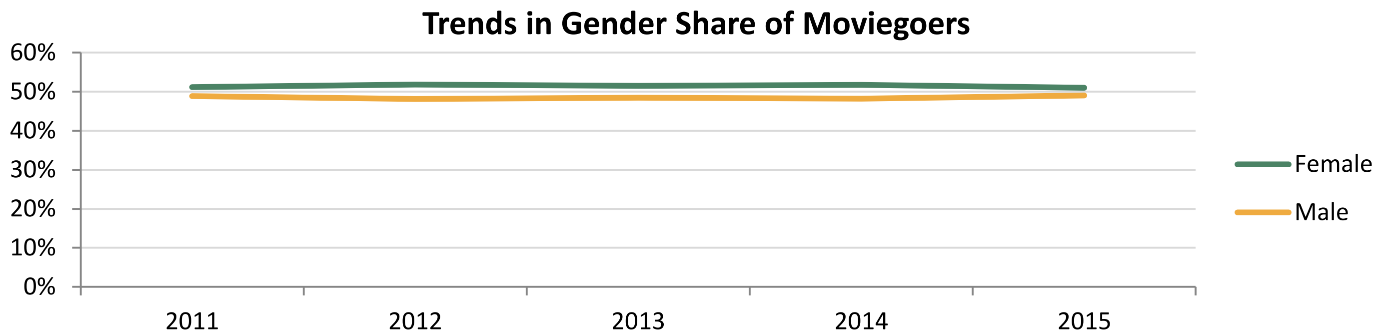


Per capita attendance increased for Caucasians compared to 2014. Hispanics reported the highest annual attendance per capita in 2015, attending on average 5.2 times per year.

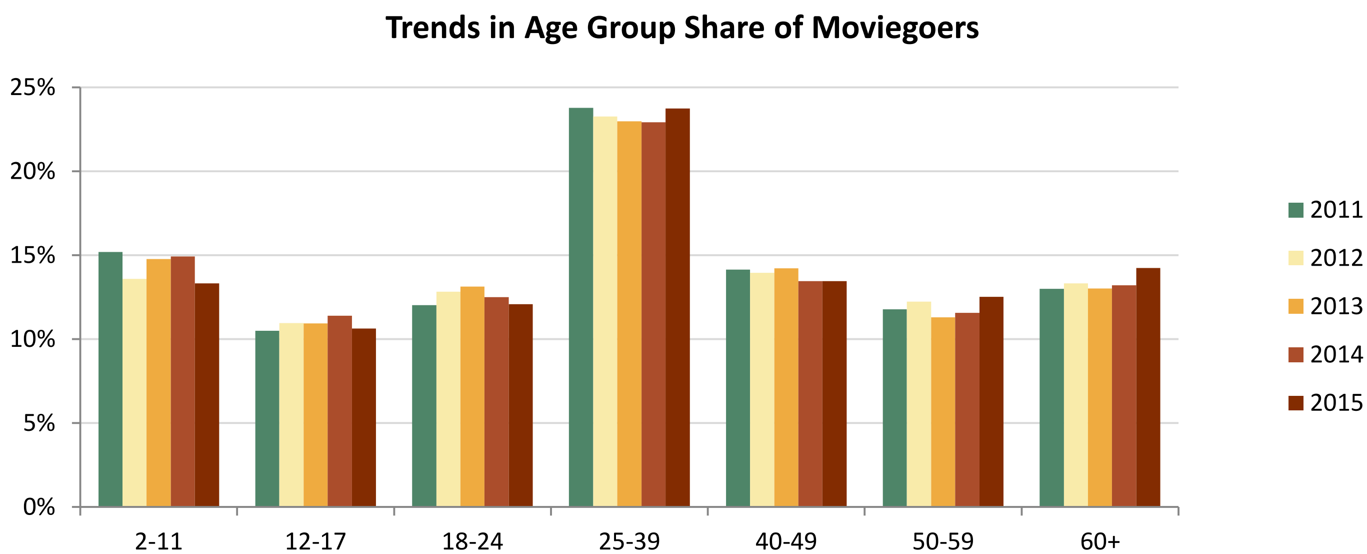


Trends in Share of Moviegoers

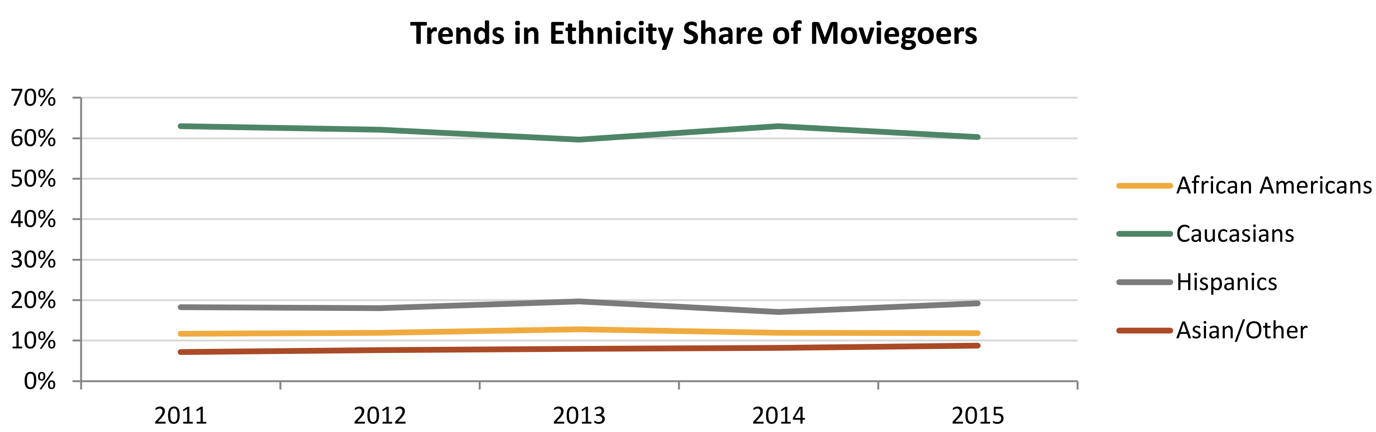
Similar to the overall population, females have comprised 51% of moviegoers (people who went to a movie at the cinema at least once in the year) consistently since 2011. This trend remains unchanged in 2015.



Overall, age group shares of moviegoers have been relatively consistent since 2011. The share of 25-39, 50-59 and 60+ year old moviegoers increased to their highest amounts since 2011.



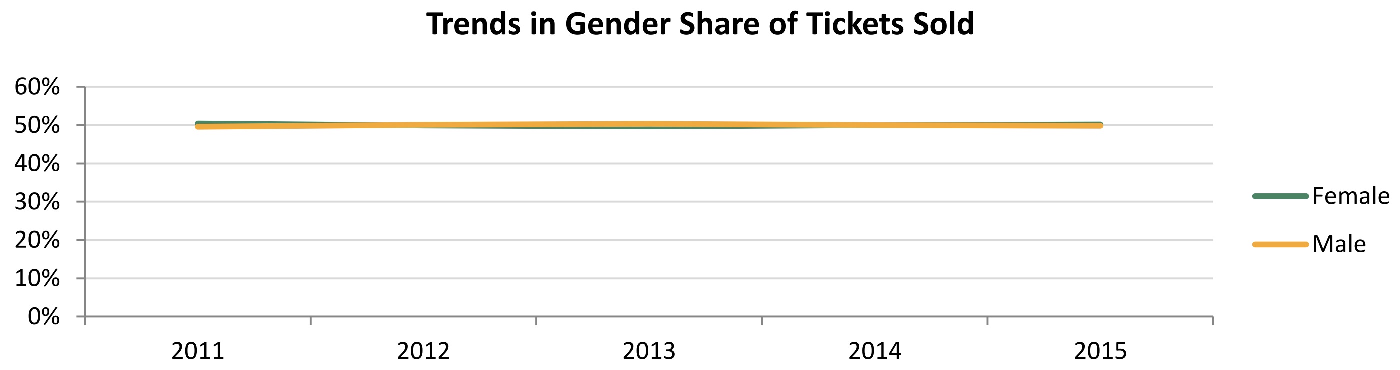
In 2015, the shares of moviegoers by ethnicity were similar to previous years.



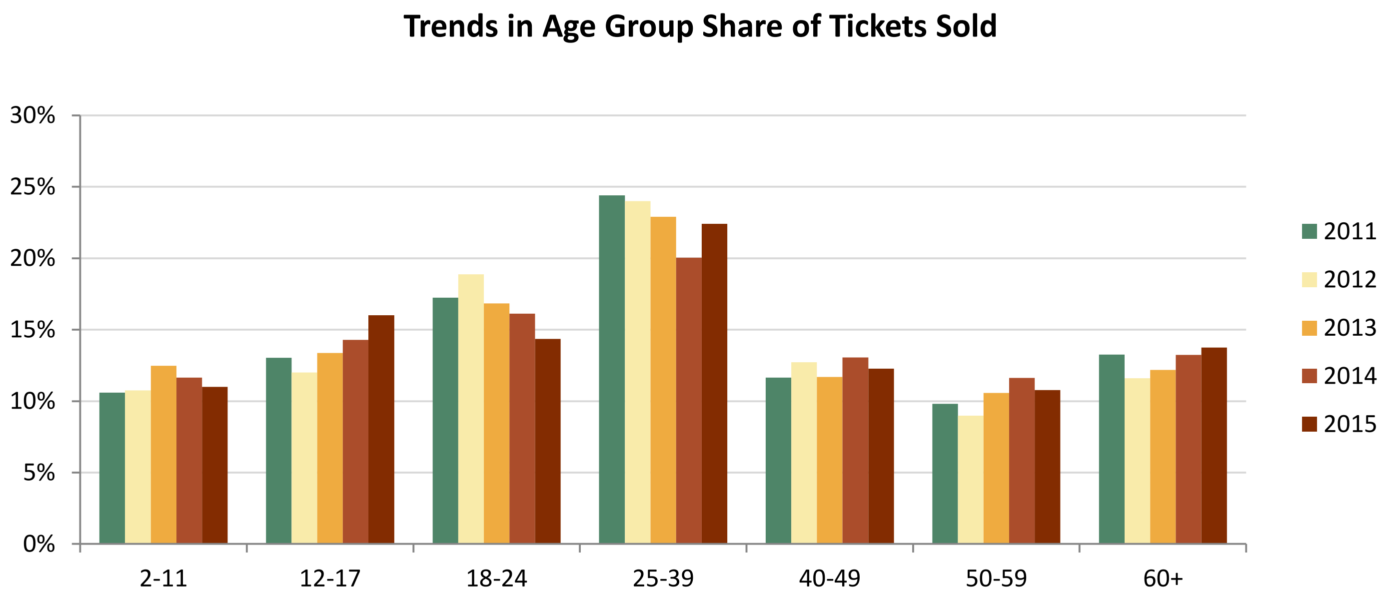
2015 Moviegoers: 235.3 million | 2015 Admissions: 1.32 billion

Trends in Share of Tickets Sold

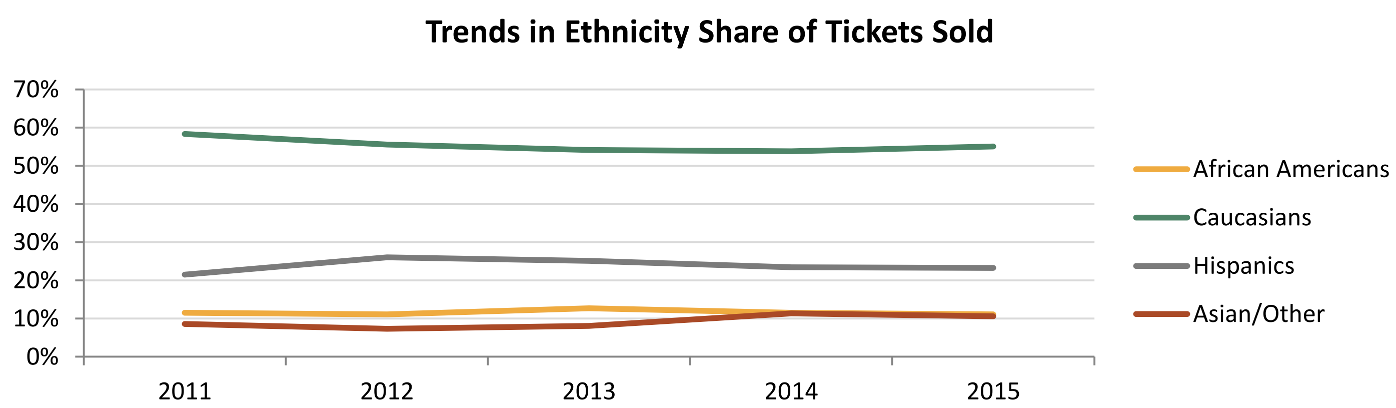
Since 2011, tickets sold at cinemas have been evenly split by gender.



In 2015 the share of tickets sold to 12-17 (16%), 25-39 (22%), and 60+ (14%) all increased from 2014.



In 2015, the share of tickets sold by ethnicity was similar to previous years.



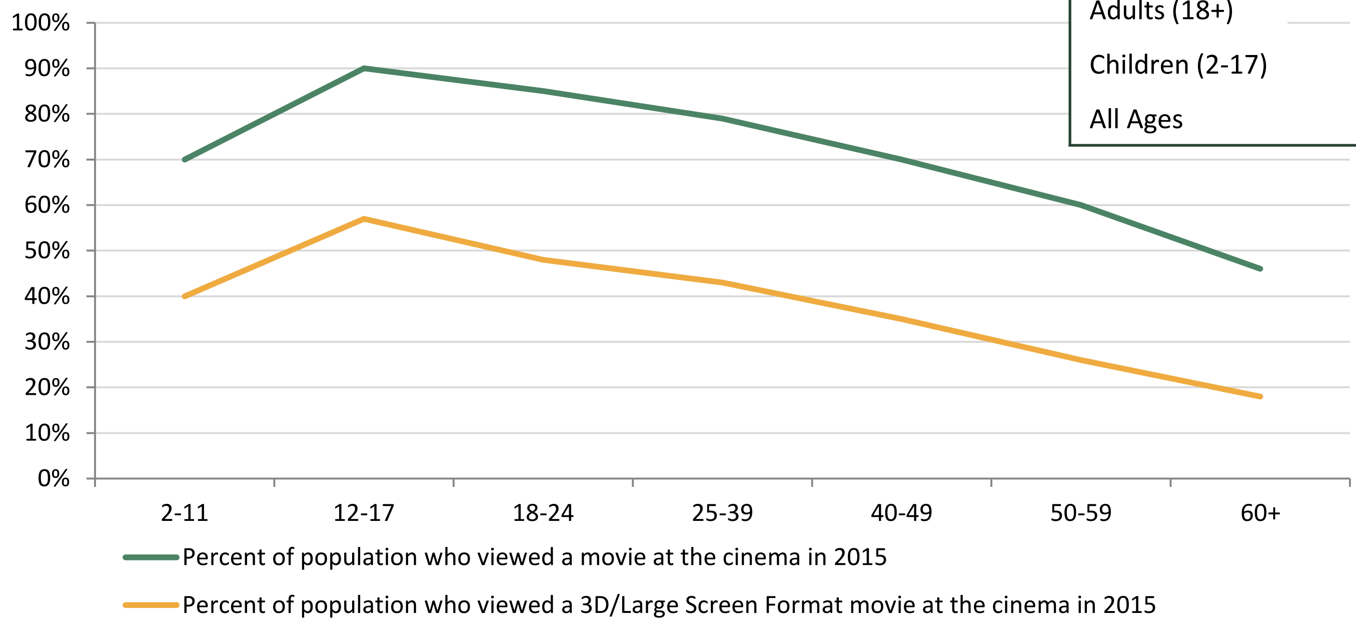
2015 Moviegoers: 235.3 million | 2015 Admissions: 1.32 billion

3D/Large Screen Format Movie Attendance

Over a third (35%) of the general population attended a 3D or large screen format movie in 2015[16], compared with 69% of the population who viewed any movie. Children (2-17) were more likely to attend a 3D or large screen format movie in 2015 than their adult counterparts.

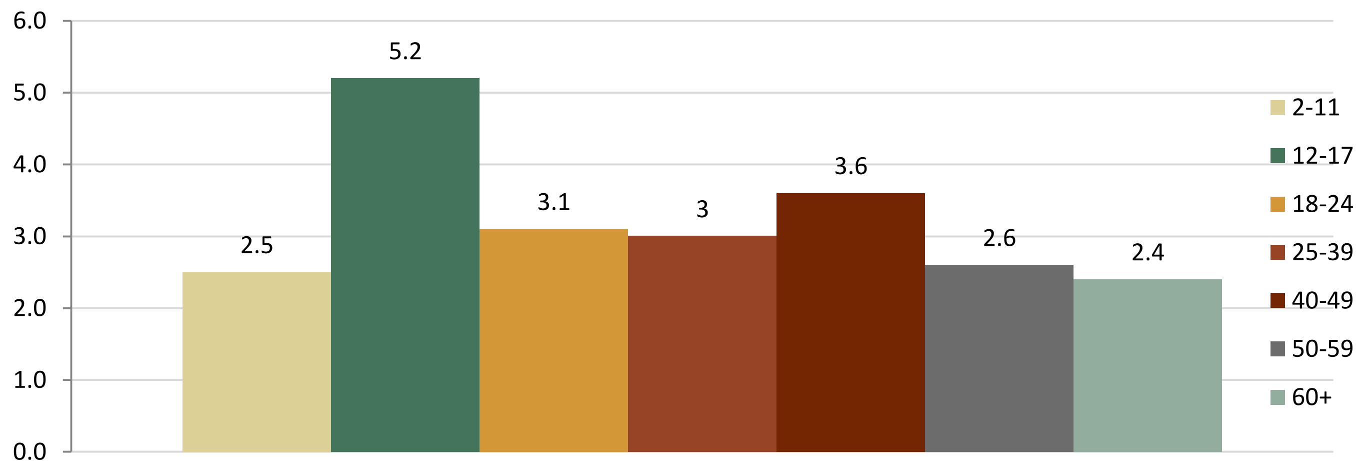
% of Population Who Attended a 3D/Large Screen Format movie in 2015	
Adults (18+)	32%
Children (2-17)	47%
All Ages	35%

2015 Moviegoers as a Percentage of Population By Age



12-17 year olds (5.2) viewed more 3D and large screen movies on average than any other age group in 2015, followed by 40-49 year olds (3.6).

2015 Average 3D/Large Screen Format Movies Viewed Per Moviegoer By Age

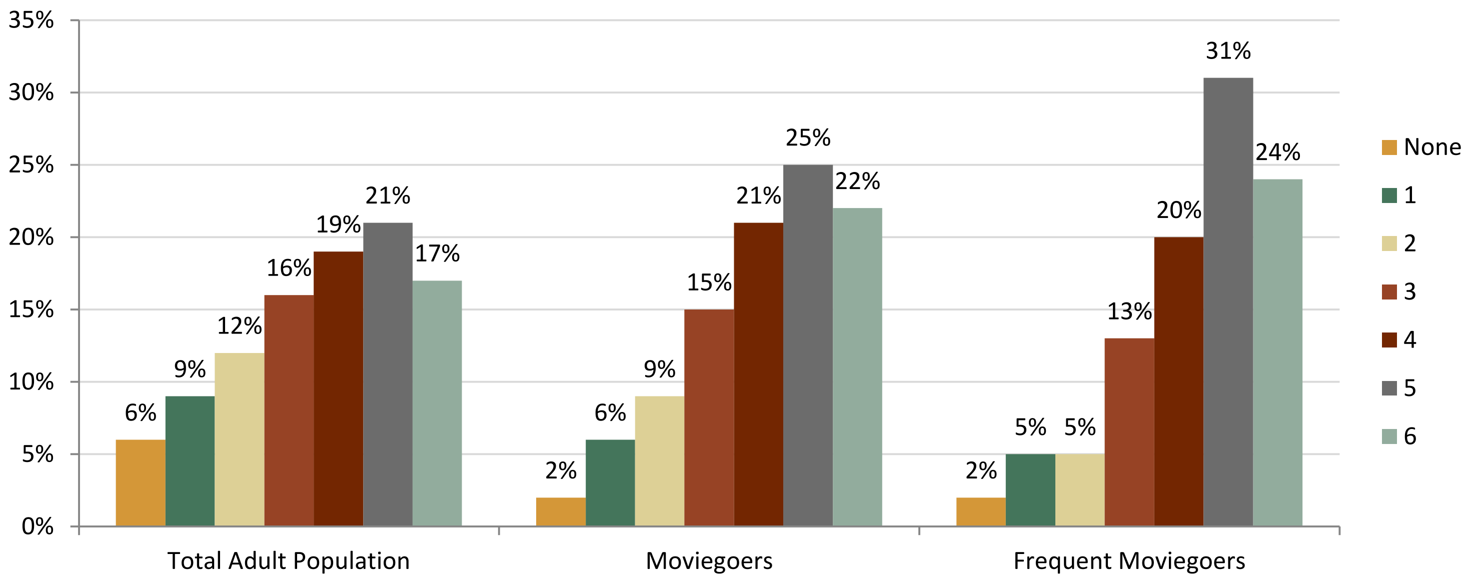


[16] In 2015, our methodology changed on 3D measurement to include large screen format movies. This makes prior years' data not comparable for trending purposes.

Technology & Moviegoers

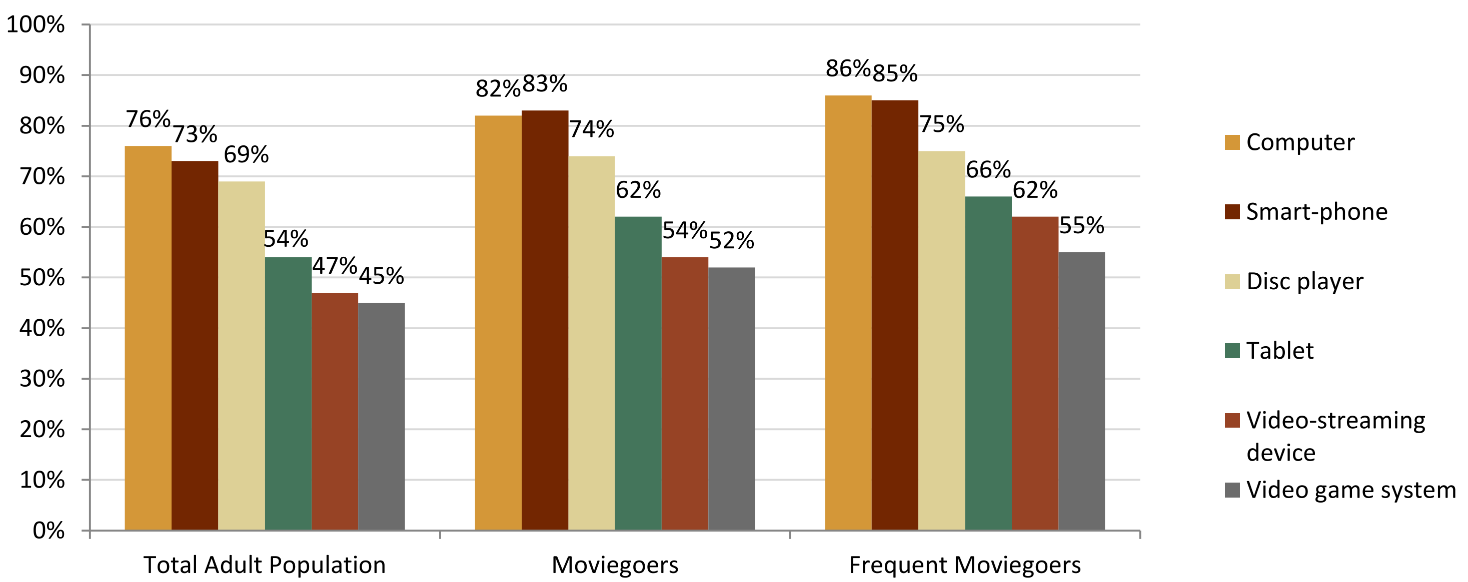
Frequent moviegoers tend to own more key technology products (computers, smart-phones, disc players, tablets, video-streaming devices, and video game systems) than the general population of adults 18 years or older. Three quarters of all frequent moviegoers (75%) own at least four different types of key technology products, compared to 57% of the total adult population.

Number of Key Technology Products Owned



Frequent moviegoers also have a significantly higher share of ownership for all key technology products when compared to the total adult population. Smart-phone (85%), tablet (66%), and video-streaming device (62%) ownership is particularly high among frequent moviegoers relative to the total adult population.

Types of Key Technology Products Owned[17]



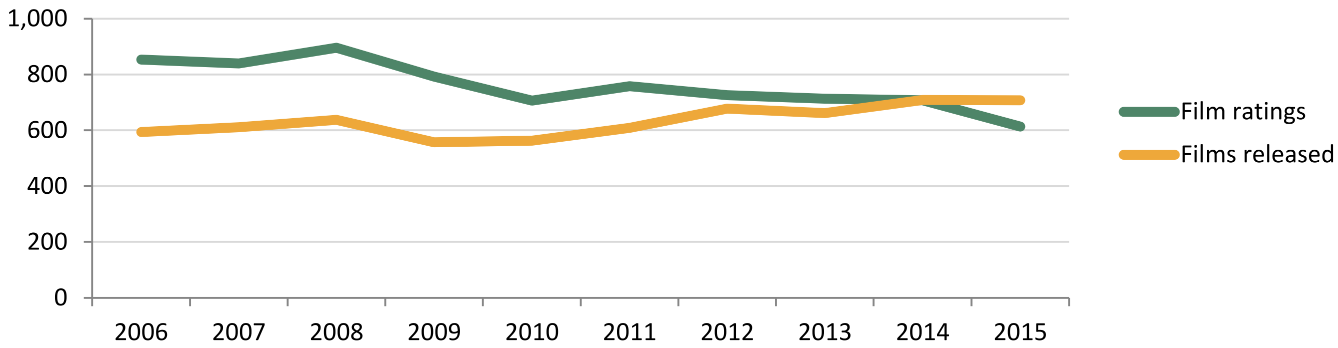
[17] People surveyed may own more than one type of technology product. Because product categories are not mutually exclusive, percentages will sum to more than 100%.

Films Rated, Released & Produced

In 2015, the number of films rated (including non-theatrical films) by the Classification and Ratings Administration (CARA) was 613, down 13% compared to 2014. The number of films released in theaters in U.S./Canada (708) was consistent with 2014 (709) and up 19% from ten years ago.

Films Rated by CARA and Films Released Theatrically

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



In 2015, the number of non-MPAA member films rated (including non-theatrical films) decreased 18% and MPAA member films increased 1% compared to 2014. The number of non-MPAA member films rated was down 23% from ten years ago, while MPAA member films were down 44% in the same time period.

Film Ratings[18]

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

	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	15 vs. 14	15 vs. 06
Film ratings	853	840	897	793	706	758	726	713	708	613	-13%	-28%
-MPAA members[19]	296	233	201	177	174	169	166	169	165	167	1%	-44%
-Non-members	557	607	696	616	532	589	560	544	543	446	-18%	-23%

Films released by MPAA members were up 8% in 2015 compared to 2014, due to a 31% increase in films released by studio subsidiaries (47). Non-MPAA affiliated independents continued to release the most films domestically (561), despite declining for the first time since 2009. Film attendance by moviegoers remaining concentrated: the top 130 films made up 95% of the box office in 2015.

Films Released

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

	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	15 vs. 14	15 vs. 06
Films released[20]	594	611	638	557	563	609	678	661	709	708	0%	19%
- 3D film releases	8	6	8	20	26	45	40	45	47	40	-14%	n/a
- Large format releases	11	11	15	14	16	21	26	32	30	36	20%	n/a
MPAA member total	204	189	168	158	141	141	128	114	136	147	8%	-28%
- MPAA studios	124	107	108	111	104	104	94	84	100	100	0%	-19%
- MPAA studio subsidiaries	80	82	60	47	37	37	34	30	36	47	31%	-41%
Non-members	390	422	470	399	422	468	550	547	573	561	-2%	44%

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

[19] 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.

[20] Source: 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 12 of the top 25 films **in release** during 2015, more than any other rating, but down from 2014 (14). In 2015, six of the top 10 and 14 of the top 25 films were released in 3D, both down compared to the number of 3D films in the top 10 and 25 in 2014 (9 and 15). In 2015, the top 25 films accounted for 56% of total box office. The top five films accounted for 22% of total box office, up from 14% in 2014 and 15% in 2011.

Top 25 Films by U.S./Canada Box Office Earned in 2015

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

Rank	Title	Distributor	Box Office (USD MM)	Rating	3D
1	Jurassic World	Universal	$652.3	PG-13	✓
2	Star Wars: The Force Awakens*	Disney	652.0	PG-13	✓
3	Avengers: Age Of Ultron	Disney	459.0	PG-13	✓
4	Inside Out	Disney	356.5	PG	✓
5	Furious 7	Universal	353.0	PG-13	
6	American Sniper**	Warner Bros.	348.8	R	
7	Minions	Universal	336.0	PG	✓
8	Hunger Games: Mockingjay Part 2, The	Lionsgate	269.6	PG-13	
9	Martian, The	20th Century Fox	225.3	PG-13	✓
10	Cinderella	Disney	201.2	PG	
11	Spectre	Sony	197.1	PG-13	
12	Mission: Impossible Rogue Nation	Paramount	195.0	PG-13	
13	Pitch Perfect 2	Universal	184.3	PG-13	
14	Ant-Man	Disney	180.2	PG-13	✓
15	Home	20th Century Fox	177.4	PG	✓
16	Hotel Transylvania 2	Sony	168.5	PG	✓
17	Fifty Shades Of Grey	Universal	166.2	R	
18	SpongeBob Movie: Sponge Out Of Water,The	Paramount	163.0	PG	✓
19	Straight Outta Compton	Universal	161.2	R	
20	San Andreas	Warner Bros.	155.2	PG-13	✓
21	Mad Max: Fury Road	Warner Bros.	153.6	R	✓
22	Divergent Series: Insurgent, The	Lionsgate	130.2	PG-13	✓
23	Kingsman: The Secret Service	20th Century Fox	128.3	R	
24	Peanuts Movie, The	20th Century Fox	128.2	G	✓
25	Spy	20th Century Fox	110.8	R	

* Film still in theaters in 2016; total reflects box office earned from January 1 – December 31, 2015

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

In 2015, the number of MPAA member studio films entering into production increased 4% to 114 films, along with non-member studio films with estimated budgets greater than $1 million (387), leading to a combined 4% increase in total films produced (501) at that level. There was also an increase in the number of lower-budget films, which are more difficult to track.

Films Produced for Future Theatrical Release[21]

	2011	2012	2013	2014	2015[22]	15 vs. 14	15 vs. 11
MPAA member total	100	99	106	110	114	4%	14%
Non-members (est. $1m+ budget)	399	377	349	371	387	4%	-3%
- % with reported $15m+ budget	14%	18%	15%	14%	15%	--	--
Total films produced (est. $1m+ budget)	**499**	**476**	**455**	**481**	**501**	**4%**	**<1%**
Non-members (est. <$1m budget)	319	252	283	226	290		
Total films produced	818	728	738	707	791		

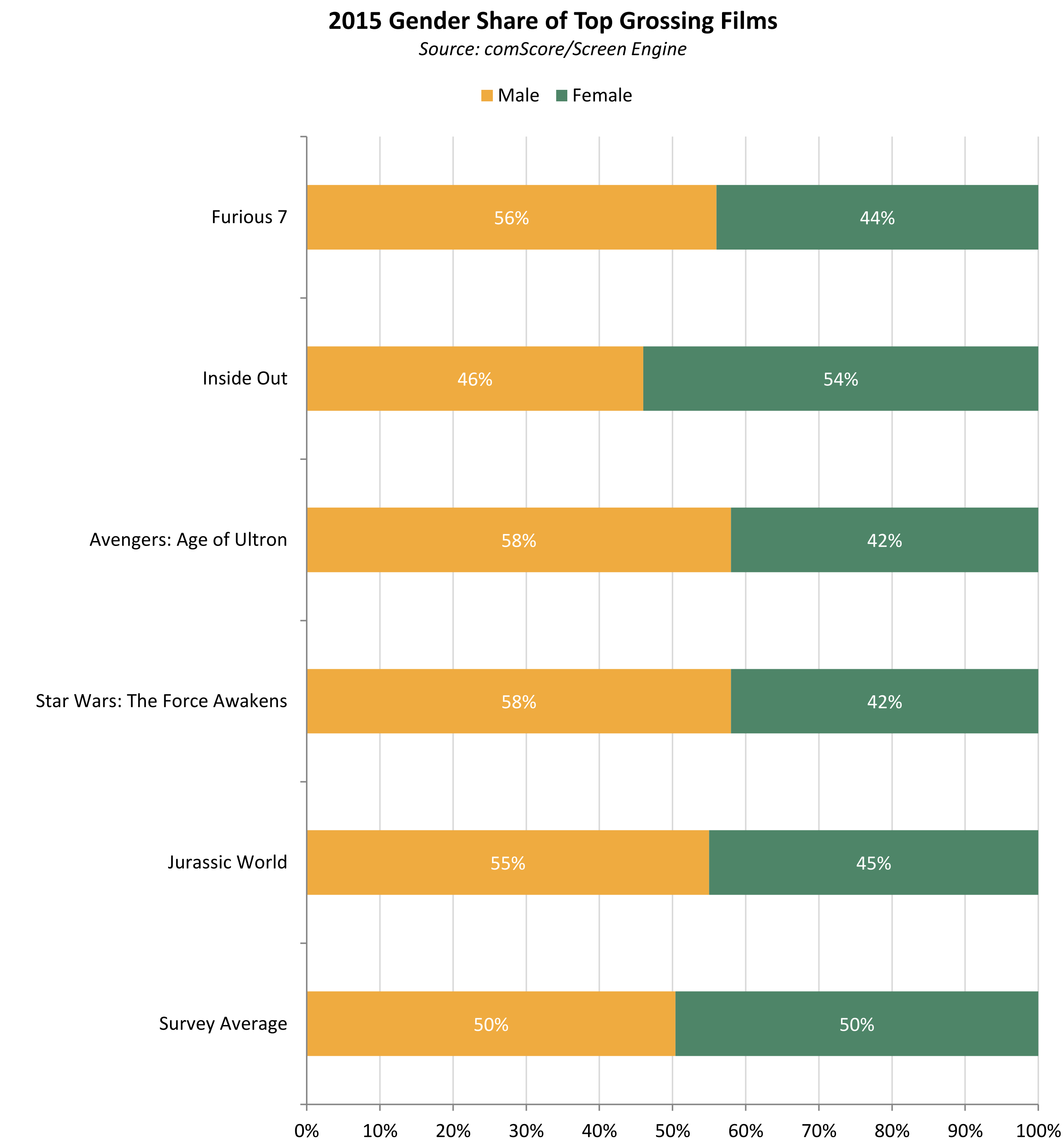
[21] These figures reflect full-length feature films in the English language which began production in the reported year, with a U.S. production company (including co-productions). The counts do not include student films, documentaries, or films created for video release. Budgets are estimated from publicly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

[22] Data for 2015 is provisional as of March 2016, and may be revised as more information becomes available.

Top Film Demographics

In 2013, comScore/Screen Engine introduced "PostTrak," collecting 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.[23]

Among the top five grossing films in 2015, *Jurassic World, Star Wars: The Force Awakens, Avengers: Age of Ultron,* and *Furious 7* all attracted majority male audiences. *Inside Out* was the only top five film with a majority female audience, with 54% of the film's box office revenue coming from women.

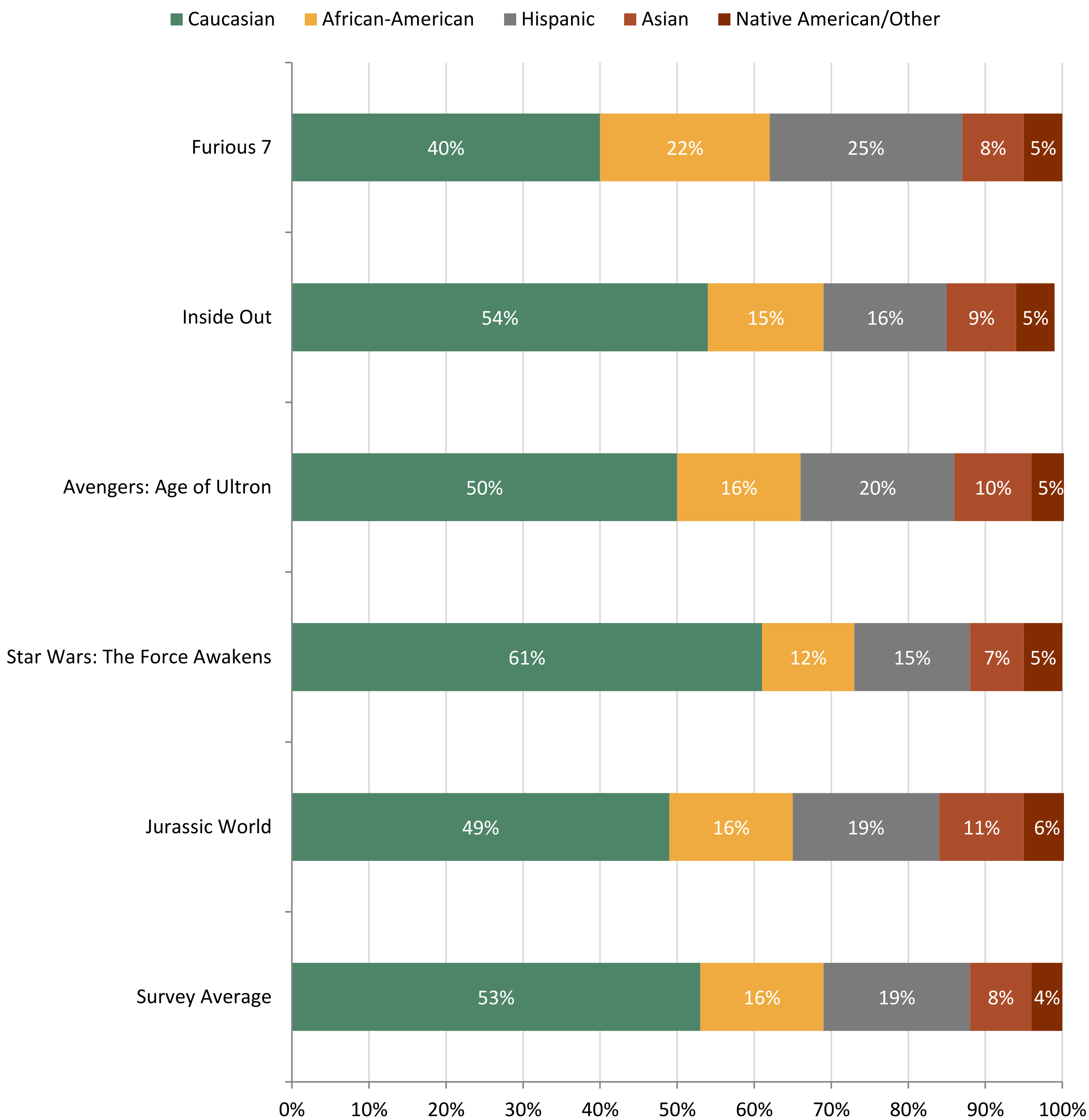


[23] More details about comScore's PostTrak methodology can be found in the methodology section at the end of this report.

According to comScore/Screen Engine's "PostTrak," collecting domestic survey data for all films in release in at least 800 theaters, among the top grossing films, *Furious 7* drew the most ethnically diverse audience, followed by *Jurassic World*.

2015 Ethnicity Share of Top Grossing Films[24]

Source: comScore/Screen Engine



[24] Percentage values in table may not sum to 100% due to rounding.

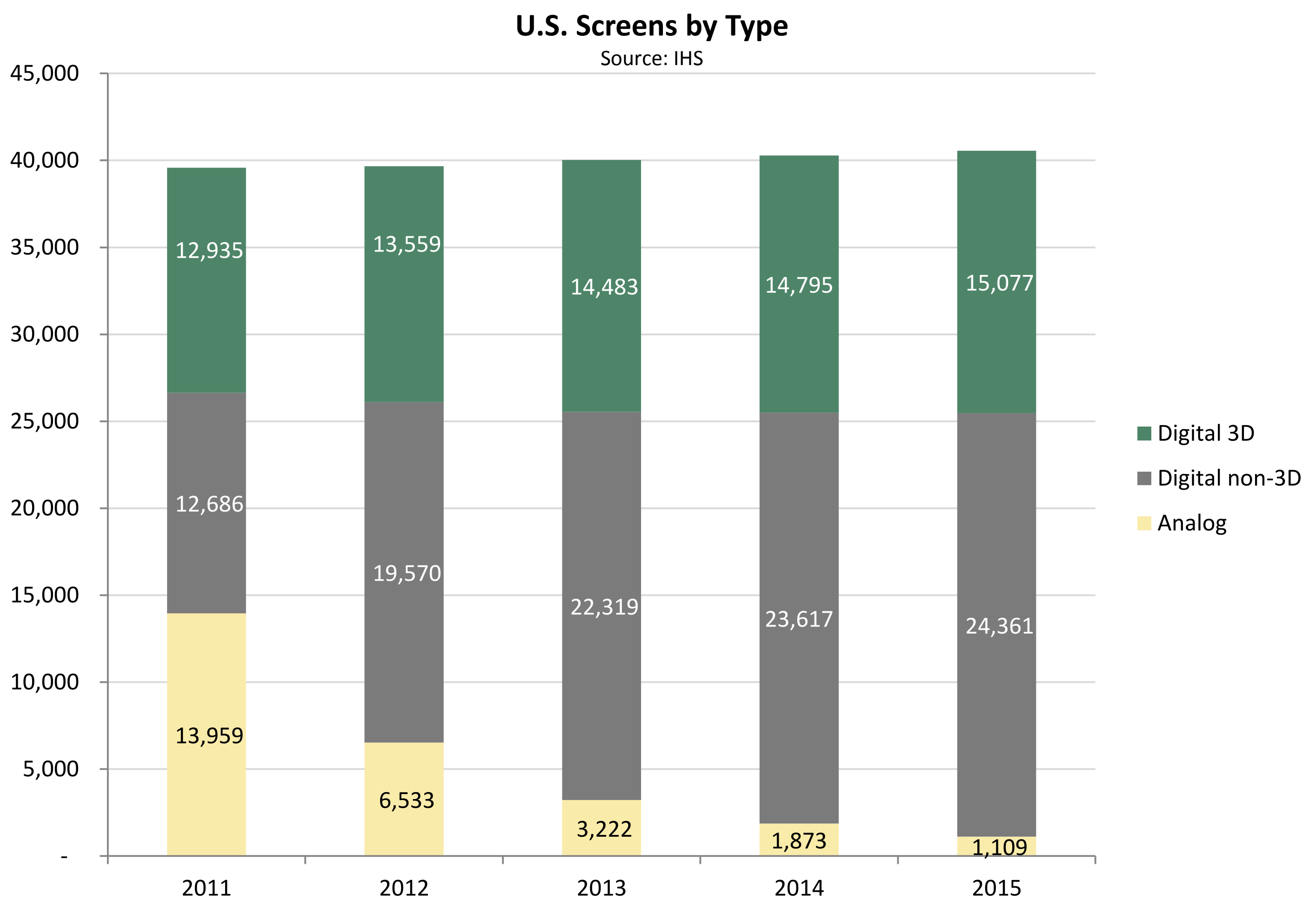
Cinema Screens

In 2015, there were more than 40,500 screens in the U.S., a slight increase from 2014. The majority of screens (84%) were located at venues with five or more screens. The number of screens at venues with four or fewer screens continued to decline, despite an overall increase in the number of screens.

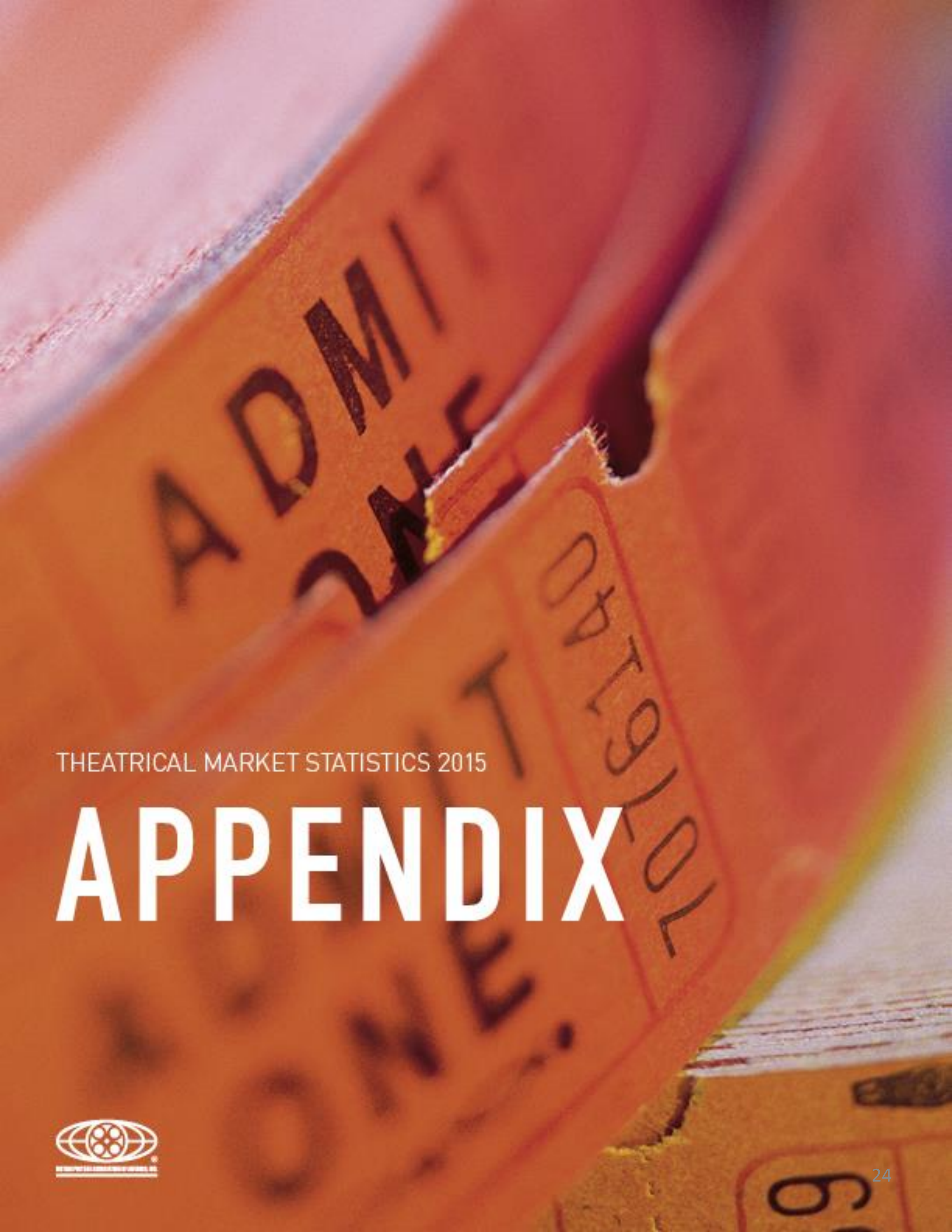
U.S. Screens by Type of Venue[25]
Source: IHS

	2011	2012	2013	2014	2015
1-4 screen venues	6,570	6,386	6,487	6,461	6,449
5+ screen venues	33,010	33,276	33,537	33,824	34,098
Total	**39,580**	**39,662**	**40,024**	**40,285**	**40,547**

In 2015, the number of digital screens in the U.S. increased 3% from 2014, now accounting for 97% of all U.S. screens. Over 700 non-3D digital screens were added in the U.S. in 2015, increasing 3% from the previous year, accounting for 60% of all screens. The number of digital 3D screens increased 2% from 2014, while analog screens are down more than 40% in the same time period.



[25] 2015 screen venue figures are forecast as of March 2016. Screen figures for previous years have been revised by source.



THEATRICAL MARKET STATISTICS 2015

APPENDIX

Attendance Demographics Study Methodology

Survey research

Motion Picture Association of America, Inc. (MPAA) commissioned Opinion Research Corporation (ORC) International to study motion picture cinema attendance in the United States. A survey was conducted among a national probability sample of 3,950 adults comprising 1,970 men and 1,980 women 18 years of age and older, living in private households in the continental United States. Interviewing was completed beginning January 7, 2016, and ending January 31, 2016 via four 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 2016. Completed interviews consisted of ~50% conducted via cell phone and 50% conducted via landline. The proportion of cell telephones in the sample has increased from 35% in 2014. This change to the CARAVAN sample was made in January, 2015 in recognition of the increasing proportion of American adults reliant primarily on cell phones. Details about the CARAVAN dual frame sampling and weighting methodology are available upon request to ORC. The margin of error for surveys with samples of 3,950 respondents, at the 95% confidence level, is plus or minus 1.56 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 2015). In 2016, the 3D category was expanded to include movies in a large screen format such as IMAX.

- *"Think back to January 2015—about a year ago. During the 12 month period from January through December 2015, 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 2015, 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 2015?"*
- *(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. 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 2016. In that case, the child's data is then re-weighted if necessary so that the ending proportions of children to adults corresponds to the actual population ratios. This is necessary because there can be more than one child in many households. This weighted data set is used to produce the attendance projections.

Attendance Demographics Study Methodology continued

Attendance projections

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

Technology product ownership

A question was added beginning with the 2014 survey to measure ownership of key technology products among adults 18 years of age and older. This question was repeated in 2016, with slight wording modifications highlighted below.

- *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, Galaxy Tab, 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, Boxee, Apple TV, Google Chrome cast, Amazon Fire TV 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	+/- 1.6 percentage points
Children 2-17	+/- 2.7 percentage points
Ages 2-11	+/- 3.5 percentage points
Ages 12-17	+/- 4.3 percentage points
Ages 18-24	+/- 5.2 percentage points
Ages 25-39	+/- 3.9 percentage points
Ages 40-49	+/- 4.5 percentage points
Ages 50-59	+/- 3.4 percentage points
Ages 60+	+/- 2.4 percentage points
White, non-Hispanic	+/- 1.6 percentage points
Black, non-Hispanic	+/- 4.3 percentage points
Other	+/- 4.2 percentage points
Hispanic	+/- 4.4 percentage points
<25K HH income	+/- 3.3 percentage points
25K-<50K HH income	+/- 2.7 percentage points
50K-<75K HH income	+/- 3.6 percentage points
75K + HH income	+/- 2.4 percentage points
Male	+/- 1.9 percentage points
Female	+/- 1.9 percentage points

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 uses a multi-mode methodology for data collection: paper and pencil and mobile tablet. All of the data 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
Other[26]

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.

[26] "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.