

Theatrical Market Statistics

2011



2011 Theatrical Statistics Summary

Global

- Global box office for all films released in each country around the world reached \$32.6 billion in 2011, up 3% over 2010's total, due entirely to the increase in international box office (\$22.4 billion). Each international region experienced growth in 2011. Chinese box office grew by 35% in 2011 to become the 2nd largest International market behind Japan, experiencing by far the largest growth in major markets.
- International box office in U.S. dollars is up 35% over five years ago, driven by growth in various markets, including China and Russia.

U.S./Canada

- 2011 U.S./Canada box office was \$10.2 billion, down 4% compared to \$10.6 billion in 2010, but up 6% from five years ago. Despite strong second and third quarter box office performance, 2011 box office did not fully overcome the slow start in the first quarter. 3D film releases increased, yet 3D box office was down \$400 million in 2011 compared to 2010, which contained Avatar's record-breaking 3D box office performance.
- The decline in U.S./Canada box office was due to an equivalent decline in admissions (-4%) compared to 2010, as admissions reached 1.3 billion, while average cinema ticket price stayed relatively flat (+1%).
- More than two-thirds of the U.S./Canada population (67%) – or 221.2 million people – went to the movies at least once in 2011. Males and females went to the movies at similar levels. As in past years, Hispanics and 12-24 year olds are the most frequent moviegoers among their respective demographic categories.
- Ticket sales continue to be driven by frequent moviegoers, who represent only 10% of the population but purchase half of all movie tickets. In 2011, more 25-39 year olds were in the frequent moviegoer category, particularly males.
- Of all U.S./Canada moviegoers, half (51%) viewed at least one movie in 3D in 2011, with attendance continuing to skew significantly towards younger moviegoers, similar to 2010. The typical moviegoer over 25 years old attended one 3D movie in 2011, compared to two for moviegoers under 25 years old.

Theatrical Market Statistics 2011

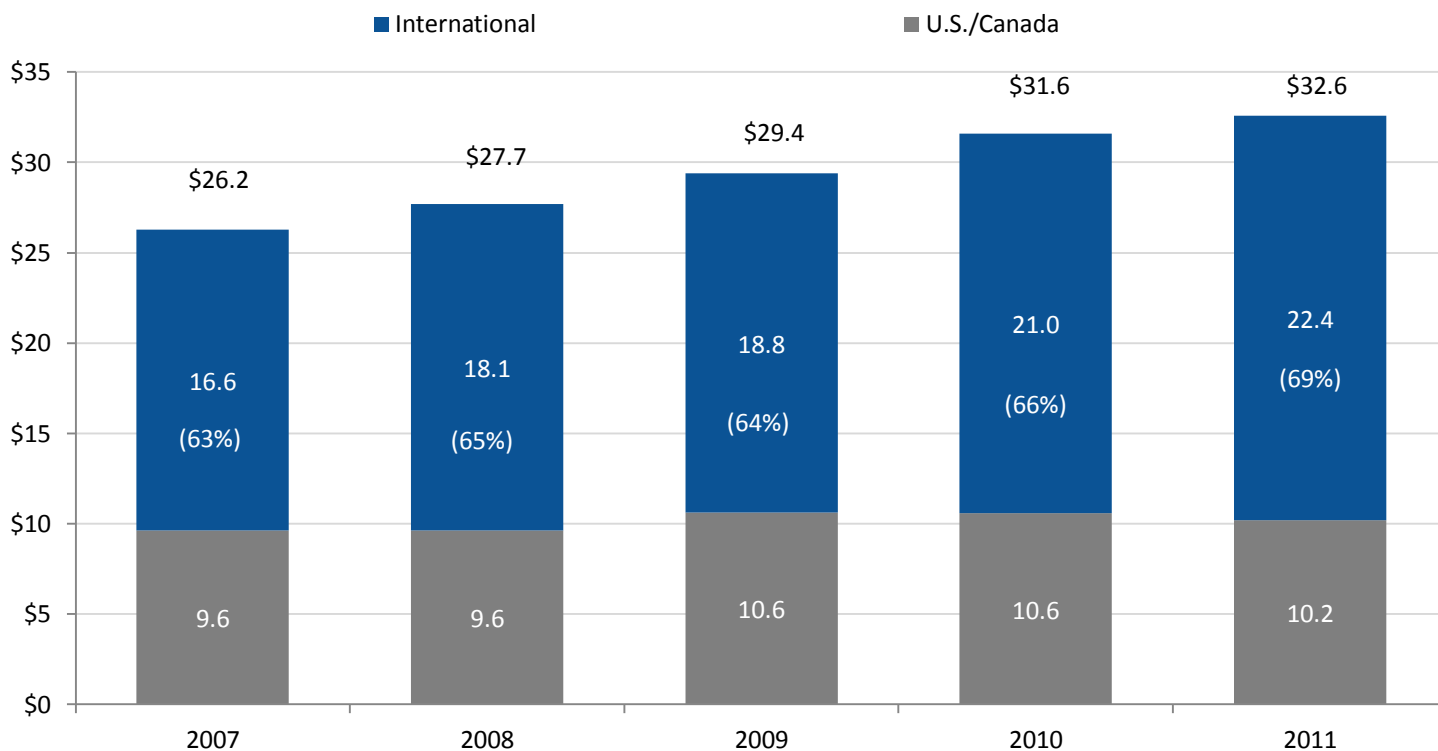
GLOBAL



Global box office

Global box office for **all films** released in each country around the world¹ reached \$32.6 billion in 2011, up 3% over 2010's total. The increase was due to international box office (\$22.4 billion), up 7% compared to 2010, due to growth in each geographic region. International box office in U.S. dollars is up 35% over five years ago.

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



	2007	2008	2009	2010	2011	% Change 11 vs. 10	% Change 11 vs. 07
U.S./Canada ²	\$9.6	\$9.6	\$10.6	\$10.6	\$10.2	-4%	6%
International ³	\$16.6	\$18.1	\$18.8	\$21.0	\$22.4	7%	35%
Total	\$26.2	\$27.7	\$29.4	\$31.6	\$32.6	3%	24%

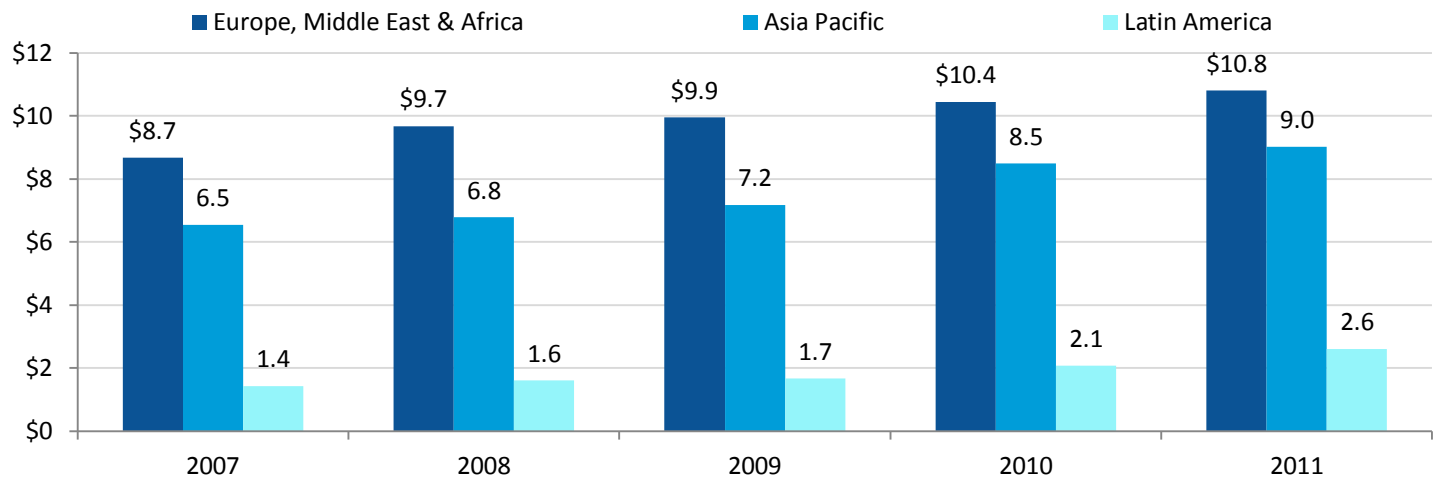
¹ Values in the report include all films released, regardless of distributor or country of origin, except where specified as a subset.

² Source: Rentrak Corporation – Box Office Essentials, calendar year from January 1-December 31, 2011.

³ MPAA calculates international box office country-by-country based on a variety of primary and secondary data sources. 2010 international box office was revised due to a change by a source.

Each geographic region contributed to international box office growth for all films released in 2011. Europe Middle East & Africa (EMEA) increased 4%, due to growth across several major markets including France and Russia, which showed record performance. Latin American box office growth (24%) also centered around major markets, including Mexico and Brazil. Asia Pacific increased 6% based primarily on growth in China. In 2011, Chinese box office grew by 35% in U.S. dollars to \$2.0 billion, moving it to the 2nd largest International market behind Japan.

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



	2007	2008	2009	2010	2011	% Change 11 vs. 10	% Change 11 vs. 07
Europe, Middle East & Africa	\$8.7	\$9.7	\$9.9	\$10.4	\$10.8	4%	24%
Asia Pacific	\$6.5	\$6.8	\$7.2	\$8.5	\$9.0	6%	38%
Latin America	\$1.4	\$1.6	\$1.7	\$2.1	\$2.6	24%	86%
Total	\$16.6	\$18.1	\$18.8	\$21.0	\$22.4	7%	35%

2011 Top 10 Int'l Box Office Markets – All Films (US\$ Billions)

Source: IHS Screen Digest

Japan	\$2.3
China	\$2.0
France*	\$2.0
U.K.	\$1.7
India*	\$1.4
Germany	\$1.3
Russia	\$1.2
Australia	\$1.1
South Korea	\$1.1
Italy	\$0.9

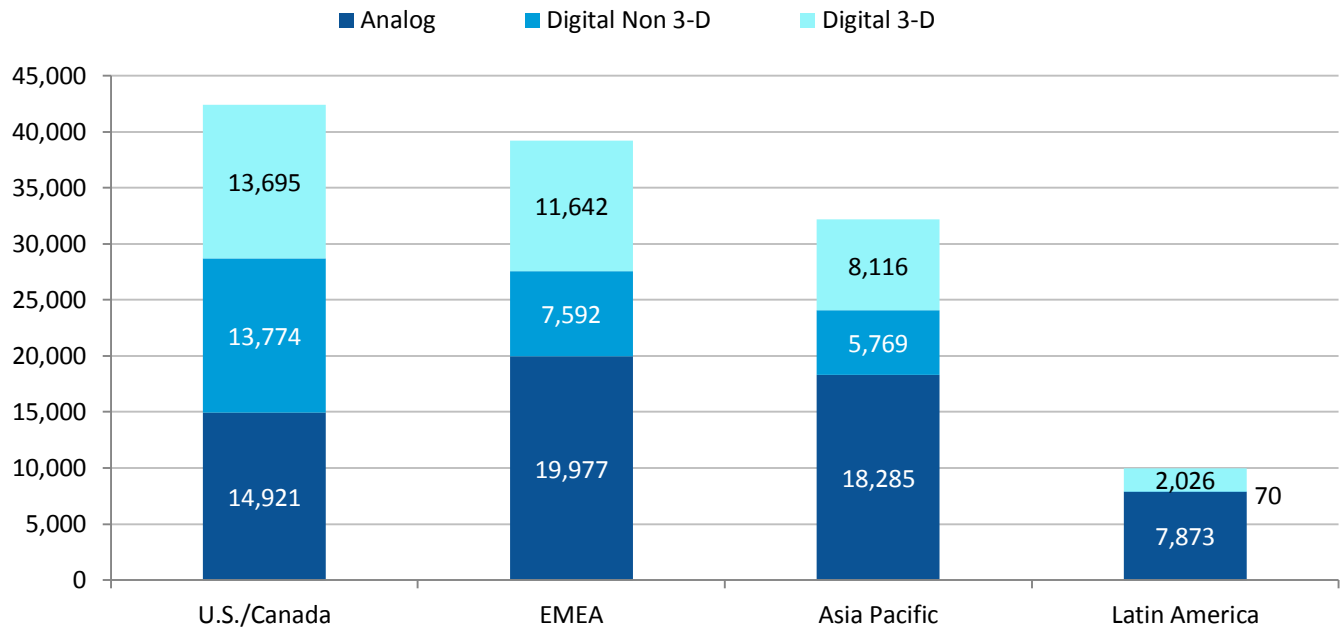
*Provisional value as of March 2012.

Global cinema screens

Cinema screens increased by 3% worldwide in 2011, due to double digit increases in Asia Pacific, raising the total to just under 124,000. Digital cinema continues to grow rapidly (up 79%) and over half of the world's screens are now digital.

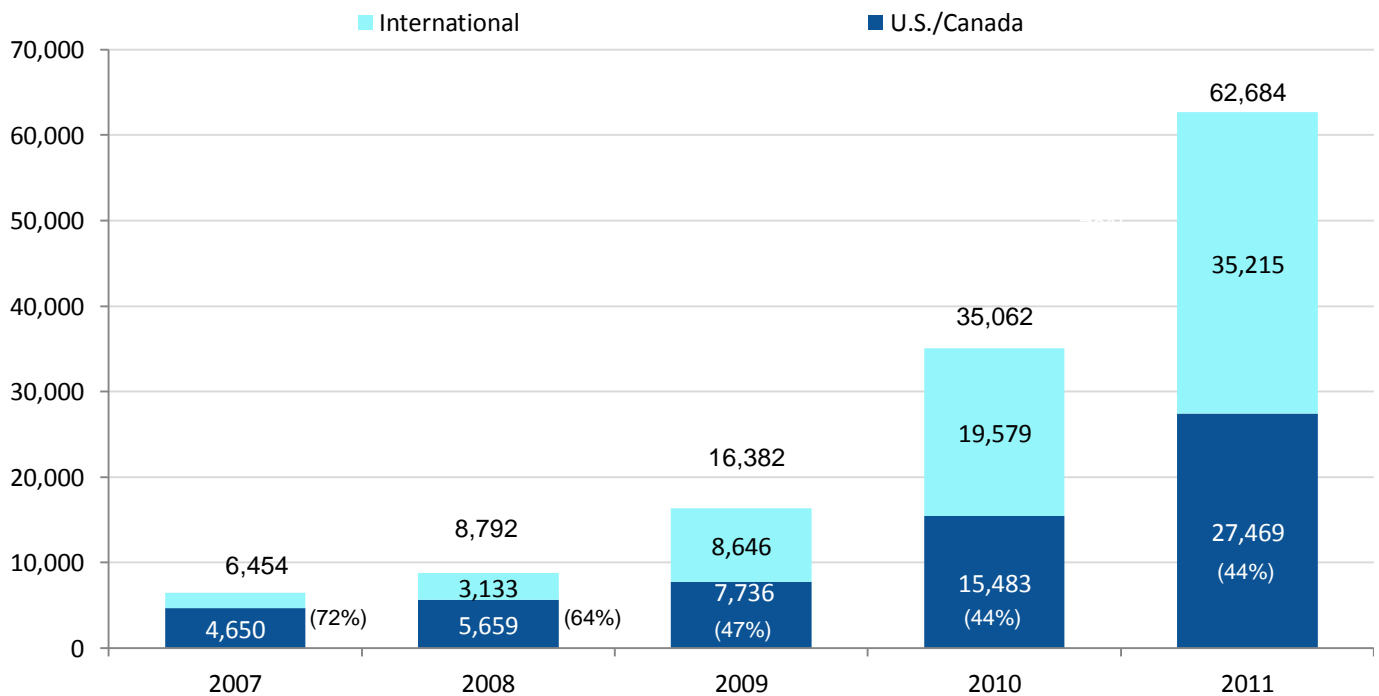
2011 Cinema Screens by Format and Region⁴

Source: IHS Screen Digest



Digital Screens, U.S./Canada and International

Source: IHS Screen Digest



⁴2011 total screens figures are forecasts as of February 2012. IHS Screen Digest revised the estimates for China and India significantly downward from 2010 levels, affecting the Asia Pacific and global totals.

Growth in 3D screens in 2011 slowed compared to the explosive growth experienced in 2009 and 2010 , as non-3D digital screens comprised a higher proportion of screens installed in U.S./Canada and Europe. Asia Pacific and Latin America sustained strong growth, raising the digital proportion of total screens to 29% in 2011, up from 19% in 2010.

Worldwide Digital 3D Screens

Source: IHS Screen Digest

	2007	2008	2009	2010	2011	% of digital
U.S./Canada	994	1,514	3,548	8,505	13,695	50%
EMEA	211	594	3,510	8,143	11,642	61%
Asia Pacific	80	344	1,584	4,659	8,116	58%
Latin America	12	84	362	1,104	2,026	97%
Total	1,297	2,536	9,004	22,411	35,479	57%
% change vs. previous year	403%	96%	255%	149%	58%	--

Theatrical Market Statistics 2011

U.S./CANADA



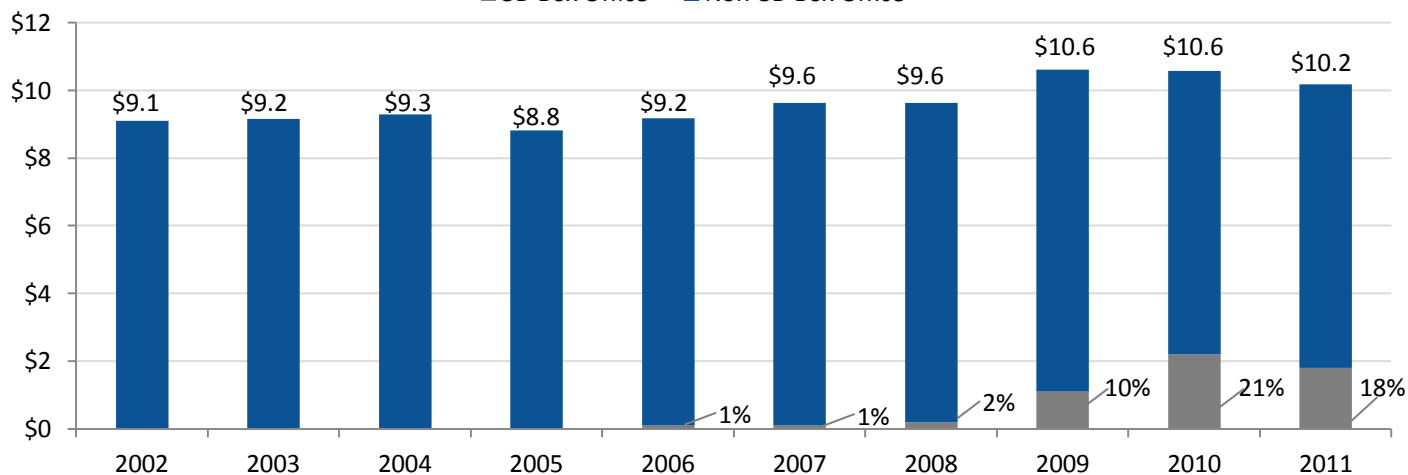
Box office and admissions

2011 U.S./Canada box office was \$10.2 billion, down 4% compared to \$10.6 billion in 2010, but up 6% from five years ago. Despite strong second and third quarter box office performance, 2011 box office did not fully overcome the slow start in the first quarter. 3D box office was down \$400 million in 2011 compared to 2010, which contained Avatar's record-breaking 3D box office performance, while 2D box office was consistent with 2010.

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

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

■ 3D Box Office ■ Non-3D Box Office

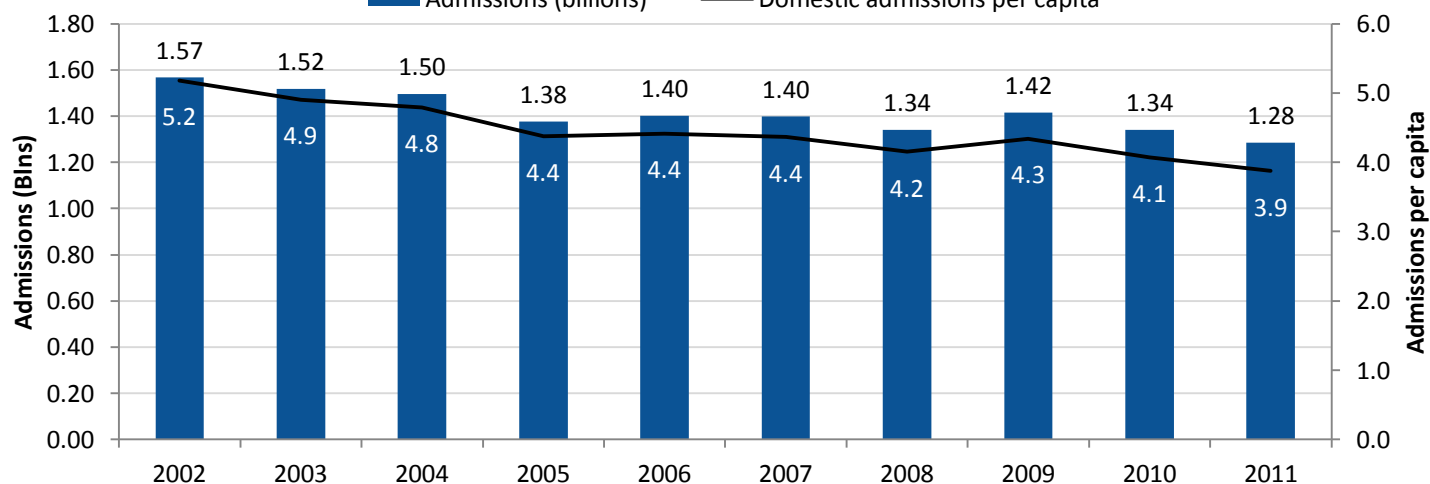


	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	% Chg. 11 vs. 10
U.S./Can. box office (US\$B)	\$9.1	\$9.2	\$9.3	\$8.8	\$9.2	\$9.6	\$9.6	\$10.6	\$10.6	\$10.2	-4%
-3D box office ⁵	n/a	n/a	n/a	n/a	\$0.1	\$0.1	\$0.2	\$1.1	\$2.2	\$1.8	-18%

U.S./Canada movie admissions, or tickets sold, were 1.28 billion in 2011, down 4% against 2010. The national average of tickets sold per person (admissions per capita) decreased to 3.9 in 2011.

U.S./Canada Admissions⁶

■ Admissions (billions) — Domestic admissions per capita



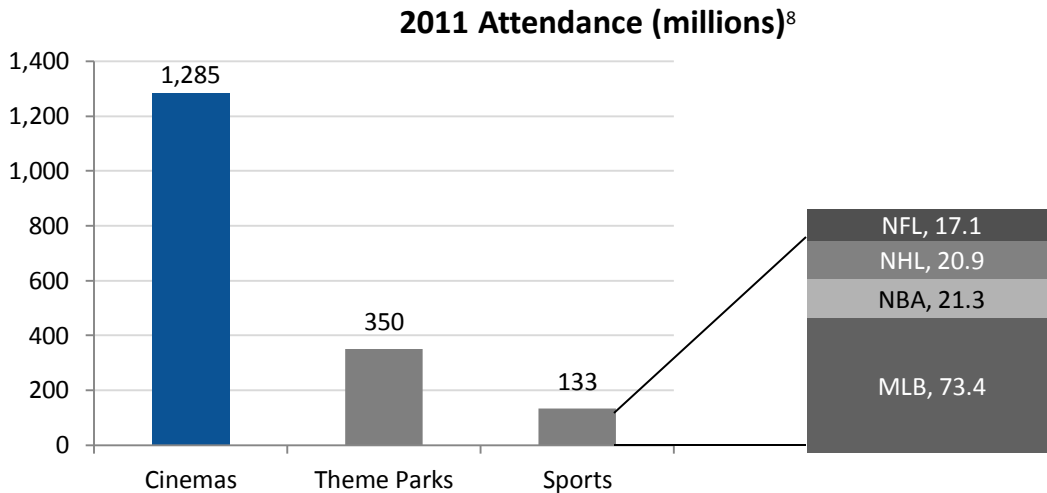
	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	% Chg. 11 vs. 10
U.S./Can. admissions (blns)	1.57	1.52	1.50	1.38	1.40	1.40	1.34	1.42	1.34	1.28	-4%
U.S./Can. admissions per capita ⁷	5.2	4.9	4.8	4.4	4.4	4.4	4.2	4.3	4.1	3.9	-5%

⁵ 3D box office figures include only box office earned from 3D showings, not total box office for films with a 3D release.

⁶ 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 5).

⁷ Admissions per capita calculated using aggregated U.S. Census Bureau and Statistics Canada data for population aged 2+.

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



The average cinema ticket price increased by 4 cents in 2011 (+1%), less than the 3% 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.

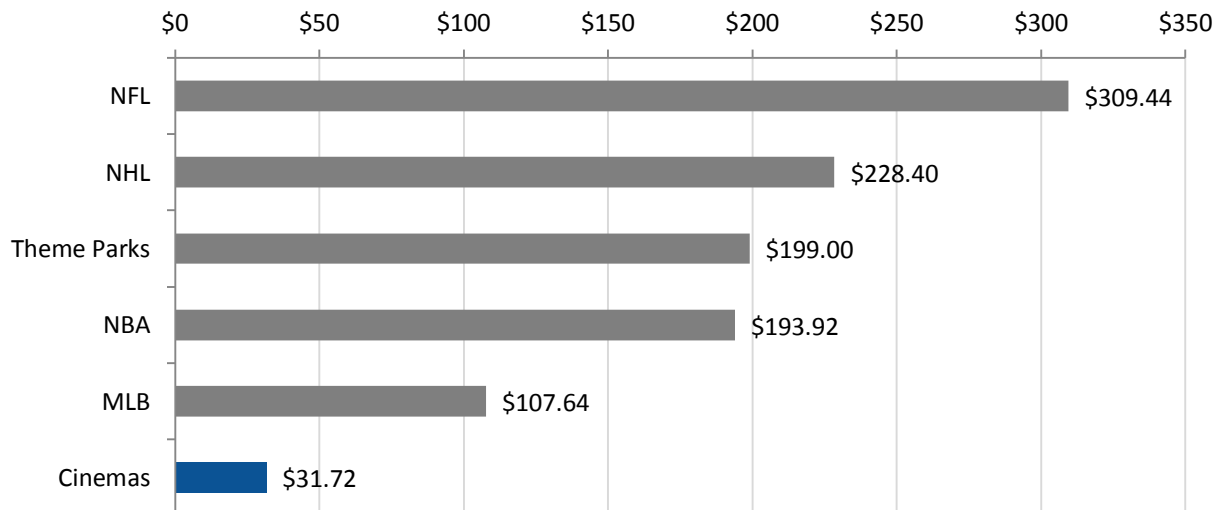
Average Cinema Ticket Price (US\$)

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

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
Average Ticket Price	\$5.81	\$6.03	\$6.21	\$6.41	\$6.55	\$6.88	\$7.18	\$7.50	\$7.89	\$7.93
% Change vs. Previous Year	3%	4%	3%	3%	2%	5%	4%	4%	5%	1%
CPI % Change vs. Previous Year	2%	2%	3%	3%	3%	3%	4%	0%	2%	3%
% Change vs. 2011	37%	32%	28%	24%	21%	15%	10%	6%	1%	n/a

2011 Average Ticket Price for a Family of Four (US\$)⁸

Sources: NATO, Sports Leagues, International Theme Park Services



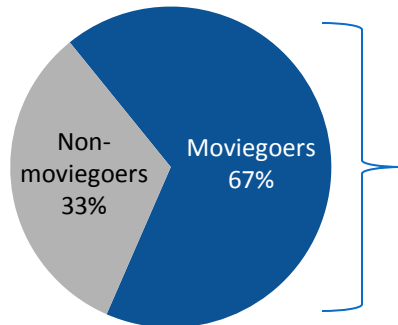
⁸ NBA and NHL data is for the last complete season.

Attendance demographics

More than two-thirds of the U.S./Canada population aged 2+ (67%) – or 221.2 million people – went to a movie at the cinema at least once in 2011, comparable to the proportions in prior years. The typical moviegoer bought 5.8 tickets over the course of the year, below the totals in prior years, reflecting the decrease in ticket sales.

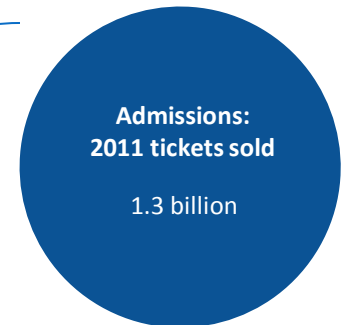
2011 Demographic Summary⁹

U.S./Canada population ages 2+ (328.3M)



U.S./Canada Moviegoers	Annual Tickets per Moviegoer
221.2 million	5.8

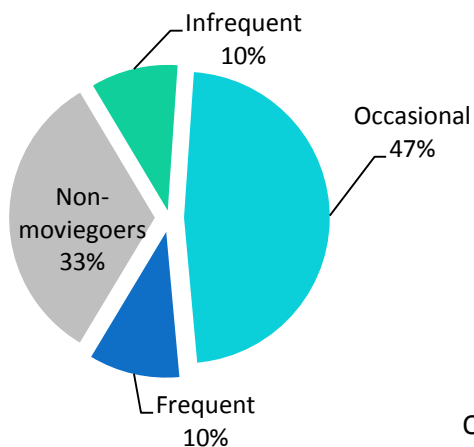
U.S./Canada admissions



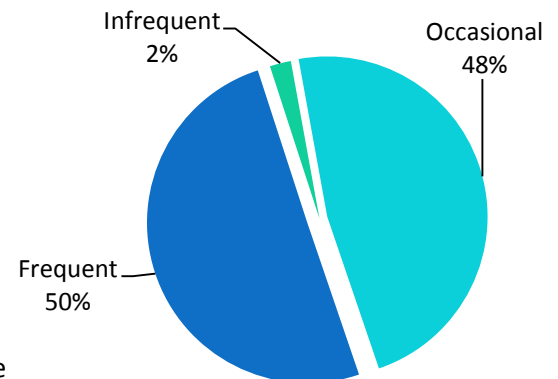
Frequent moviegoers continue to drive the movie industry. They account for only 10% of the population but they bought half of all the movie tickets sold in 2011, comparable to the 2009 and 2010 results for this group.

2011 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

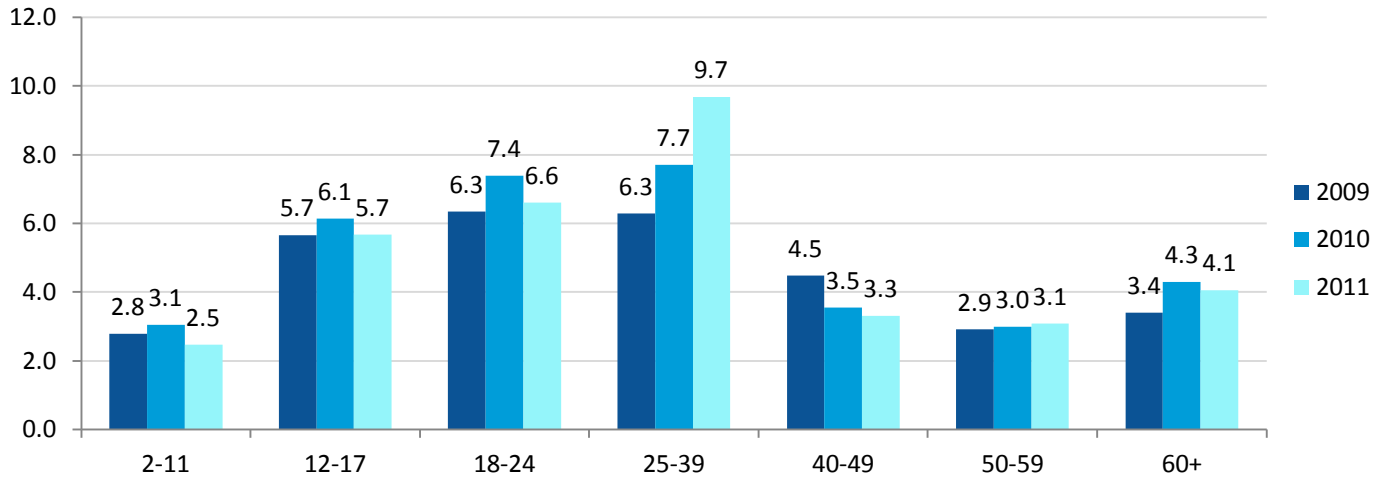
The proportion of the population in each frequency category and the proportion of the tickets sold by frequency category remained comparable to 2010, indicating that the decrease in ticket sales in 2011 was among moviegoers and relatively consistent across the categories.

⁹ MPAA's analysis of attendance demographics is based on survey research and attendance projections by ORC International. See *Appendix: Methodology* (page 19) for details. Note that surveying is conducted in the U.S. only, so the results assume a similar demographic composition of U.S./Canada combined population as U.S. alone. 11

Frequent moviegoers

In 2011, the frequent moviegoers are older than in 2010. In the 25-39 age group, more people went to the movies frequently (9.7 million, compared to 7.7 million in 2010), particularly males. In contrast, younger frequent moviegoers in the 18-24 age group declined by nearly 1 million, particularly females.

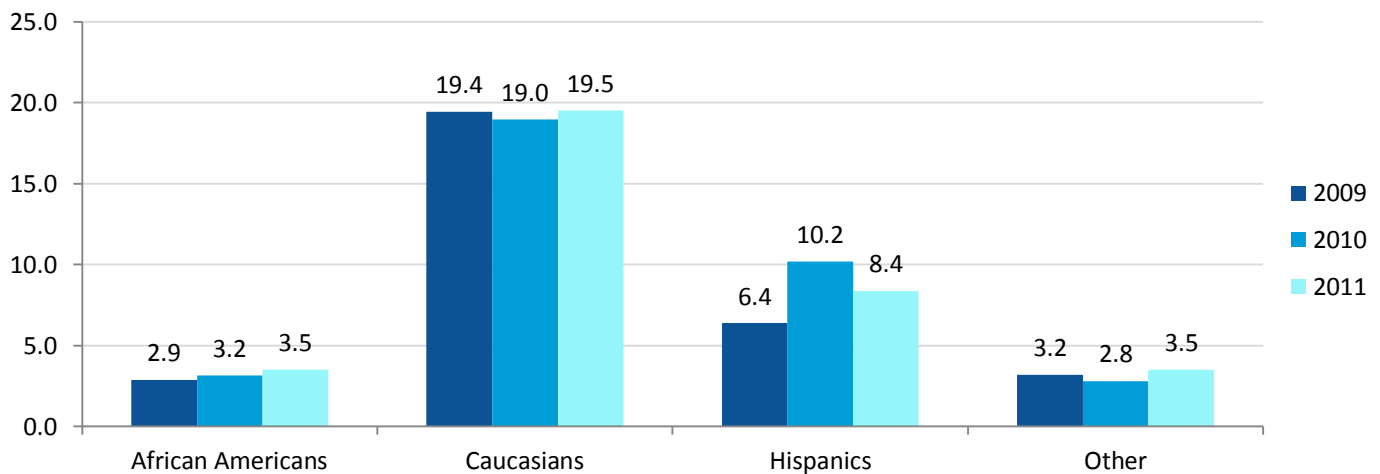
Frequent Moviegoers (millions) by Age¹⁰



	2-11	12-17	18-24	25-39	40-49	50-59	60+
% of Population 2011	14%	8%	10%	21%	14%	14%	19%
% of Frequent Moviegoers 2011	7%	16%	19%	28%	9%	9%	12%

In 2011, the ethnic composition of frequent moviegoers looks much the same as in 2010, with Hispanics oversampling as frequent moviegoers relative to their proportion of the population. The spike in Hispanic frequent moviegoers in 2010 may be based on data variability due to sample size rather than reflecting a significant change in movie going.

Frequent Moviegoers (millions) by Ethnicity¹⁰



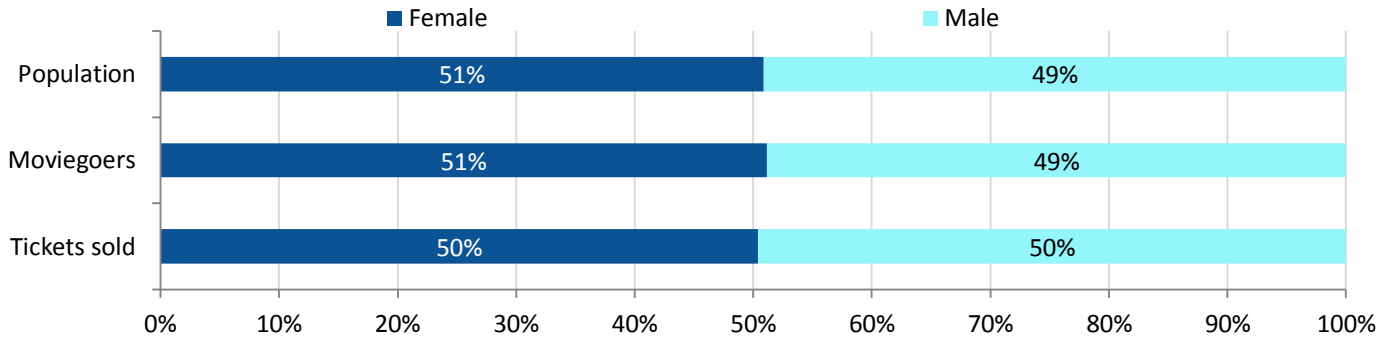
	African Americans	Caucasians	Hispanics	Others
% of Population: 2011	12%	65%	16%	7%
% of Frequent Moviegoers: 2011	10%	56%	24%	10%

¹⁰ Prior years' data may differ slightly from previously published data due to calculation methods and the effects of rounding. 12

Demographic shares of total

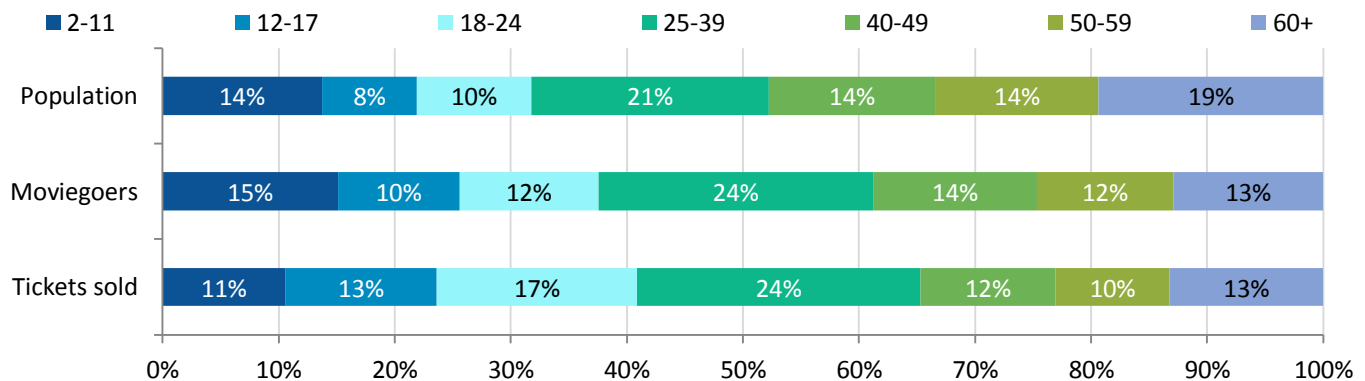
The gender composition of moviegoers did not change from 2010 to 2011, and is consistent with that in the overall population (51% women to 49% men).

2011 Gender Share of Total Population, Moviegoers and Tickets Sold



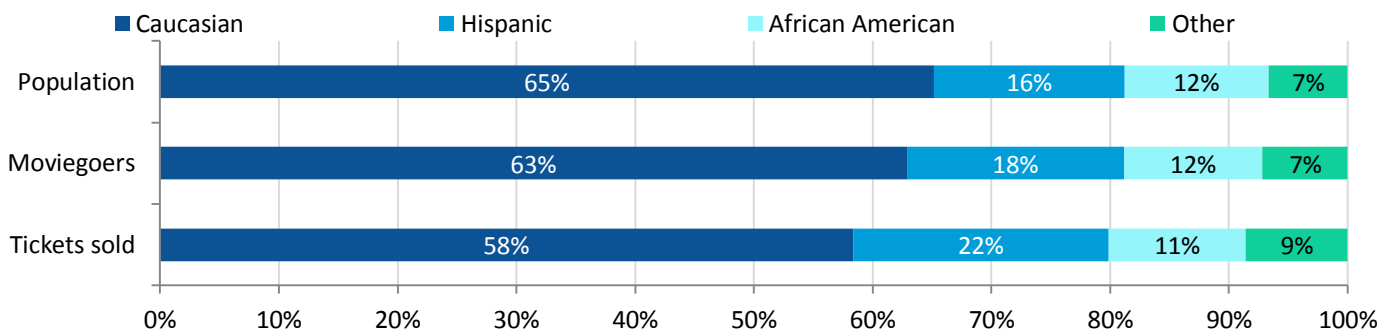
Young people in the 12-24 age group continue to represent 22% of moviegoers and 30% of tickets sold. Overall, the age composition changed only slightly from 2010 to 2011. A slight increase in the oldest age group (60+) indicates that more of these people went to the movies (28.8 million) and bought more tickets (170.2 million) than in 2010, representing a 13% market share of both.

2011 Age Group Share of Total Population, Moviegoers and Tickets Sold



Although Caucasians make up the majority of the population and moviegoers (139 million), they represent a smaller share of 2011 ticket sales (58%). Hispanics are more likely than any other ethnic group to go to movies, but purchased fewer tickets in 2011.

2011 Ethnicity Share of Total Population, Moviegoers and Tickets Sold

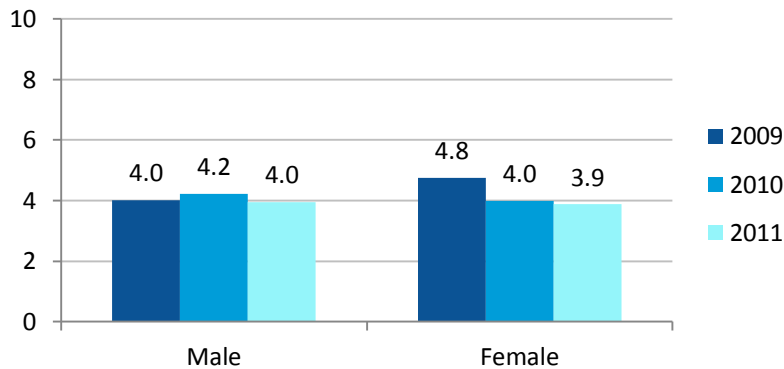


2011 Moviegoers: 221.2 million | 2011 Admissions 1.3 billion

Per capita attendance

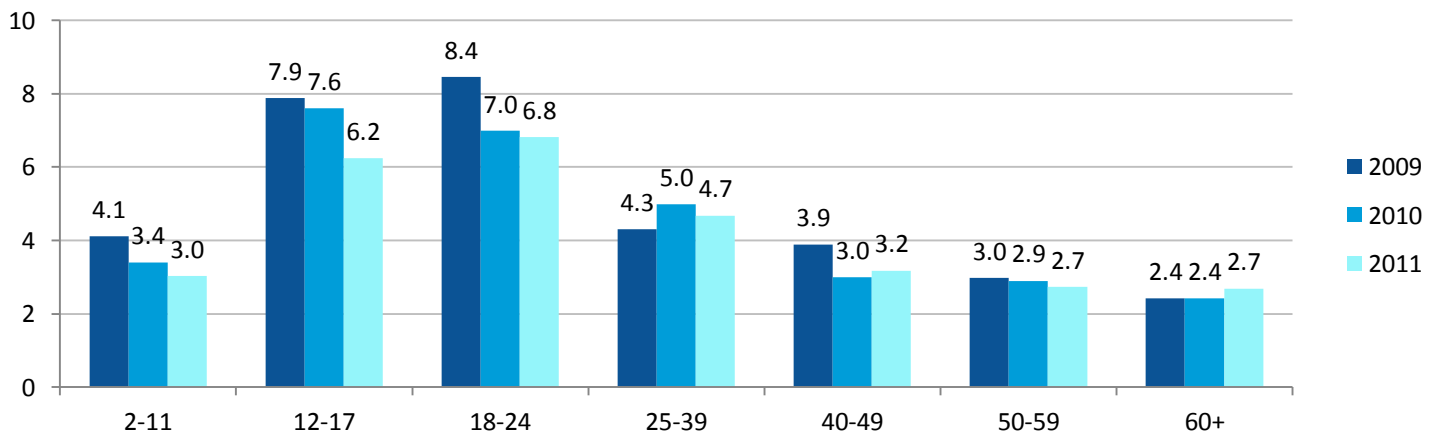
In 2011 per capita annual movie attendance dropped to 3.9 overall. Both men's and women's per capita attendance decreased from 2010, and women's attendance remained below its high of 4.8 per capita in 2009.

Per Capita Attendance by Gender



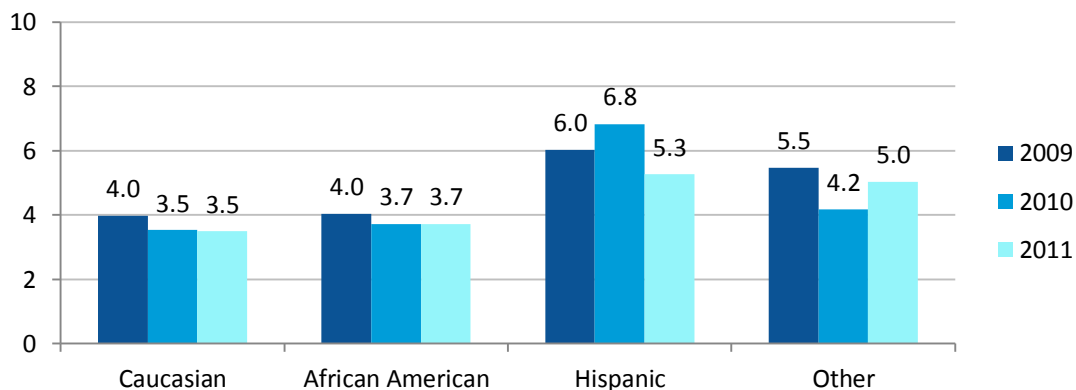
In 2011 nearly all age groups went to the movies less frequently than in 2010, with the largest decline among 12-17 year olds. By contrast, attendance increased slightly in the 60+ age group and among the 40-49 year olds.

Per Capita Attendance by Age



Hispanics and ethnicities identified as "Other" (including Asian Americans) report the highest annual attendance per capita, attending on average 5 times per year, compared to less than 4 times per year for African Americans and Caucasians. All ethnicities report attending less frequently in 2011, with the exception of those identified as "Other."

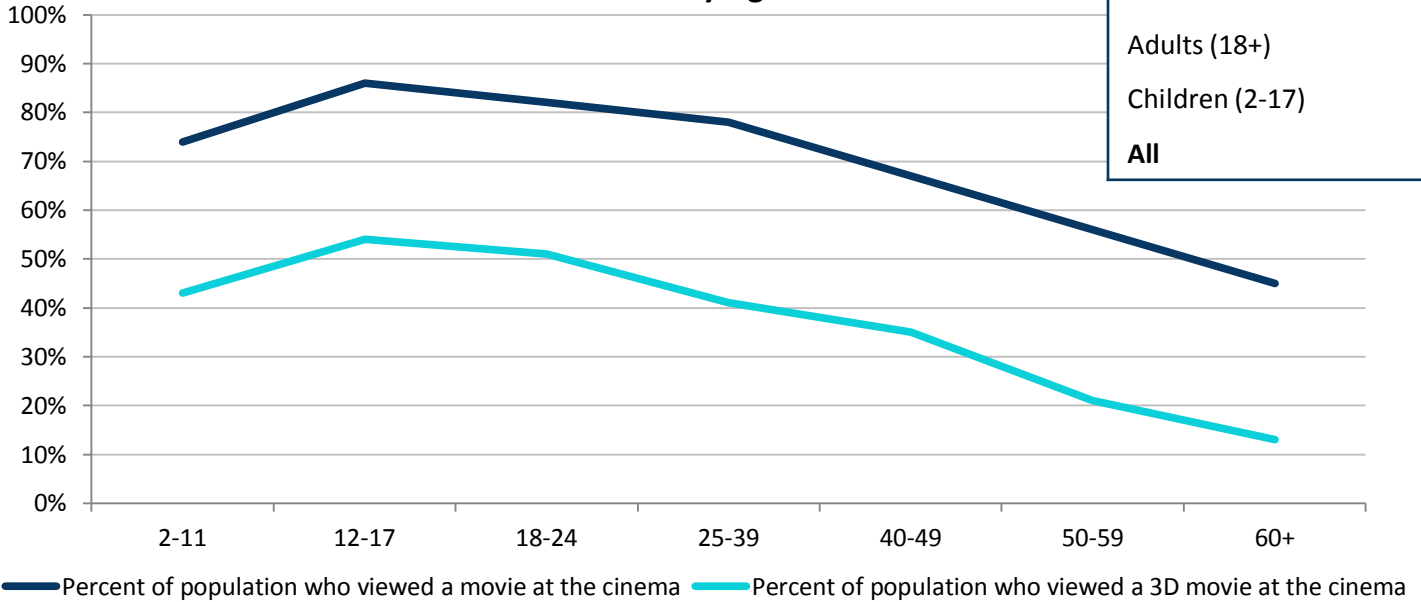
Per Capita Attendance by Ethnicity



3D movie attendance

Half of all moviegoers and nearly one third of the general population attended a 3D movie in 2011, similar to 2010. 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 2011, more than 50%. Less than 15% of all people in the 60+ age group attended a 3D movie.

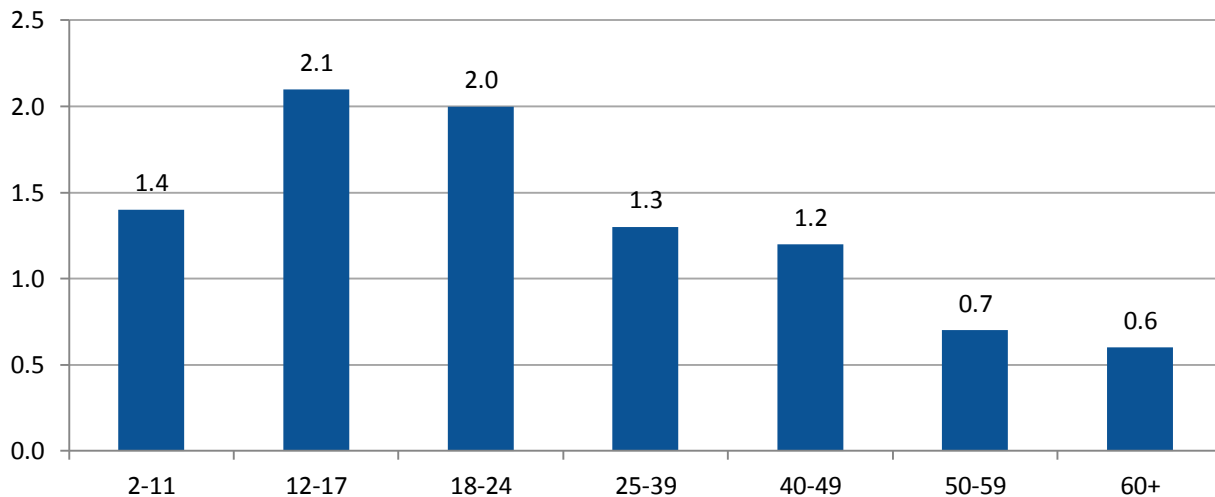
**Moviegoers and Population Viewing 3D in 2011
By Age**



% Who Attended a 3D movie in 2011	
Adults (18+)	30%
Children (2-17)	47%
All	34%

The typical moviegoer over 25 years old attended only one 3D movie in 2011, compared to two on average for moviegoers under 25 years old.

**Average 3D Movies Viewed Per Moviegoer in 2011
By Age**

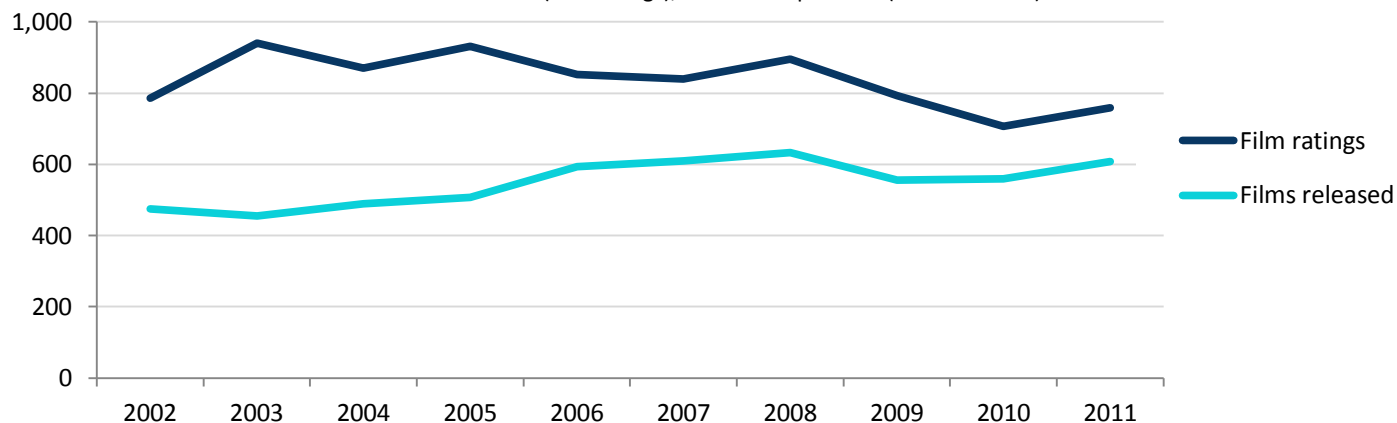


Films rated, released and produced

In 2011, the number of films rated by the Classification and Ratings Administration (CARA) was up 7% compared to 2010. The number of films released in theaters in U.S./Canada was up 8% in 2011 (607), but down 8% from the historic high (633) 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, increased to 758 films in 2011, primarily due to an 11% increase in non-member films. However, this non-member total is lower than the historic high in 2008 (696). MPAA members' 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 Ratings¹¹

Source: CARA

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	11 vs. 10	11 vs. 02
Film ratings	786	939	867	928	853	840	897	793	706	758	7%	-4%
-MPAA members	296	339	325	322	296	233	201	177	174	169	-3%	-43%
-Non-members	490	600	542	606	557	607	696	616	532	589	11%	20%

In 2011, non-MPAA affiliated independents continue to release the most films domestically, at more than three-quarters of all films. Films released by non-MPAA members (+41) accounted for a 7% overall increase over 2010, while the MPAA studios and subsidiaries remained constant (141). While the total number of films released reached 610 in 2011, film attendance by moviegoers remains more concentrated, as 110 films made up 90% of the box office in 2011.

Films Released

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

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	11 vs. 10	11 vs. 02
Films released ¹²	475	455	489	507	594	611	638	558	569	610	7%	28%
- 3D film releases	0	2	2	6	8	6	8	20	26	45	73%	n/a
MPAA member total	205	180	179	194	204	189	168	158	141	141	0%	-31%
- MPAA studios	123	102	100	113	124	107	108	111	104	104	0%	-15%
- MPAA studio subsidiaries	82	78	79	81	80	82	60	47	37	37	0%	-55%
Non-members	270	275	310	313	390	422	470	400	428	469	10%	74%

¹¹ Note that films may be rated or re-rated months or even years after production. Includes non-theatrical films.

¹² Source: Rentrak Corporation – Box Office Essentials. Includes all titles that **opened** in 2011 that earned any domestic box office in the year. Historical data was updated by source.

PG-13 films comprised 15 of the top 25 films **in release** during 2011, more than in 2010 (12). Fewer PG rated films made the list in 2011 (5) than in 2010 (9). 3 of the top 5 and 6 of the top 10 films were released with 3D versions.

Top 25 Films by U.S./Canada Box Office Earned in 2011

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

Rank	Title	Distributor	Box Office (USD MM)	Rating	3D
1	Harry Potter And The Deathly Hallows, Part 2	Warner Bros.	\$381.0	PG-13	Y
2	Transformers: Dark of The Moon	Paramount	352.4	PG-13	Y
3	Twilight Saga: Breaking Dawn Part 1**	Summit	274.8	PG-13	
4	The Hangover 2	Warner Bros.	254.5	R	
5	Pirates of the Caribbean On Stranger Tides	Disney	241.1	PG-13	Y
6	Fast Five	Universal	209.8	PG-13	
7	Cars 2	Disney	191.5	G	Y
8	Thor	Paramount	181.0	PG-13	Y
9	Rise of the Planet of The Apes	20th Century Fox	176.8	PG-13	
10	Captain America: The First Avenger	Paramount	176.7	PG-13	Y
11	The Help	Disney	169.5	PG-13	
12	Bridesmaids	Universal	169.1	R	
13	Kung Fu Panda 2	Paramount	165.2	PG	Y
14	X-Men: First Class	20th Century Fox	146.4	PG-13	
15	Puss In Boots	Paramount	145.3	PG	Y
16	Rio	20th Century Fox	143.6	G	Y
17	Smurfs, The	Sony	142.6	PG	Y
18	Super 8	Paramount	127.0	PG-13	
19	Sherlock Holmes: A Game of Shadows**	Warner Bros.	124.1	PG-13	
20	Rango	Paramount	123.5	PG	
21	Mission: Impossible Ghost Protocol**	Paramount	121.7	PG-13	
22	The King's Speech*	TWC	121.1	PG-13	
23	Horrible Bosses	Warner Bros.	117.5	R	
24	Green Lantern	Warner Bros.	116.6	PG-13	Y
25	HOP	Universal	108.1	PG	

*Film opened in 2010; total reflects box office earned from January 1 – December 31, 2011
**Film still in theaters in 2012; total reflects box office earned from January 1 – December 31, 2011

The number of MPAA member films beginning production over the past five years is down from 139 in 2007 to 97 in 2011, while among the non-MPAA members, films in production have increased from 650 in 2007 to 720 in 2011. Although large in number, only a small percentage (less than 10%) of the non-member films have reported medium budgets (\$20m+) or higher.

Films Produced, for Future Theatrical Release¹³

	2007	2008	2009	2010	2011 ¹⁴	% Change 11 vs. 10
MPAA member total	139	111	121	118	97	-18%
Non-members (est. \$1m+ budget)	360	368	325	372	401	8%
- % with reported \$20m+ budget	11%	10%	10%	9%	10%	--
Non-members (est. <\$1m budget)	290	294	305	305	319	5%
Total films produced	789	773	751	795	817	3%

¹³ 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 ultra-low budget films (<\$200k estimated budget), 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. ¹⁷

¹⁴ Data for 2011 is provisional as of February 2012, and will be revised as more information becomes available.

Cinema screens

In 2011, there were more than 39,600 screens in the U.S. The majority (80%) were located at venues with 8 or more screens.

U.S. Screens by Type of Venue

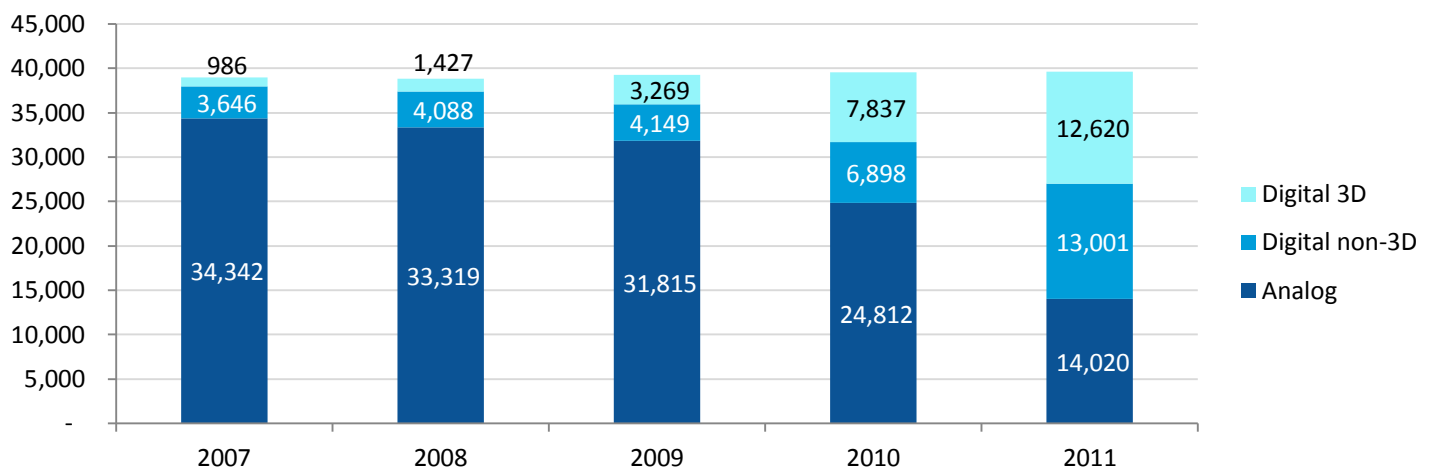
Source: IHS Screen Digest

	2007	2008	2009	2010	2011
1-7 screen venues	9,804	9,091	8,673	8,345	7,878
8+ screen venues	29,170	29,743	30,560	31,202	31,763
Total	38,974	38,834	39,233	39,547	39,641

In 2011, the number of digital screens in the U.S. nearly doubled, accounting for 65% of all U.S. screens. The largest growth was in non-3D digital screens. More than 6,100 non-3D digital screens were added in the U.S. in 2011. These screens now account for 33% of all screens, nearly equal to the 35% share for analog screens.

U.S. Screens by Type

Source: IHS Screen Digest



Theatrical Market Statistics 2011

APPENDIX



Appendix: Methodology

Attendance Demographics Study Methodology

Survey research

Motion Picture Association of America, Inc. (MPAA) commissioned ORC International to study motion picture cinema attendance in the United States. A survey was conducted among a national probability sample of 4,018 adults comprising 2,001 men and 2,017 women 18 years of age and older, living in private households in the continental United States. Interviewing was completed beginning January 5, 2012, and ending January 29, 2012 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 2012. Completed interviews consisted of ~25% conducted via cell phone and 75% conducted via landline. 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 around 4,000 respondents, at the 95% confidence level, is plus or minus 2 percentage points. A table showing margin of sampling error for key subgroups is included on the next page. While any change in sampling methodology (such as a move to a dual frame – landline and cell phone sample) 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 2011) using the following questions:

- *“Think back to January 2011—about a year ago. During the 12 month period from January through December 2011, 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 2011, 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 2011?”*
- *(IF 1 OR MORE): “And, of those [INSERT RESPONSE] movies, how many did that child see in 3D?”*

Once the survey was fielded, two data sets were created – the original set of adult respondent data and a second set representing the child data. Adult data was weighted by age, gender, region, race and education, using Current Population Survey (CPS) data. The children’s data was also separately weighted by age, gender, region and race. The data sets were combined and the child’s data was then weighted to match the proportions to the number of total adult respondents in the US population 2 and older. This is necessary because there can be more than one child in many households. This weighted data set was 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. 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	+/- 2 percentage points
Children 2-17	+/- 3 percentage points
Ages 2-11	+/- 3 percentage points
Ages 12-17	+/- 4 percentage points
Ages 18-24	+/- 6 percentage points
Ages 25-39	+/- 4 percentage points
Ages 40-49	+/- 4 percentage points
Ages 50-59	+/- 3 percentage points
Ages 60+	+/- 3 percentage points
White, non Hispanic	+/- 2 percentage points
Black, non Hispanic	+/- 5 percentage points
Other	+/- 5 percentage points
Hispanic	+/- 6 percentage points
Male	+/- 2 percentage points
Female	+/- 2 percentage points