

The Value of Film Criticism in Comparison to The Decline of Print and the Rise of Online Publishing

Research Information Strategy, MCL 202
Final Paper
May 12, 2009

By Tom Brazelton

Journalism is in trouble.

If it wasn't already in trouble due to its audience's migration toward online sources, the economic crisis of the last 6 months certainly hasn't helped. Newspapers are closing left and right. Magazines are on life support. Subscriptions are dwindling and people are losing their jobs.

To narrow things down, I will be focusing on a specific group of those affected – film critics – and examining the value their audience ascribes to their work. I will examine if legitimacy springs from the reputation of print or if it is the strength of the writer that cultivates an audience. By surveying film aficionados, I seek to find if there is “life after print” and if deposed journalists can continue exploring their craft online through with the support of opinion leaders and their social networks.

BACKGROUND

In the last few months, several respected film critics have lost their jobs. *Newsweek's* David Ansen, the *Chicago Tribune's* Michael Wilmington, the *New York Daily News's* Jami Bernard, and the *Village Voice's* Dennis Lim are among but a handful. None of them have web sites, but it stands to reason that any one of them could set up shop online and use their notoriety to attract a new audience.

This would bring them into direct competition with existing critics/bloggers like *Hollywood Elsewhere's* Jeffery Wells, *Ain't It Cool News's* Harry Knowles, *Movie City News's* David Poland, *First Showing's* Alex Billington and *Film Threat's* Chris Gore.

A few of these writers, like Wells, are educated journalism professionals who used to draw a steady paycheck from working for magazines and newspapers. Some, like Gore, are more independent and had established their publications in print before transitioning them to the web. Several of them, like Knowles and Billington, are wholly independent amateurs who took their love for film and transformed it into an online presence that has afforded them access to what was previously reserved for “legitimate” critics.

There is unease between print and online critics specifically because it blurs the line between “professionals” and “amateurs.” Newspaper and magazine critics see the internet as “a domain of egotistical hacks whose main motivation is to get quoted in an ad someday. Returning the cynicism in kind, some internet critics see their print counterparts as outdated elitists too intoxicated with their paychecks to realize they're a dying breed.”¹

¹ STERRIT, DAVID. “Do Film Critics Have a Future? Who Cares?” *The Huffington Post*, http://www.huffingtonpost.com/david-sterritt/do-film-critics-have-a-fu_b_139861.html, October 31, 2008

Some speculate that “professional film criticism may be becoming obsolete. Privileged opinion-forming is now only reserved for restaurant reviews, and that film reviews serve more as a listing of what's playing rather than an insightful critique of the film.”²

In an environment where everyone is a critic, how does a voice of a “professional” rise above the din? Does it even matter anymore? Where is the line that separates a reader from a critic? Can readers be critics, too?

“Reviewing the book *American Movie Critic* for *The New York Times*, Clive James said that ‘since all of us are deeply learned experts on the movies even when we don't know much about anything else, people wishing to make their mark as movie critics must either be able to express opinions like ours better than we can...’

James also noted that the critics “without theories write better. You already knew that your friend who's so funny about the *Star Wars* tradition of frightful hairstyles for women... is much less boring than your other friend who can tell you how science fiction movies mirror the dynamics of American imperialism.”³

So, in other words, application of journalistic standards or understanding of film theory is less important than the ability to turn a phrase or make a humorous observation.

There is very little existing, concrete research that identifies the value audiences place on print criticism in comparison to online criticism. However, the respected film journal *Cineaste* gathered a symposium of 23 critics to discuss emerging technologies and how best to oversee the transition of their publication into the online world.

Identifying the divide between traditional print critics and emerging writers, *Cineaste* hoped to “finally put to rest some of the hoarier accusations... that Internet criticism is riddled with amateurs who are diluting once vibrant professional standards.” From their symposium, they learned “there is no longer a Manichaeian divide between traditional print criticism and the world of Internet cinephilia” and that in regards to digital media, “a magazine like *Cineaste* need not be either a mindless cheerleader or a grumpy naysayer. We are now – unavoidably – part of a hybrid landscape and can only hope that good criticism will predominate over bad in both magazines and the Internet--and that increased bids for corporate and government control of cyberspace will not drown out, or silence, the many lively online voices that have already changed the face of contemporary film criticism.”

The symposium more acutely identified this hybrid world as one where “very few critics in the current environment are exclusive inhabitants of either the print or Internet realms. A certain number of longtime print critics have either been forced – or chosen – to become full-time bloggers, writers who started out as bloggers or Web critics have found print jobs, diehard Internet critics occasionally make appearances in film magazines, and even the most inveterate magazine and newspaper critics are pleased that their reviews appear on their publications' Web sites.”⁴

² RODDICK, NICK. “The Rise of The Quote Whores,” *Sight & Sound*, January 2007, Vol. 17 Issue 1, p12-12, 3/4p

³ JAMES, NICK. “Mind the Gap,” *Sight & Sound*, January 2009, Vol. 19 Issue 1, p5-5, 3/4p

⁴ *Cineaste*, Fall 2008, Vol. 33 Issue 4, p1-1, 2/3p

METHOD

For my research I conducted a 30 question survey that ran for 4 days and sought to expose respondents as opinion leaders and the value they placed on film criticism in general.

Respondents were solicited from my established social networks Twitter (700 followers), Facebook (357 friends) and my own personal film criticism blog Theater Hopper, with an average audience of 4,500 unique, daily readers. The survey was created using SurveyMonkey.com.

FINDINGS

679 people started the survey. 651 finished, resulting in a completion rate of 95.9%. I find it interesting to note that, since the respondents were solicited online, how quickly I received feedback on the effectiveness of the survey. Some felt that that it was too long. Others found the wording of some questions unclear. I found it difficult to resist the urge to change the design of the survey to meet these criticisms even while the survey was still active.

I recognize that I have potentially skewed the results of my survey by soliciting respondents from online sources. For more balanced analysis, it would be beneficial to try and target respondents who are less web savvy or who prefer print. Online solicitation also attracts a younger audience and it would have been valuable to examine if there was some kind of generational divide.

AGE		
Answered Question		645
Skipped Question		28
	Response Percent	Response Count
13-18	6.7%	43
19-25	49.1%	317
26-40	39.4%	254
41-55	4.7%	30
55-64	0.2%	1
65+	0.0%	0

However, since part of the survey's purpose was to identify opinion leaders among respondents that prefer online criticism, the solicitation seemed justified. Additionally, I was seeking to reach out to as many potential respondents as possible and online solicitation afforded a wider audience than I could obtain through traditional interview methods. Considering the fact that I would have been isolated regionally would have skewed the results in another way.

In retrospect, it would have been interesting to ask respondents where they were from – states in the United States or if they were from international locations (since online solicitation would create that opportunity).

Three-fourths of respondents identified themselves as opinion leaders. From this, we can potentially assume that these thought leaders will share what they've learned from their exposure to film criticism with others.

IN REGARDS TO MOVIES, DO YOU CONSIDER YOURSELF AN OPINION LEADER - SOMEONE WHO INFLUENCES OTHERS BASED ON YOUR KNOWLEDGE AND EXPERIENCE?		
Answered Question		682
Skipped Question		1
	Response Percent	Response Count
Yes	75.4%	514
No	24.6%	168

Overwhelmingly, respondents confirmed that they read movie reviews at least once a week.

DO YOU READ MOVIE REVIEWS?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Yes	95.8%	636
No	4.2%	28

HOW OFTEN DO YOU READ MOVIE REVIEWS?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Daily	13.0%	86
Weekly	54.4%	361
Monthly	32.7%	217

In retrospect, logic should have been applied to kick out the 168 respondents that did not identify themselves as opinion leaders. This realization was made after the survey was launched. However, logic was applied to send respondents to the next section of the survey asking about critics if they said they did not read reviews regularly.

Of the 95.8% that answered in the affirmative to the first question, another overwhelming majority expressed preference to reading reviews online.

WHERE DO YOU PREDOMINANTLY READ MOVIE REVIEWS?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Newspapers	5.9%	39
Magazines	1.8%	12
Online	91.7%	609
Other	0.6%	4

I did not include an option for the respondents to explain what “other” might represent. But considering the small number of confirmations to this category, it’s probably not worth worrying about.

In regard to the value that the respondents placed on film criticism, I found some interesting if somewhat contradictory results. Several of them cited reviews as a resource when trying to decide what

films to see and a contributing factor when it came to altering their preconceived notions of a film. They also expressed openness to reading reviews of films they had never heard of.

DO YOU READ MORE THAN ONE REVIEW WHEN DECIDING TO SEE A MOVIE?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Yes	76.7%	509
No	23.3%	155

HAS A REVIEW EVER CHANGED YOUR MIND ON VIEWING A MOVIE?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Yes	70.6%	469
No	29.4%	195

DO YOU READ REVIEWS FOR MOVIES YOU HAVEN'T HEARD OF?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Yes	80.9%	537
No	19.1%	127

But at the same time, respondents demonstrated a willingness to ignore critical opinion and see movies they were predisposed to seeing anyway.

HOW LIKELY ARE YOU TO GO TO A MOVIE YOU'VE BEEN WANTING TO SEE THAT IS GETTING BAD REVIEWS?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Not at all likely - I believe the opinions of critics explicitly.	0.6%	4
Somewhat likely - A bad review will cast doubts on something I want to see.	27.4%	182
Very likely - If I've been anticipating a movie for a long time, I will take a negative review with a grain of salt.	61.9%	411
Definitely likely - I don't listen to critics at all.	10.1%	67

HOW LIKELY ARE YOU TO SEE A MOVIE YOU WEREN'T PLANNING ON SEEING IF IT GETS GOOD REVIEWS?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Not at all likely - I know what kind of movies I like and am not swayed by critical opinions.	10.1%	67
Somewhat likely - If it is more than one critic speaking positively about it, I might check out the movie.	67.0%	445
Very likely - I like seeing new things and positive reviews point me in that direction.	22.7%	151
Definitely likely - I trust a critic explicitly to point me to quality films.	0.2%	1

In exploring the contributing factors behind movie selection, film criticism roughly keeps pace with an effective advertising campaign and word of mouth, but falls far behind the audience's appreciation for a favorite performer, writer, director or character.

ABOVE EVERYTHING ELSE, WHAT INFLUENCES YOU MOST IN REGARDS TO THE MOVIES YOU CHOOSE TO WATCH? (choose only one)		
Answered Question		682
Skipped Question		1
	Response Percent	Response Count
Critical response	15.0%	102
Family member makes me go	0.4%	3
Friends	11.7%	80
General word of mouth	17.7%	121
Advertising (trailers, posters, etc.)	16.7%	114
Media coverage (celebrity interviews, news articles)	1.8%	12
Additional features (digital projection, 3-D)	0.0%	0
A need to see it first	1.8%	12
Peer pressure / Not wanting to be left out	0.0%	0
Favorite actor, actress, writer, director, character	34.6%	236
If the movie has won awards	0.3%	2

It is perhaps unfair to group performers, writers, directors and characters together. There is no telling if separating one of those groups into their own category would diminish the overall results. But since the focus was on determining the value of film criticism, it felt justifiable at the time – just not very thorough.

Some of the categories could have been grouped together. “A need to see it first” could have been grouped with “Not wanting to be left out.” “Peer pressure” could be interpreted as a variation of “General word of mouth.” Additionally, there might have been some confusion between “Friends” and “General word of mouth” since I didn’t specifically identify the source of “word of mouth.” Is that coming from the media? Online sources? Friends? Family? It could be all of those things or none of those things. By that measure, it’s it better to say that “Friends” and “General word of mouth” is one category with 201 confirmations, putting it close behind “Favorite actor, actress, writer, director, character?”

However you choose to examine it, “Critical response” cannot be combined with any other category. Since it does not come first, its ranking is splitting hairs.

I did find it interesting that “Critical response” aligned with “Advertising (trailers, posters, etc.)” because later in the survey, respondents are asked if a compelling advertising campaign supersedes a negative review and the majority of them said it does.

IF A MOVIE HAS COMPELLING ADVERTISING, WILL YOU SEE IT EVEN IF IT GETS A NEGATIVE REVIEW?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Yes	65.7%	436
No	34.3%	228

To add insult to injury, an overwhelming majority felt that a background in film or journalism was not a requirement to be considered a legitimate film critic nor that print reviews were any more or less credible than online reviews.

IS IT IMPORTANT THAT A MOVIE CRITIC HAVE A BACKGROUND IN FILM OR JOURNALISM TO BE CONSIDERED LEGITIMATE?		
Answered Question		657
Skipped Question		26
	Response Percent	Response Count
Yes	17.0%	112
No	83.0%	545

DO YOU CONSIDER PRINT REVIEWS TO BE MORE OR LESS CREDIBLE THAN ONLINE REVIEWS?		
Answered Question		657
Skipped Question		26
	Response Percent	Response Count
More	7.9%	52
Less	10.7%	70
About the same	81.4%	535

In a close contest, a slight majority expressed a dissenting opinion that reading reviews helped cultivate good taste in movies.

DO YOU BELIEVE READING MOVIE REVIEWS HELPS TO CULTIVATE GOOD TASTE IN MOVIES?		
Answered Question		664
Skipped Question		19
	Response Percent	Response Count
Yes	45.6%	303
No	54.4%	361

From these results, one could ascertain that the audience for film criticism considers the act of reading reviews as a pleasurable pastime, but not integral to their decision making process when it comes to choosing which movies to see.

There might be some truth to the complaint that online criticism has devalued the journalistic standards established by print critics. But ultimately, these standards do not appear to concern the average reader. As a distinction between what is legitimate and what is not, clearly a background in film or journalism is not a requirement.

DISCUSSION/RECOMMENDATIONS

The good news for print critics is that although the majority of respondents identified online sources as their preference for film reviews, more than half identified a critic they read on a regular basis and should a print critic move into online publication, the majority of them said they would follow them.

HOW MANY MOVIE CRITICS DO YOU FOLLOW ON A REGULAR BASIS?		
Answered Question		648
Skipped Question		35
	Response Percent	Response Count
I don't follow any critics on a regular basis.	38.9%	252
1 – 3	46.3%	300
4 – 6	12.5%	81
5 – 9	1.2%	8
10+	1.1	7

IF A PRINT CRITIC WHO LOST THEIR JOB STARTED PUBLISHING THEIR REVIEWS ONLINE, WOULD YOU READ THEM?		
Answered Question		657
Skipped Question		66
	Response Percent	Response Count
Yes	90.0%	591
No	10.0%	66

So even if the audience does not express an appreciation the foundation of knowledge it takes to become a film critic or ascribe a high value to critics in their decision making process, they certainly

“know what they like” and will follow someone whose voice and conviction they affiliate themselves with across mediums.

I feel the results of this survey indicate clearly that there is an audience large enough to support a myriad of different voices when it comes to film criticism – both seasoned “professional” and rank “amateur.” One would have to take the fundamentalist approach to draw a line in the sand and state for the record which one has the higher perceived “value.”

As the internet intended, people are communicating with each other at an unprecedented level. The walls between the critic, the subject and the audience are being removed and everyone is free to comment. Whether or not the integrity of film criticism has been subjugated by the internet is not something that this paper can address. But the internet has not brought about the death of film criticism. If anything, one could argue that it has *grown* the influence of the art form and there is no putting the genie back in the bottle now.

My recommendation would be to embrace change. Should a print critic find the opportunity to have their work appear online, they should take it. If they are forced into that situation, they should embrace it. If they have concerns about the legitimacy of online film criticism, there is no better way to counteract the middling influence of poor prose than to combat it at the source.


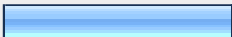
It would be interesting to sit down and interview or poll existing print critics to get their opinions about online film review to see if their concerns are about maintaining artistic credibility or if it’s mostly job security they are worried about.

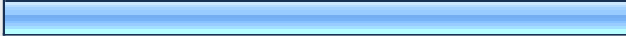



Financially, a print critic is no more at risk online than they are in print. The challenge comes in the form of appealing to opinion leaders who can help grow their audience. Assuming that their talent is such that they were able to beat out other equally intelligent critics for a position among the echelon of “legitimate” print media, they should have no problem sharing their opinion without the restriction of geography and potentially attract a larger audience with their insights.

FOR YOUR CONSIDERATION




The complete survey results.

The Value of Film Criticism

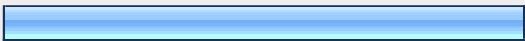


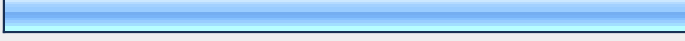
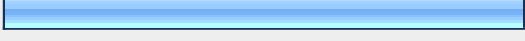
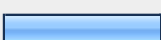
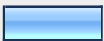
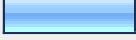

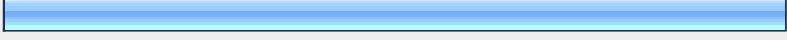
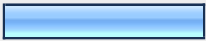
1. In regards to movies, do you consider yourself an opinion leader - someone who influences others based on your knowledge and experience?			Response Percent	Response Count
Yes. People come to me for advice/information about movies.			75.0%	504
No. I ask others for their opinions about movies.			25.0%	168
			answered question	672
			skipped question	1

2. If you like a movie you think others should know about, who do you talk to first?			Response Percent	Response Count
A friend.			68.8%	462
A family member.			13.7%	92
Online communities (blogging, forums, Twitter, etc.)			15.6%	105
I keep my opinions to myself.			1.9%	13
			answered question	672
			skipped question	1

3. How important is it to you to see a movie in its opening weekend?

		Response Percent	Response Count
1 - Not at all important. I'll catch it on DVD if I have to.		13.2%	89
2 - Infrequently important. I'll go with friends on opening weekend if it's important to them.		13.7%	92
3 - Somewhat important. If the movie justifies it, I'll be there early.		55.5%	373
4 - Often important. I see more movies opening weekend than not.		11.2%	75
5 - Frequently important. I structure my social life around the movies I see.		4.9%	33
6 - Always important. I have to be the first to see everything.		1.5%	10
		answered question	672
		skipped question	1

4. What are the contributing factors that lead to you deciding which movies you will see (choose as many as applies)



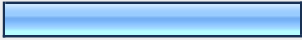
		Response Percent	Response Count
Critical response		57.3%	385
Family member makes me go		16.1%	108
Friends		67.4%	453
General word of mouth		75.3%	506
Advertising (trailers, posters, etc)		57.3%	385
Media coverage (celebrity interviews, news articles)		17.0%	114
Additional features (digital projection, 3-D)		10.6%	71
A need to see it first		14.3%	96
Peer pressure / Not wanting to be left out		8.5%	57
Favorite actor, actress, writer, director, character		86.5%	581
If the movie has won awards		21.9%	147
Other (please specify)			119
		answered question	672
		skipped question	1



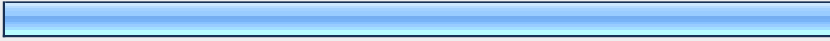

5. Above everything else, what influences you most in regards to the movies you choose to watch? (choose only one)

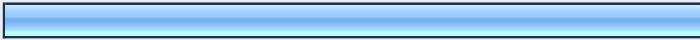

		Response Percent	Response Count
Critical response		15.0%	101
Friends		11.8%	79
General word of mouth		17.7%	119
Advertising (trailers, posters, etc)		16.7%	112
Media coverage (celebrity interviews, news articles)		1.8%	12
Additional features (digital projection, 3-D)		0.0%	0
Family member makes me go		0.4%	3
A need to see it first		1.6%	11
Peer pressure / Not wanting to be left out		0.0%	0
Favorite actor, actress, writer, director, character		34.7%	233
If the movie has won awards		0.3%	2
		answered question	672
		skipped question	1

6. Do you read movie reviews?

		Response Percent	Response Count
Yes		95.9%	627
No		4.1%	27
		answered question	654
		skipped question	19

7. How often do you read movie reviews?			Response Percent	Response Count
Daily			13.1%	86
Weekly			54.3%	355
Monthly			32.6%	213
			answered question	654
			skipped question	19

8. Where do you predominantly read movie reviews?			Response Percent	Response Count
Newspapers			6.0%	39
Magazines			1.8%	12
Online			91.6%	599
Other			0.6%	4
			answered question	654
			skipped question	19

9. Do you read more than one review when deciding to see a movie?			Response Percent	Response Count
Yes			77.1%	504
No			22.9%	150
			answered question	654
			skipped question	19

10. Do you read reviews before or after you see a movie?

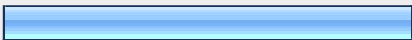

		Response Percent	Response Count
Before		69.1%	452
After		30.9%	202
		<i>answered question</i>	654
		<i>skipped question</i>	19





11. Do you read reviews for movies you haven't heard of?


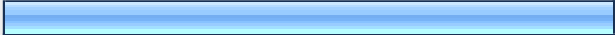

		Response Percent	Response Count
Yes		80.9%	529
No		19.1%	125
		<i>answered question</i>	654
		<i>skipped question</i>	19



12. Has a review ever changed your mind on viewing a movie?


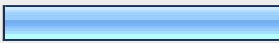
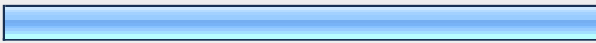
		Response Percent	Response Count
Yes		70.9%	464
No		29.1%	190
		<i>answered question</i>	654
		<i>skipped question</i>	19

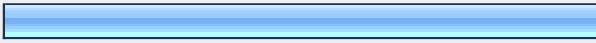
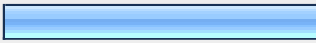
13. Have you ever used a review to change someone else's mind about seeing a movie?			
		Response Percent	Response Count
Yes		44.8%	293
No		55.2%	361
		<i>answered question</i>	654
		<i>skipped question</i>	19

14. How likely are you to go to a movie you've been wanting to see that is getting bad reviews?			
		Response Percent	Response Count
Not at all likely - I believe the opinions of critics explicitly.		0.6%	4
Somewhat likely - A bad review will cast doubts on something I want to see.		27.8%	182
Very likely - If I've been anticipating a movie for a long time, I will take a negative review with a grain of salt.		61.5%	402
Definitely likely - I don't listen to critics at all.		10.1%	66
		<i>answered question</i>	654
		<i>skipped question</i>	19

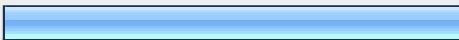

15. How likely are you to see to a see a movie you weren't planning on seeing if it gets good reviews?			
		Response Percent	Response Count
Not at all likely - I know what kind of movies I like and am not swayed by critical opinions.		9.9%	65
Somewhat likely - If it is more than one critic speaking positively about it, I might check out the movie.		67.3%	440
Very likely - I like seeing new things and positive reviews point me in that direction.		22.6%	148
Definitely likely - I trust a critic explicitly to point me to quality films.		0.2%	1
		answered question	654
		skipped question	19


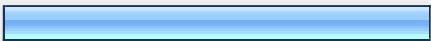
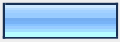


16. Have you ever been to a movie that has been negatively reviewed?			
		Response Percent	Response Count
Yes		99.4%	650
No		0.6%	4
		answered question	654
		skipped question	19

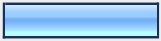
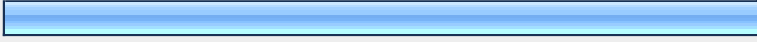
17. Between positively and negatively reviewed movies, which did you see more often?			Response Percent	Response Count
Movies that have been negatively reviewed.			4.0%	26
Movies that have been positively reviewed.			30.4%	199
A fair mix of negative and positive.			65.6%	429
		<i>answered question</i>		654
		<i>skipped question</i>		19


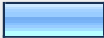
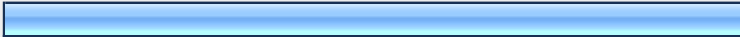
18. If a movie has compelling advertising, will you see it even if it gets a negative review?			Response Percent	Response Count
Yes			65.6%	429
No			34.4%	225
		<i>answered question</i>		654
		<i>skipped question</i>		19



19. Do you believe reading movie reviews helps to cultivate good taste in movies?			Response Percent	Response Count
Yes			45.7%	299
No			54.3%	355
		<i>answered question</i>		654
		<i>skipped question</i>		19


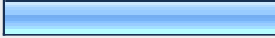

20. Is there a specific critic (or specific critics) that you read regularly?			
		Response Percent	Response Count
Yes		50.2%	324
No		49.8%	322
answered question			646
skipped question			27

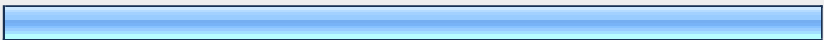

21. How many movie critics do you follow on a regular basis?			
		Response Percent	Response Count
I don't follow any critics on a regular basis.		38.6%	246
1 - 3		46.8%	298
3 - 6		12.2%	78
6 - 9		1.3%	8
10+		1.1%	7
answered question			637
skipped question			36

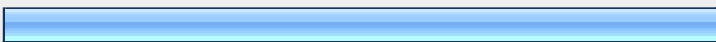

22. Is it important that a movie critic have a background in film or journalism to be considered legitimate?			
		Response Percent	Response Count
Yes		16.9%	109
No		83.1%	537
answered question			646
skipped question			27


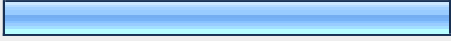
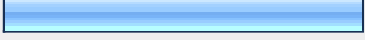


23. Do you consider print reviews to be more or less credible than online reviews?			Response Percent	Response Count
More			7.9%	51
Less			10.7%	69
About the same			81.4%	526
			<i>answered question</i>	646
			<i>skipped question</i>	27

24. Do you read the reviews of critics you frequently disagree with to counter-balance the critics you DO agree with?			Response Percent	Response Count
Yes			40.7%	263
No			59.3%	383
			<i>answered question</i>	646
			<i>skipped question</i>	27

25. Are there any critics in print that you read that have lost their job due to the economy/declining newspaper industry?			Response Percent	Response Count
Yes			6.0%	39
No			29.7%	192
Not sure			64.2%	415
			<i>answered question</i>	646
			<i>skipped question</i>	27

26. If a print critic who lost their job started publishing their reviews online, would you read them?			
		Response Percent	Response Count
Yes		90.2%	583
No		9.8%	63
answered question			646
skipped question			27

27. Gender			
		Response Percent	Response Count
Male		78.6%	508
Female		21.4%	138
answered question			646
skipped question			27

28. Age			
		Response Percent	Response Count
13-18		6.7%	43
19-25		49.1%	317
26-40		39.5%	255
41-55		4.6%	30
55-65		0.2%	1
65+		0.0%	0
answered question			646
skipped question			27

29. What is the highest level of education you have completed?

		Response Percent	Response Count
Less than High School		2.3%	15
High School/GED		8.2%	53
Some College		29.7%	192
2-Year College Degree(Associates)		9.4%	61
4-Year College Degree(BA,BS)		40.1%	259
Master's Degree		7.1%	46
Doctoral Degree		1.1%	7
Professional Degree(MD,JD)		2.0%	13
		answered question	646
		skipped question	27

30. What is your total household income, including all earners in your household?

		Response Percent	Response Count
Less than \$10,000		5.9%	38
\$10,000-\$19,999		8.2%	53
\$20,000-\$29,999		7.4%	48
\$30,000-\$39,999		9.6%	62
\$40,000-\$49,999		7.1%	46
\$50,000-\$59,999		8.5%	55
\$60,000-\$69,999		8.4%	54
\$70,000-\$79,999		5.6%	36
\$80,000-\$89,999		4.5%	29
\$90,000-\$99,999		4.0%	26
\$100,000-\$149,000		7.6%	49
More than \$150,000		3.3%	21

Prefer not to answer		20.0%	129
	answered question		646
	skipped question		27

31. What is your current marital status?			
		Response Percent	Response Count
Single, Never Married		67.8%	438
Married		26.3%	170
Separated		0.9%	6
Divorced		1.5%	10
Widowed		0.0%	0
Prefer not to answer		3.4%	22
	answered question		646
	skipped question		27

32. What is your e-mail address?			
		Response Count	
		570	
	answered question		570
	skipped question		103