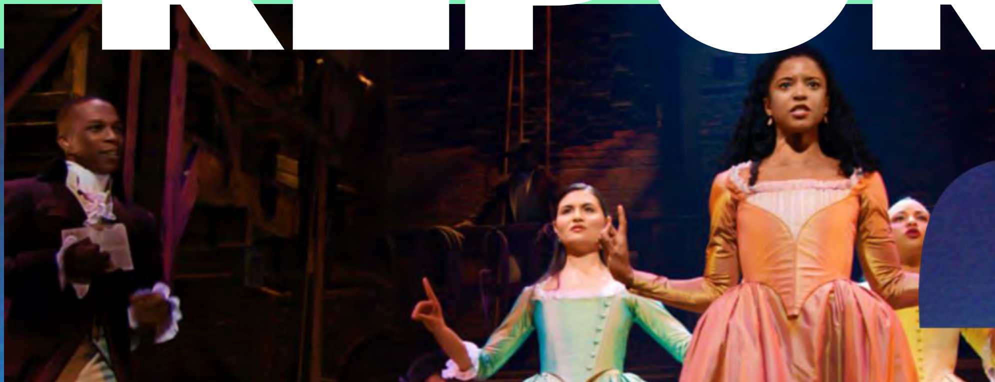
THEME REPORT

2020



A comprehensive analysis and survey of the theatrical and home/mobile entertainment market environment for 2020

MOTION PICTURE ASSOCIATION

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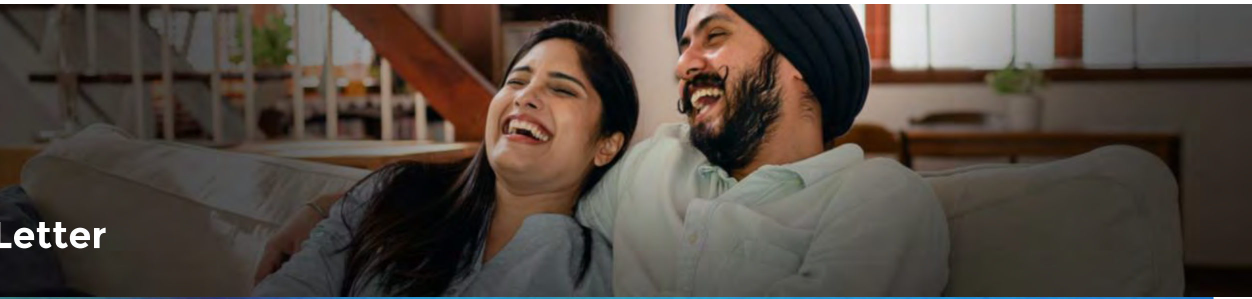


2020 THEME REPORT

Chairman's Letter

To all movie and TV fans:

The past year was challenging for the global economy, and for virtually every aspect of our daily lives: the staggering loss of life, the toll on our frontline workers, the devastating and widespread loss of jobs and businesses, and the almost complete shutdown of many industries. Our workforce was not immune: Jobs were lost, productions were either curtailed or shut down, and movie theaters shuttered around the globe.

Despite enormous setbacks, our industry once again proved to be as adaptable and innovative as it was resilient. We led the way in creating effective safety protocols for our workers, in cooperation with unions and governments, at home and around the world, so that we could return to work safely, responsibly, and sustainably. We brought back much of our workforce at a speed that outpaced other industries.

Perhaps most significantly, during an otherwise punishing year for theatrical exhibition and our industry at large, home and curated entertainment boomed. Thanks to the depth and quality of our studios' collective libraries, and the vibrant content they produced in 2020, people around the world stayed connected and entertained, wherever they were, and on whatever devices they chose. You can follow that story by the numbers in the Motion Picture Association's 2020 THEME Report.

But the good news wasn't just confined to homes, laptops, and other personal devices. As recent stories have shown, audiences never lost their appetite to enjoy the theatrical experience, and drive-in theaters enjoyed their highest returns in decades.

During this difficult time, audiences everywhere reaffirmed their appetite for the great comeback story, in the tradition of beloved screen classics from *Rocky* to *Rudy*, and *The Shawshank Redemption* to *Slumdog Millionaire*. In recent months, to cite just a few examples from our member studios, audiences delivered big numbers for films and TV dramas like Netflix's *The Queen's Gambit* about a gifted orphan who beats daunting odds to become a world champion chess player; and Walt Disney/Pixar's Soul, in which a middle-aged music teacher who, against the odds, dreams of becoming a professional jazz musician, discovers an even deeper spiritual purpose to his life than playing gigs in smoky bars.

Of course, we're all hoping for the *real life* comeback – our return to normalcy, to the lives, jobs, and relationships we have missed for a year now, and to a powerful economic recovery. No one knows when exactly that might happen, but most of us anticipate that things are unlikely to return to what was "normal" anytime soon.

Traditional box office results reflect this grim reality, with theaters experiencing their worst lows in recent memory. A graph in the THEME Report shows how different regions' public health strategies affected the duration, and therefore the impact, of pandemic-related theater closures. While theaters in the U.S./Canada, Latin America and Middle East & Africa were largely closed throughout the year, China and other APAC markets took advantage of early relaxed restrictions to lead the global box office with their local content.

As some of the most adversely affected from the pandemic, U.S. theater owners have been creative with their business models. Many found new ways to stay in business, from offering popcorn pickup and delivery to renting out their theaters for private groups. And the National Association of Theater Owners (NATO) sponsored an alliance of more than 425 companies, more than 33,200 screens nationwide, to commit to implement expert-backed, industry-specific health and safety protocols.

This is not the first time our industry has been faced with adversity, and every time including now, our industry has responded with innovation. We have always risen to the challenge – ever since a group of renegade visionaries recognized that the diverse locales and consistently good weather enjoyed in a place called Hollywood would make it an excellent home to realize their dreams. Ultimately, the COVID-19 crisis has accelerated and intensified changes that were already occurring across the industry. Home entertainment was already an emerging force, with studios from Sony Pictures to Paramount supplying significant amounts of content for their own or other streaming platforms. Over the past year, Peacock, Disney+, HBO Max, and Netflix have all enabled broader distribution for creators and an even greater choice for consumers, and Paramount+ has joined their ranks just this month.

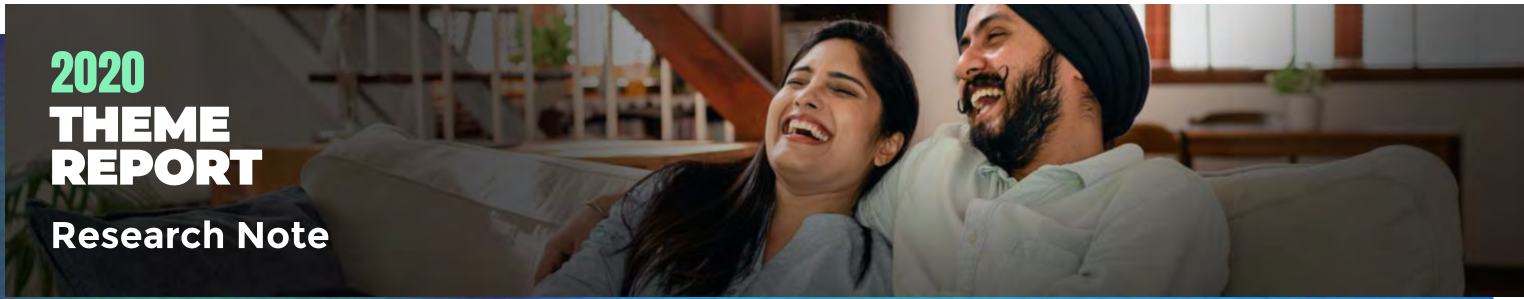
While we do not know what form our future success will take, what *is* clear is that our audiences want to watch stories in almost any form. Innovation will help us meet those audiences where they are, and help restore the vibrant creativity that fuels our industry. As those signs of recovery continue to emerge around the world, I am confident we won't just be enjoying triumphant comebacks on our screens. We'll be living them.

Best,

Charles H. Rivkin
Chairman and CEO

2020 THEME REPORT

Research Note



A NOTE FROM THE RESEARCH TEAM

Each year, the Motion Picture Association (MPA) research team produces the THEME Report by collecting and analyzing data from third-party sources and conducting an audience survey of viewers of cinema and, for the past three years, home/mobile entertainment. The home/mobile entertainment market covers both digital home/mobile entertainment (electronic sell-through [EST], video-on-demand (VOD), and subscription streaming), and physical home/mobile entertainment (Blu-ray and DVD rentals and sales) on all devices – whether home-based or mobile. The report also provides estimates of subscriptions to pay television and online video services. The Appendix contains a glossary of key terms.

Even in the midst of the ongoing pandemic, we have aimed to collect comparable data to provide accurate measurements. However, due to the unprecedented impacts of COVID-19 on our industry, we have had to make some adjustments to our reporting where appropriate. For example, some comparisons that have been included in past reports were not feasible (e.g., ticket prices and comparisons to theme park and sports, technology/moviegoer analysis, and detailed frequent moviegoer analysis, due to small base sizes) and others required some caveats (e.g. country box office comparisons). We have also reorganized the report sections to reflect market shifts.

As part of our ongoing effort to make the THEME Report useful and comprehensive, the following updates are also present in this year's edition:

COVID-19 Insights: Two additional questions were asked in the survey to better understand how the COVID-19 pandemic has affected home/mobile viewing in the United States. Respondents who viewed via EST/VOD were asked if they had purchased a film via premium video-on-demand (PVOD). The second question gauged how much viewing had changed for each respondent for each of the distribution channels of home/mobile entertainment. We also added a graph to the report showing the percentage of screens closed by week.

Demographic Survey Update: We expanded our analysis of the home/mobile viewing demographics in the United States this year to include trending analysis for all viewers and daily viewers who watched movies or TV shows via any home/mobile viewing method including pay TV, online subscription, EST/VOD, or physical disc. We also added trending analysis for viewing by all mobile viewers and daily mobile viewers, which were added to the survey in 2019.

Methodological Refinements: We added new data for top 10 streaming titles (original series, acquired series, and films) from Nielsen and the top 20 watched at home titles from Digital Entertainment Group, replacing data for top 25 U.S. digital titles, which was no longer available. We focused the time spent with media data from eMarketer specifically on video.

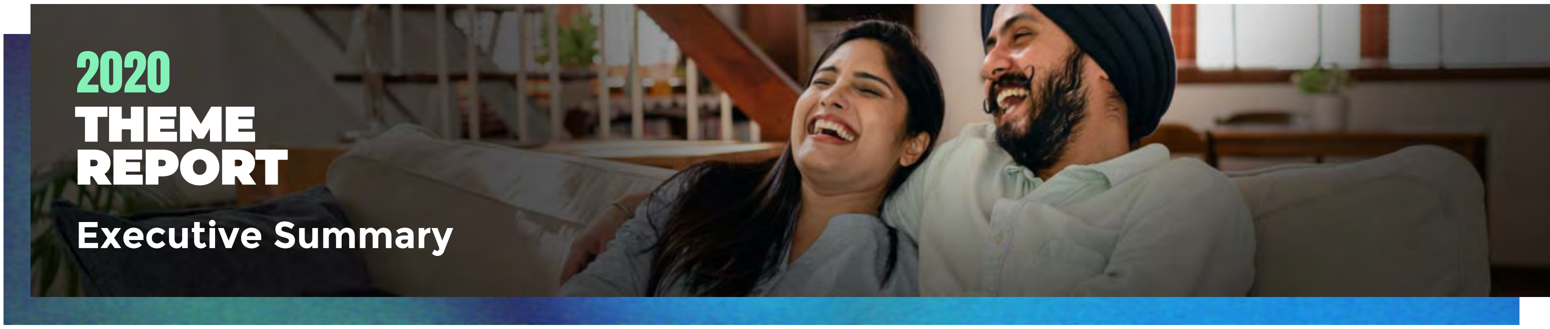
Currency Effects: In order to aggregate data from all the international markets covered by this report, measurements are conducted in U.S. dollars. That means from year to year, the relative strength or weakness of the U.S. dollar may directly impact the results presented in this report. It also means that the percentage change measurements will differ from others calculated based on local currency.

Updates from Sources: Figures in this report have been updated to reflect the most accurate data now available, including revisions to historical data and forecasts made by Omdia, most notably affecting 2019 subscription revenue available at the time of last year's report. Omdia was formerly known as IHS Markit in prior reports.

We hope this note – and the report itself – help to provide a better understanding of the unusual year that was 2020 and the evolving global landscape for film, television, and streaming content.

Julia Jenks

Vice President of Worldwide Research



2020 THEME REPORT
Executive Summary

TOTAL THEATRICAL & HOME/MOBILE ENTERTAINMENT

- In 2020, during the COVID-19 pandemic, the combined global theatrical and home/mobile entertainment market was $80.8 billion, an 18 percent decrease compared to 2019's record high (p. 8). Note that this figure does not include the $233.1 billion pay television subscription market (p. 12). A 72 percent decrease in the global box office market, due to theater closures during the pandemic (p. 34), was partially offset by a 31 percent increase in the global digital home/mobile entertainment market (p. 11).
- In the United States, theatrical and home/mobile entertainment was $32.2 billion in 2020, an 11 percent decrease compared to 2019 and a five percent increase compared to 2016 (p. 9). Similar to the global figures, an 80 percent decrease in the box office market (p. 41) was partially offset by a 33 percent increase in the U.S. digital home/mobile entertainment market (p. 14).

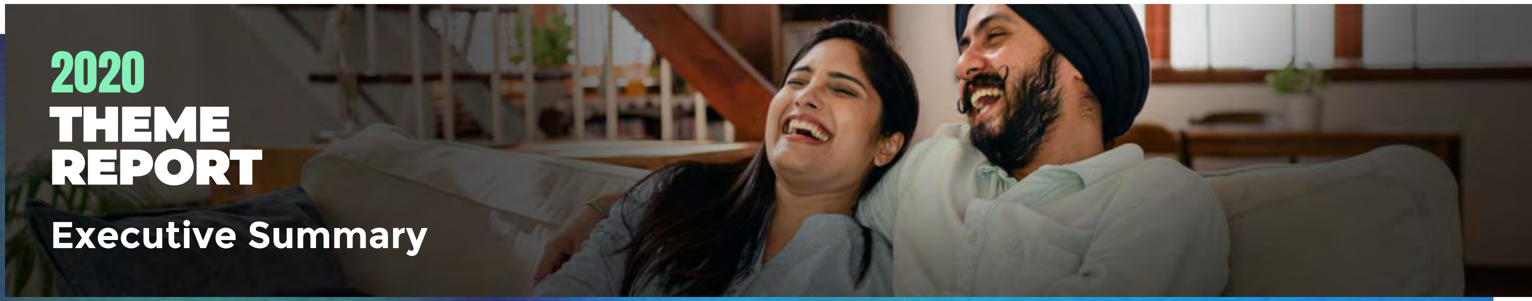
HOME/MOBILE ENTERTAINMENT

Global Trends

- The global home/mobile entertainment market (content released digitally and on disc) reached $68.8 billion in 2020, a 23 percent increase compared to 2019, driven by digital. The digital market increased 33 percent in the U.S. and 30 percent outside the U.S., compared to 2019 (p. 11).
- The number of subscriptions to online video services around the world increased to 1.1 billion in 2020, a 26 percent increase compared to 2019. Online subscriptions exceeded one billion globally for the first time in 2020. Cable television remains the highest revenue pay television market globally at $111.6 billion in 2020 (p. 12).

U.S. Trends

- In the United States, the home/mobile entertainment market (content released digitally and on disc) increased to $30.0 billion in 2020, up 21 percent compared to 2019, driven by digital (p. 14). The number of online video subscriptions in the United States increased 32 percent to 308.6 million in 2020 (p. 17).
- In 2020, the amount of time U.S. adults spent watching TV (live or recorded) increased by seven minutes to 3 hours and 34 minutes, the first increase since 2012. Time spent watching subscription over-the-top (OTT) video increased 34 percent to 71.8 minutes, exceeding one hour for the first time (p. 21).
- More than 80 percent of U.S. adults watch movies and shows/series via traditional television services, and also now online subscription services, the highest proportion of the home/mobile viewing methods (p. 23). The Hispanic/Latino ethnicity category is overrepresented in the population of daily viewers of several viewing methods (p. 27).
- More than half (55%) of U.S. adults reported that their viewing of movies or shows/series via an online subscription service increased during the pandemic period in 2020, while 46 percent reported that their viewing via pay TV increased (p. 24).
- More than 85 percent of children and more than 55 percent of adults watched movies and/or shows/series on mobile devices (p. 29). Daily viewers of shows/series and movies via mobile devices skewed more heavily towards the 18-24 and 25-39 year age groups, and towards the Hispanic/Latino and African-American/Black ethnicity categories (p. 30).



THEATRICAL

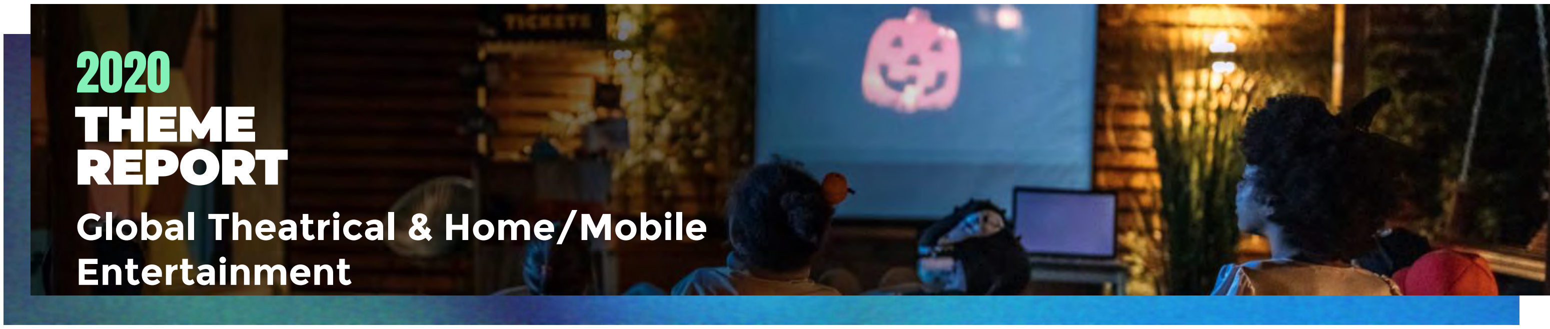
Global Trends

- The global box office market for all films released in each country around the world was $12.0 billion in 2020, down 72 percent over 2019's total, due to the COVID-19 pandemic. The international box office market ($9.8 billion), which excludes the U.S./Canada, decreased 68 percent and accounted for 81 percent of the global market (p. 34).
- Year-end comparisons between country box office totals are challenging due to the effects of the pandemic and the differing local restrictions. For example, each country's cinemas closed and re-opened (in some cases more than once) on different schedules, and some countries' local releases were postponed while others were not. Under these parameters, the top three box office markets outside the U.S./Canada in 2020 were China ($3.0 billion, including online ticketing fees), Japan ($1.3 billion), and France ($0.5 billion) (p. 36).

U.S./Canada Trends

- The U.S./Canada box office market was $2.2 billion in 2020, down 80 percent, with a large number of cinemas closed and most major film releases postponed during the COVID-19 pandemic. U.S./Canada admissions, or tickets sold (240 million), were down 81 percent compared to 2019 (p. 41).
- Just under half (46%) of the U.S./Canada population – or 162 million people – went to the cinema at least once in 2020, down from 76 percent in 2019 (p. 49). Per capita attendance, or the average number of times a person went to the cinema, was highest among the 12-17 (1.1) age group, and among the Hispanic/Latino (1.0) ethnicity category (p. 51).
- Frequent moviegoers – individuals who go to the cinema once a month or more – continue to have a disproportionate impact on cinema admissions. Frequent moviegoers consisted of only three percent of the U.S./Canada population (12 million people) in 2020, but accounted for 43 percent of tickets sold (p. 49).

TOTAL THEATRICAL & HOME/MOBILE ENTERTAINMENT



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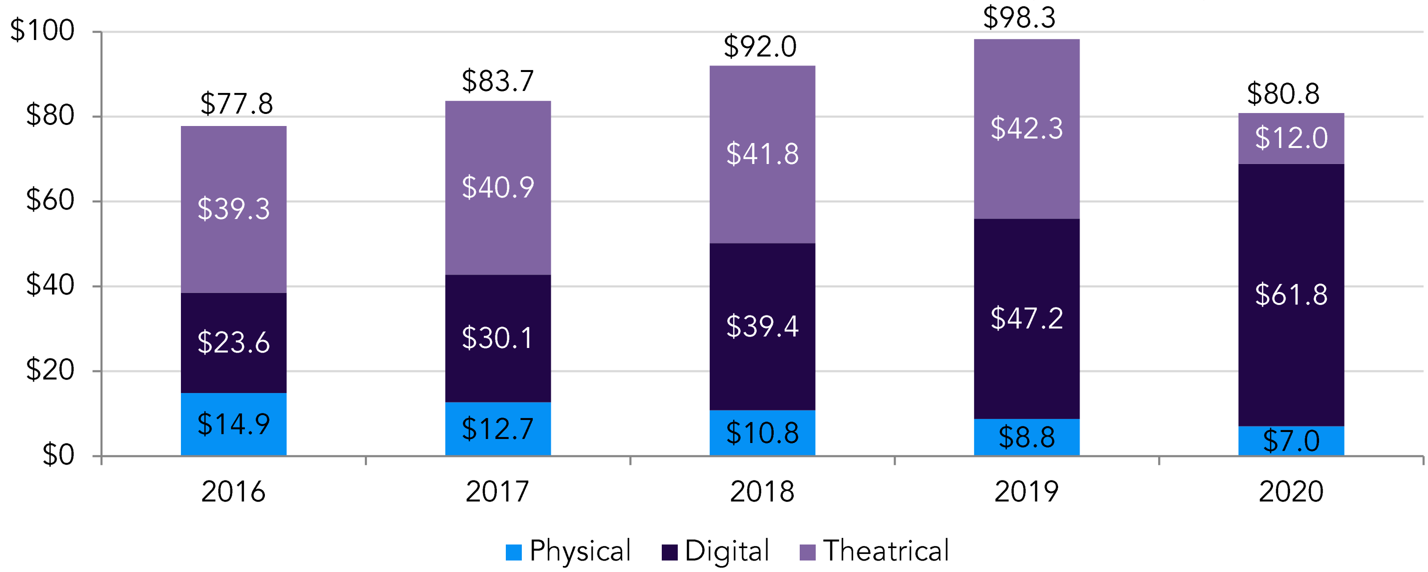
Global Theatrical & Home/Mobile Entertainment

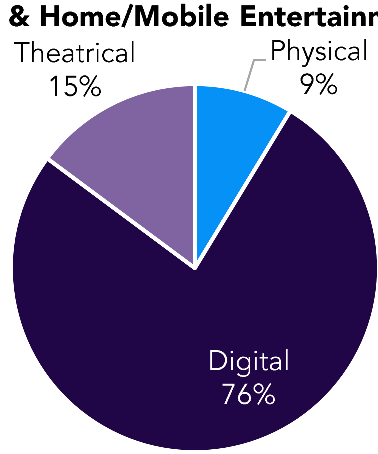
In 2020, during the COVID-19 pandemic, the combined theatrical and home/mobile entertainment[1] market[2] globally was $80.8 billion, an 18 percent decrease compared to 2019's record-high of $98.3 billion. This figure does not include the pay television subscription market. A 72 percent decrease in the global theatrical market due to the pandemic was partially offset by a 31 percent increase in the digital home/mobile entertainment market, compared to 2019.

Global Theatrical & Home/Mobile Entertainment Market (US$ Billions)



In 2020, the digital market accounted for 76 percent of the combined theatrical and home/mobile entertainment market, up from 48 percent in 2019, with the theatrical market (15%) and the physical market (9%) making up the rest.

2020 Global Theatrical & Home/Mobile Entertainment Market (% Share)[3]



[1] Home/mobile entertainment refers to entertainment content viewed on all devices, whether home-based (e.g. TVs) or mobile-based (e.g. smart phones). This includes both digital methods (electronic sell-through (EST), video on demand (VOD) and paid subscription streaming (SVOD) – excluding virtual pay TV – and physical methods (Blu-ray and DVD sales and rentals). Digital includes movies and TV, and excludes sports. Previous years' estimates may be updated based on changes made by sources.

[2] Throughout this report, the term "market" refers to consumer spending. (Note that the subscription streaming subcategory is revenue.)

[3] The combined market for entertainment content at movie theaters and content released digitally and on disc. This excludes pay television subscription revenue (due to the role of sports and other live content) and licensing, and the advertising-based market.

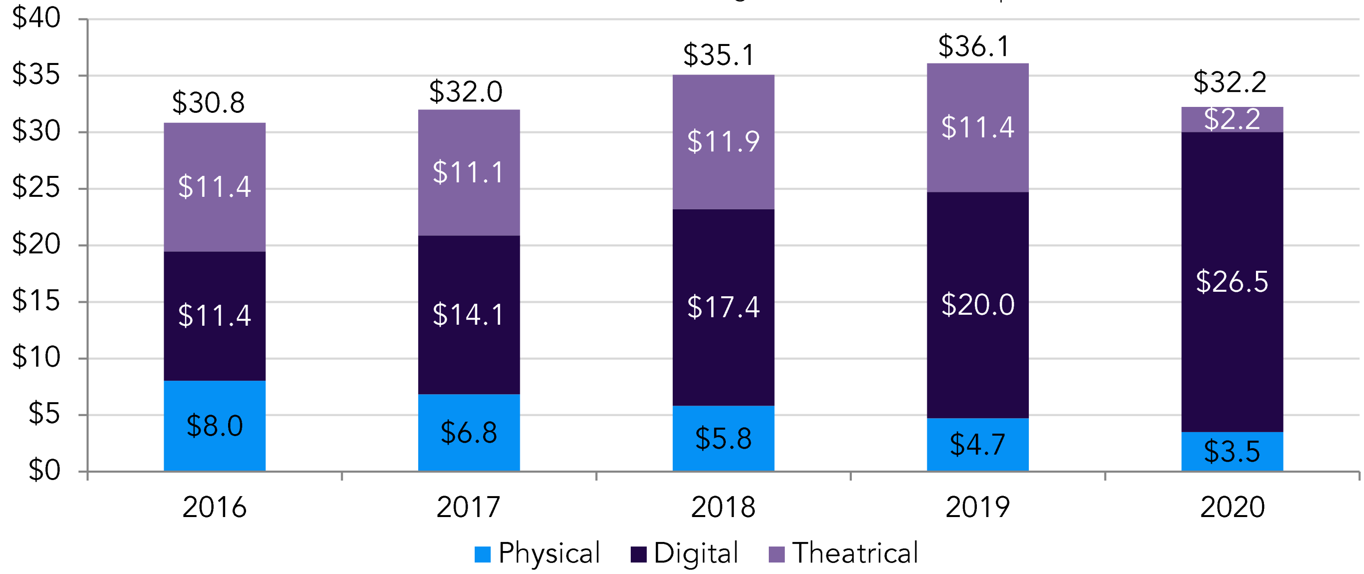
2020 THEME REPORT

U.S. Theatrical & Home/Mobile Entertainment

In 2020, the combined theatrical and home/mobile entertainment market in the United States[4] was $32.2 billion, an 11 percent decrease compared to 2019 and a five percent increase compared to 2016. An 80 percent decrease in the theatrical market due to the COVID-19 pandemic was partially offset by a 33 percent increase in the digital market, compared to 2019.

U.S. Theatrical & Home/Mobile Entertainment Market (US$ Billions)

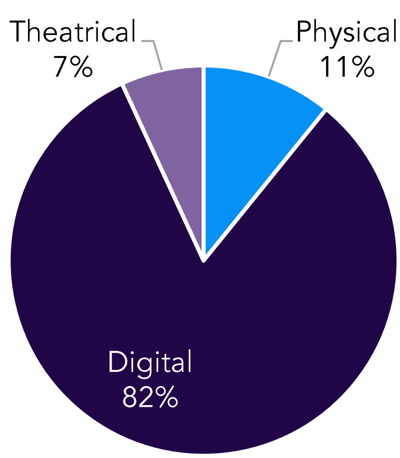
Source: Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (Home Entertainment)



In 2020, the digital market accounted for 82 percent of the combined theatrical and home/mobile entertainment market, followed by the physical market (11%), and the theatrical market (7%).

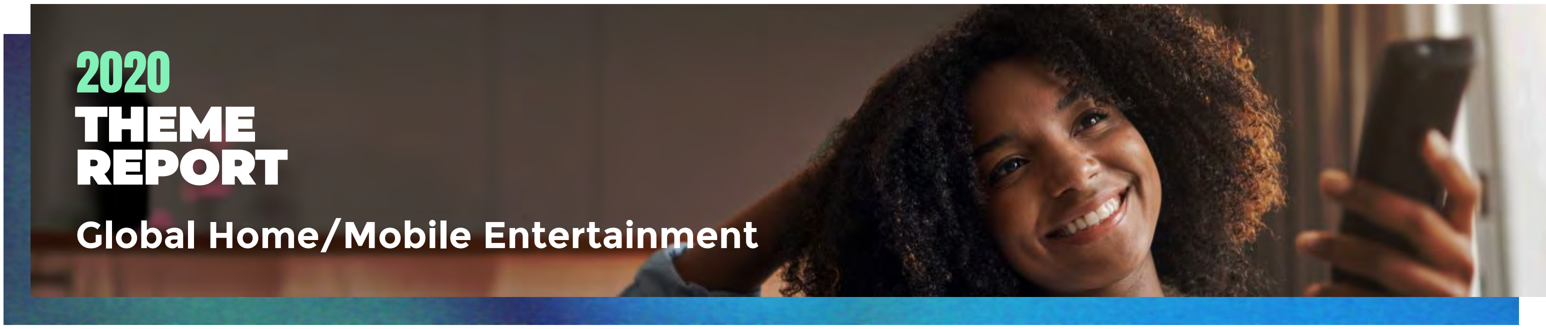
2020 U.S. Theatrical & Home/Mobile Entertainment Market (US$ Share)

Source: Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (Home Entertainment)



[4] U.S. home/mobile entertainment market data comes from Digital Entertainment Group (DEG), which only covers the U.S. DEG's definition of physical includes sell-through packaged goods and physical rental. Digital includes EST, VOD, and subscription streaming (SVOD). VOD spending does not include premium Video-on-Demand (PVOD). Including PVOD would increase the digital total. Theatrical market data comes from Comscore and includes both U.S. and Canada. Previous years' estimates may be updated based on changes made by source.

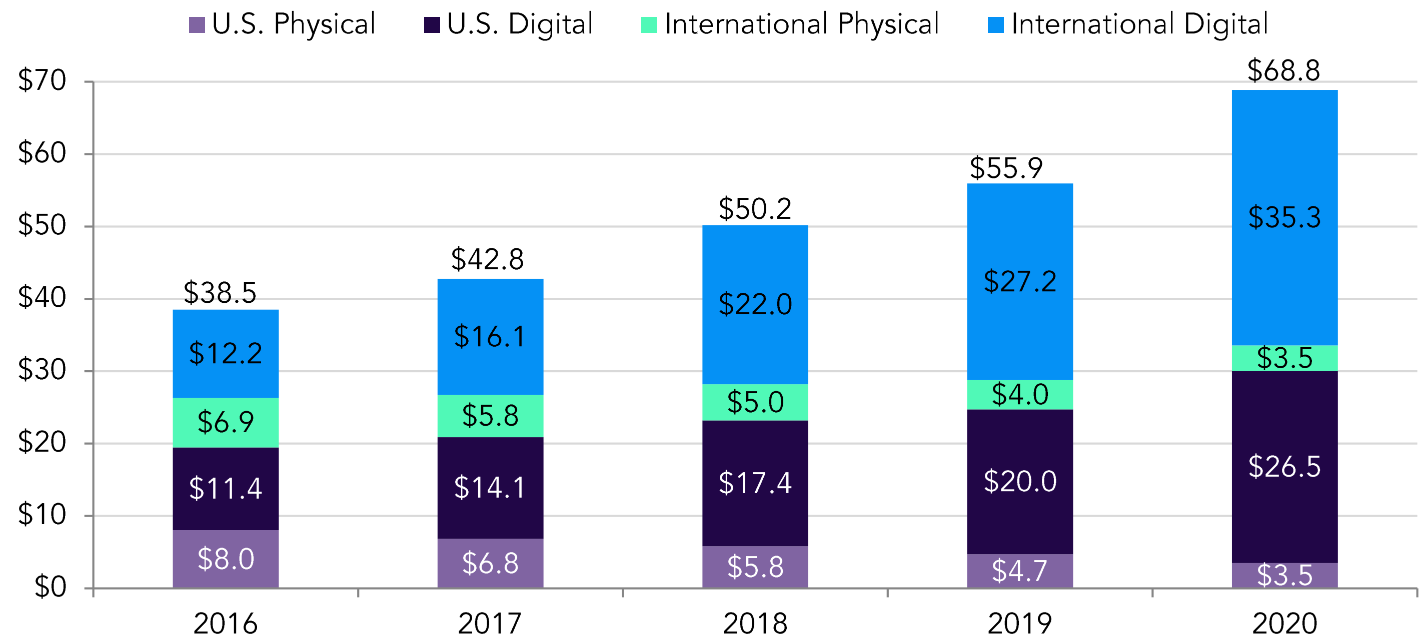
HOME/MOBILE ENTERTAINMENT: GLOBAL



In 2020, the home/mobile entertainment[5] market (content released digitally and on disc) reached $68.8 billion globally, a 23 percent increase compared to 2019. The digital market was the driver of growth. The U.S. digital market increased 33 percent and the international digital market increased 30 percent, when compared to 2019.

Global Home/Mobile Entertainment Market (US$ Billions)

Source: Omdia (International) and Digital Entertainment Group (U.S.)



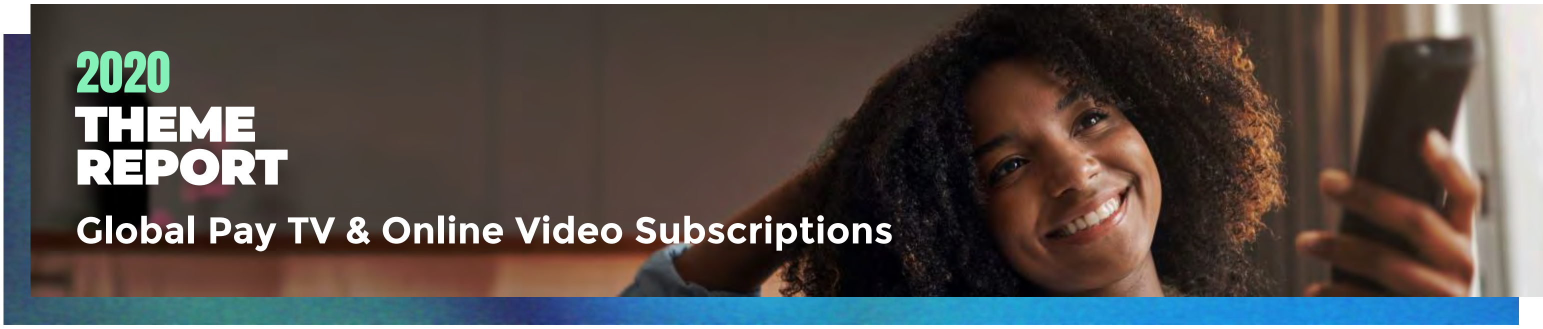
		2016	2017	2018	2019	2020	20 vs. 19
International	Physical[6]	$6.9	$5.8	$5.0	$4.0	$3.5	-12%
	Digital[7]	$12.2	$16.1	$22.0	$27.2	$35.3	30%
U.S.[8]	Physical	$8.0	$6.8	$5.8	$4.7	$3.5	-26%
	Digital	$11.4	$14.1	$17.4	$20.0	$26.5	33%
Total		**$38.5**	**$42.8**	**$50.2**	**$55.9**	**$68.8**	**23%**

[5] Home/mobile entertainment refers to entertainment content viewed on all devices, whether home-based (e.g. TVs) or mobile-based (e.g. smart phones). This includes both digital methods (EST, VOD, and paid subscription streaming (SVOD) – excluding virtual pay TV – and physical methods (Blu-ray and DVD sales and rentals). Digital includes movies and TV, and excludes sports. Previous years' estimates may be updated based on changes made by sources.

[6] International physical is sourced from Omdia and includes all countries except the United States. Includes Movie and TV genre rental and retail consumer spending. Previous years' estimates may be updated based on changes made by source.

[7] International digital is sourced from Omdia and includes all countries except the United States. Includes online video (EST, iVOD), Pay TV EST/SVOD/VOD for TV and Movie genre consumer spending. Also includes Online Subscription Revenue (Multiscreen, N/A (Others) and Online Channel) for movie and TV genre, excluding Virtual Pay TV. Previous years' estimates may be updated based on changes made by source.

[8] The source of U.S. home/mobile entertainment data is Digital Entertainment Group (DEG), which covers the United States (not Canada). DEG's definition of physical includes sell-through packaged goods and physical rental. Digital includes EST, VOD, and subscription streaming (SVOD). VOD spending does not include premium Video-on-Demand (PVOD). Including PVOD would increase the digital total. Previous years' estimates may be updated based on changes made by source.



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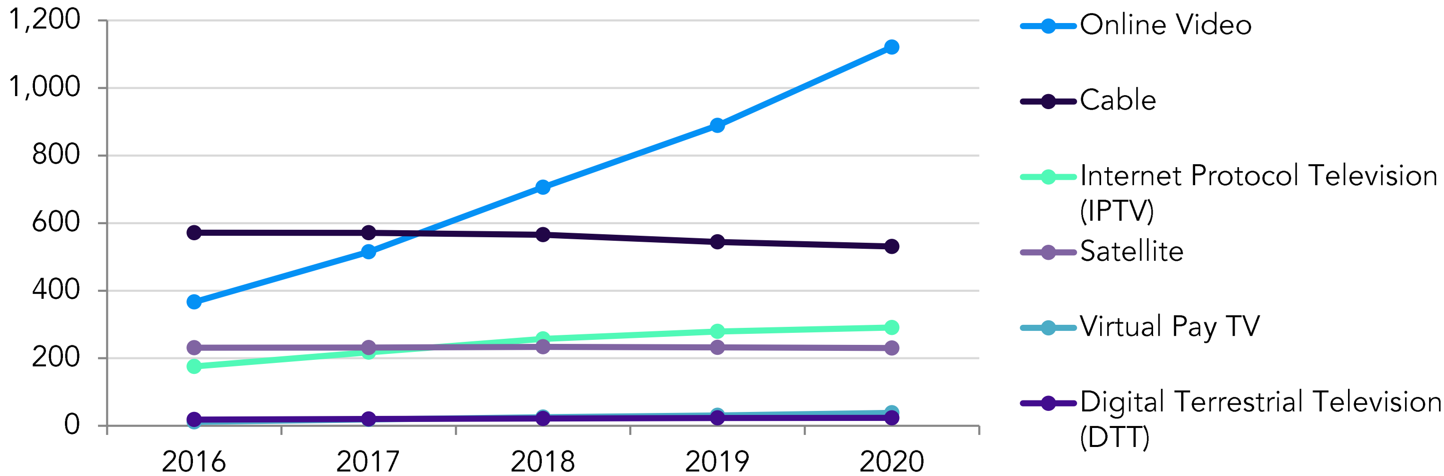
Global Pay TV & Online Video Subscriptions

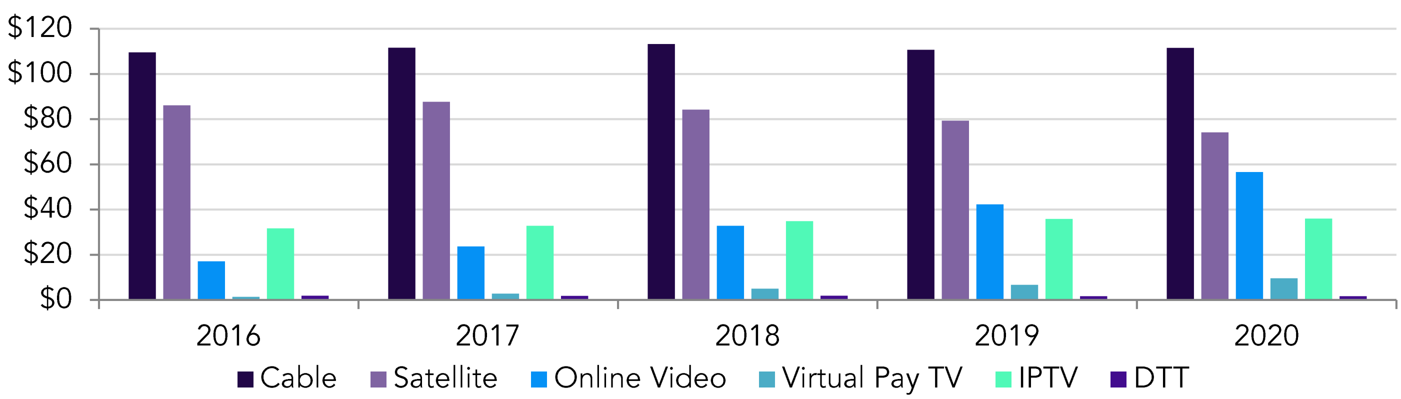
The global total of online video subscriptions (1.1 billion), such as Netflix and Disney+, increased by 26 percent, or 232.1 million, when comparing 2020 to 2019. The number of cable subscriptions decreased by two percent in 2020 to 530.7 million. Households with more than one type of subscription service are counted in each of the categories to which they subscribe. For example, the majority of households have both pay TV and online subscriptions[9], and are counted in both categories.

Global Pay TV & Online Video Subscriptions (Millions)[10]
Source: Omdia



The pay TV subscription market (excluding online video) was $233.1 billion globally in 2020. Cable remains the highest subscription video market, with an increase of $871.4 million to $111.6 billion in 2020, despite the decrease in subscriptions. Online video, the third highest subscription market, had the largest increase in dollar terms in 2020 with a 34 percent, or $14.3 billion, increase.

Global Pay TV & Online Video Subscription Markets (US$ Billions)[10, 11]
Source: Omdia

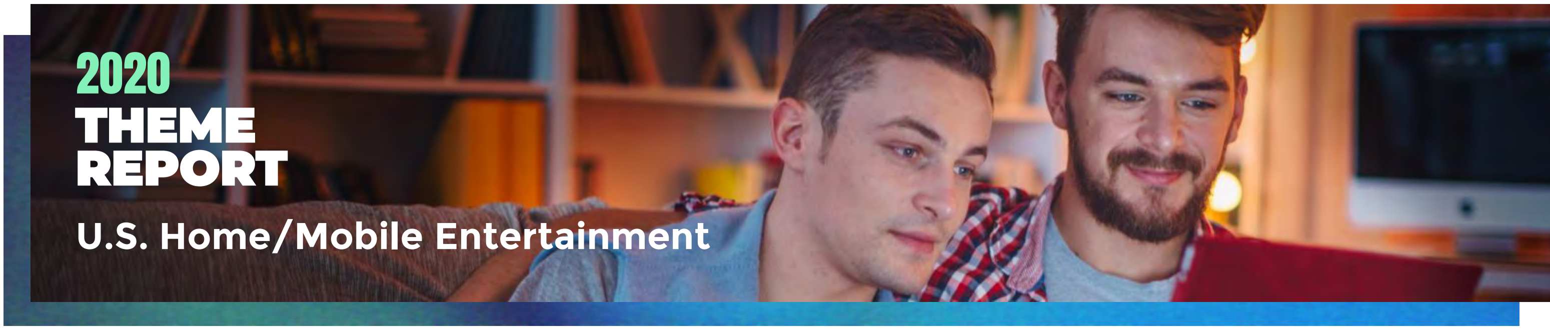


[9] Ampere Analysis graph (10/24/18), "SVoD-only households vs. pay TV-only households." Retrieved from https://www.ampereanalysis.com/blog/aaee9a6c-e7eb-496c-bedc-e9e36f78ce1f

[10] Online video includes Channel (e.g. SVOD), Multiscreen (e.g. TV Everywhere), and N/A (Others), and excludes Virtual Pay TV. Virtual Pay TV includes services such as AT&T Now and Hulu Live TV. Online and Virtual Pay TV both include movies, sports, and TV. Previous years' estimates may be updated based on changes made by source.

[11] Market includes monthly pay TV subscription fees and pay TV on-demand services, excluding set-top box rental or installation fees. Tiers included are basic, extended basic, premium, and a la carte. Previous years' estimates may be updated based on changes made by source.

HOME/MOBILE ENTERTAINMENT: UNITED STATES

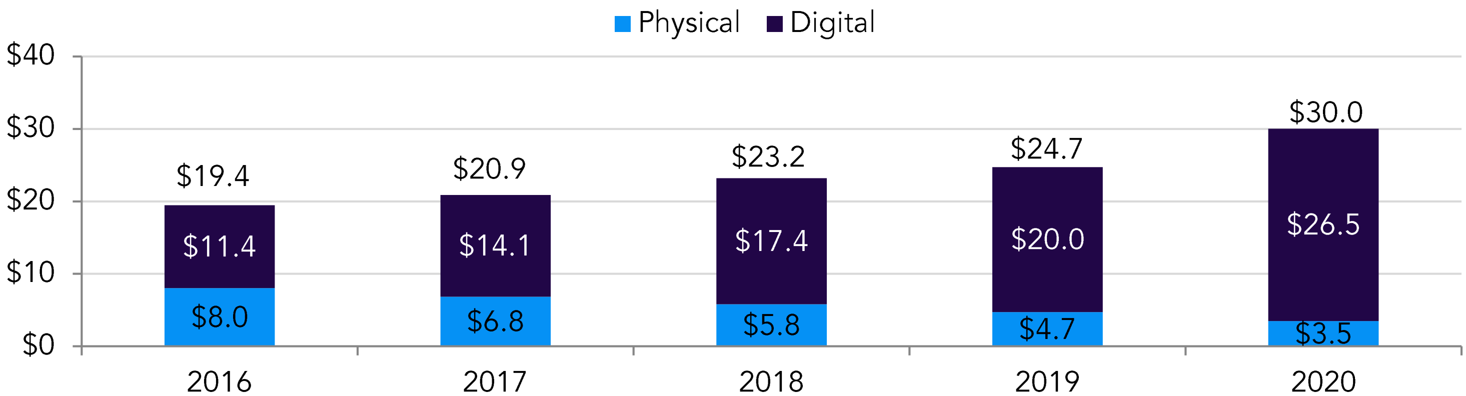


2020 THEME REPORT

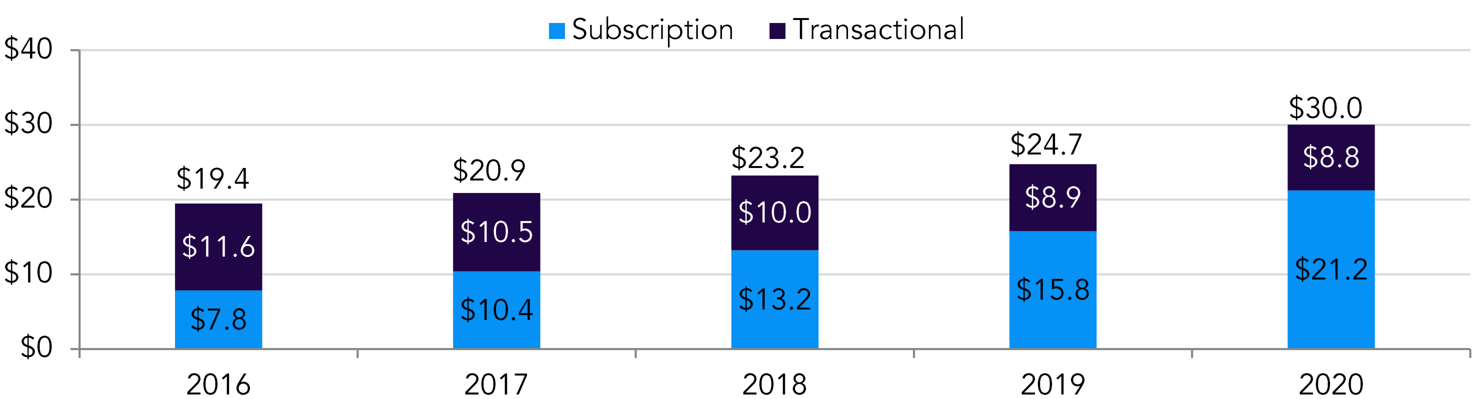
U.S. Home/Mobile Entertainment

In 2020, the overall home/mobile entertainment market (content released digitally and on disc) in the United States was $30.0 billion, up 21 percent compared to 2019. The digital market increased by 33 percent compared to 2019, while the physical market decreased by 26 percent. The subscription market continues to increase (up 35% from 2019), while the transactional market continues to decrease (down 2% from 2019).

U.S. Home/Mobile Entertainment Market (US$ Billions)[12]
Source: Digital Entertainment Group



	2016	2017	2018	2019	2020	20 vs. 19
Physical	$8.0	$6.8	$5.8	$4.7	$3.5	-26%
Digital	$11.4	$14.1	$17.4	$20.0	$26.5	33%
Total	**$19.4**	**$20.9**	**$23.2**	**$24.7**	**$30.0**	**21%**



	2016	2017	2018	2019	2020	20 vs. 19
Transactional[13]	$11.6	$10.5	$10.0	$8.9	$8.8	-2%
Subscription[13]	$7.8	$10.4	$13.2	$15.8	$21.2	35%
Total	**$19.4**	**$20.9**	**$23.2**	**$24.7**	**$30.0**	**21%**

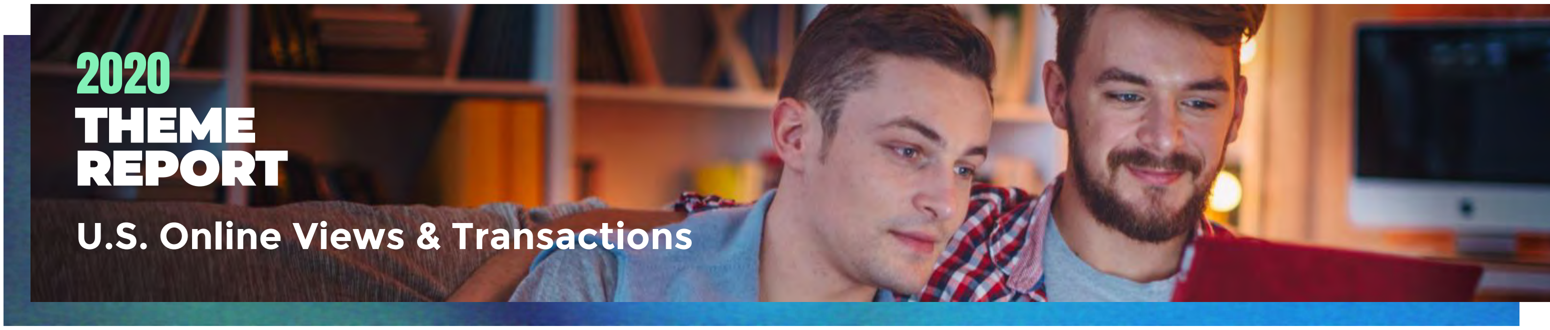
[12] The source of U.S. home/mobile entertainment data is Digital Entertainment Group (DEG), which covers the United States (not Canada). DEG's definition of physical includes sell-through packaged goods and physical rental. Digital includes EST, VOD, and subscription streaming (SVOD). VOD spending does not include premium Video-on-Demand (PVOD). Previous years' estimates may be updated based on changes made by source.

[13] Transactional includes physical sell-through packaged goods and rental, EST, and VOD. VOD spending does not include premium Video-on-Demand (PVOD). Subscription includes digital subscription streaming.

U.S. Top 20 Watched at Home Titles (Transactional) 2020[14]
Source: DEG

Rank	Title	Studio
1	Frozen II	Disney
2	Jumanji: The Next Level	Sony
3	Star Wars: Episode IX – The Rise of Skywalker	Disney
4	Joker (2019)	Warner Bros.
5	Sonic the Hedgehog	Paramount
6	Bad Boys for Life	Sony
7	1917	Universal
8	Scoob!	Warner Bros.
9	Ford v Ferrari	Disney
10	Knives Out	Lionsgate
11	Trolls World Tour	Universal
12	Yellowstone: S1	Paramount
13	Onward	Disney
14	Birds of Prey (And the Fantabulous Emancipation of One Harley Quinn)	Warner Bros.
15	Yellowstone: S2	Paramount
16	Yellowstone: S3	Paramount
17	Harry Potter (Complete 8-Film Collection)	Warner Bros.
18	Maleficent: Mistress of Evil	Disney
19	Bloodshot (2020)	Sony
20	Midway (2020)	Lionsgate

[14] Digital Entertainment Group Watched at Home Top 20 for full year includes U.S. digital sales (EST), digital rentals (VOD), DVD & Blu-ray sales assembled with the newest studio and retailer/platform data every seven days. This data does not include premium VOD (PVOD).

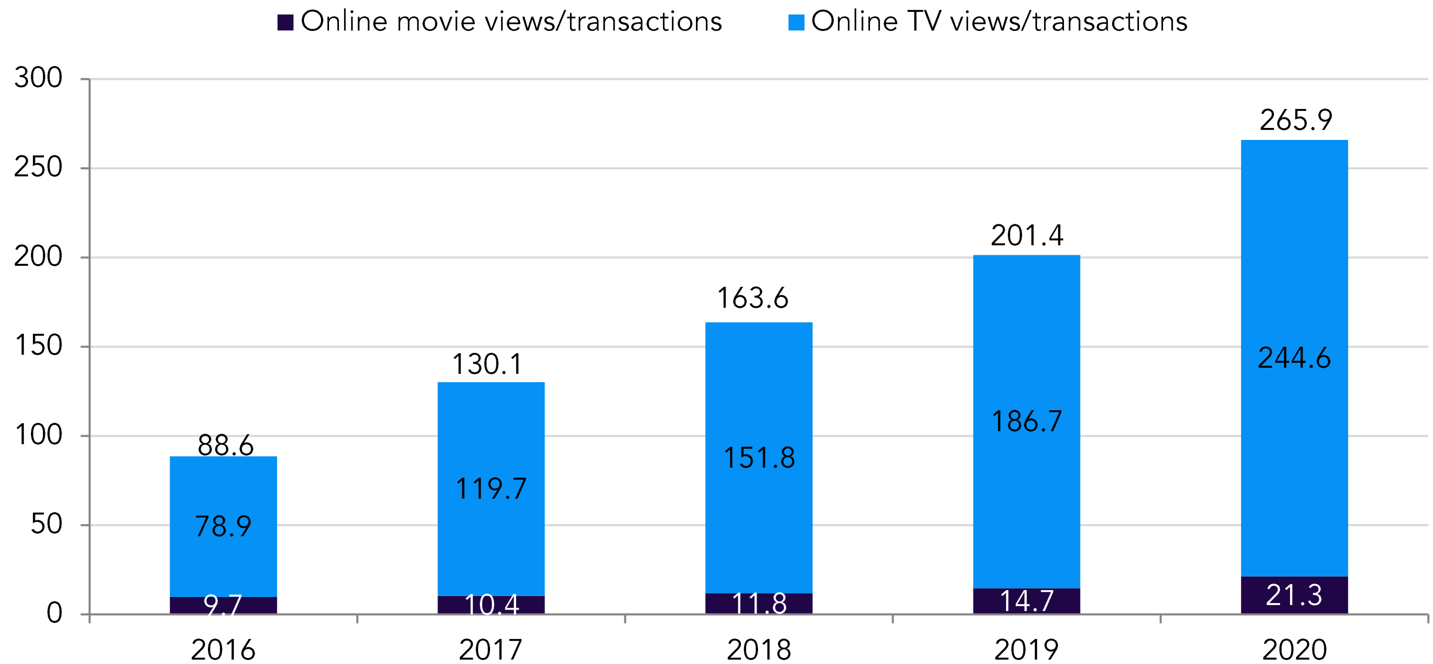


2020 THEME REPORT

U.S. Online Views & Transactions

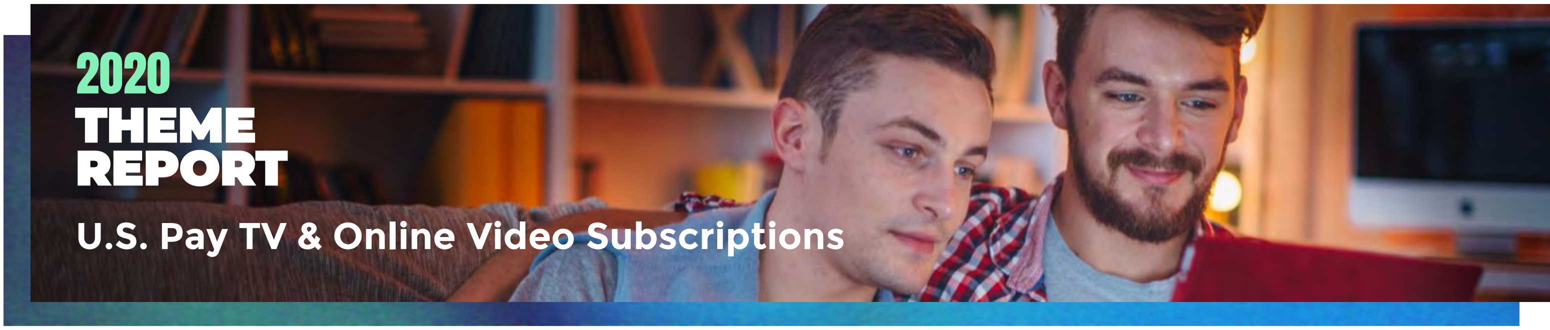
Online video content viewing continued its upward trend in 2020, reaching 265.9 billion views/transactions in the United States, a 32 percent increase compared to 2019. Online movie views/transactions (+45%) and TV views/transactions (+31%) both increased from 2019. There are more than 135 online services providing movies and television shows to U.S. consumers.

U.S. Online Views & Transactions (Billions)
Source: Omdia



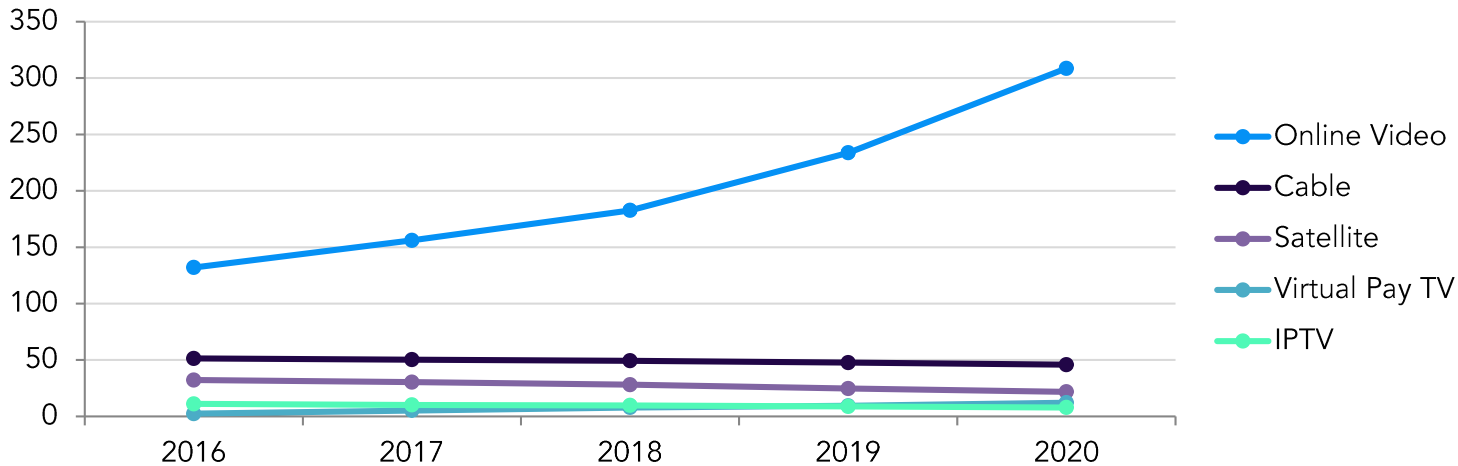
	2016	2017	2018	2019	2020	20 vs. 19
Online movie views/transactions[15]	9.7	10.4	11.8	14.7	21.3	45%
Online TV views/transactions[16]	78.9	119.7	151.8	186.7	244.6	31%
Total	**88.6**	**130.1**	**163.6**	**201.4**	**265.9**	**32%**

[15] Online movie views/transactions includes views from subscription services (including virtual pay TV), and digital transactions. Previous years' estimates may be updated based on changes made by source.
[16] Online TV views/transactions includes subscription services (including virtual pay TV), and digital transactions. Previous years' estimates may be updated based on changes made by source. Previous years had included free to view via pay TV services but current figures do not.



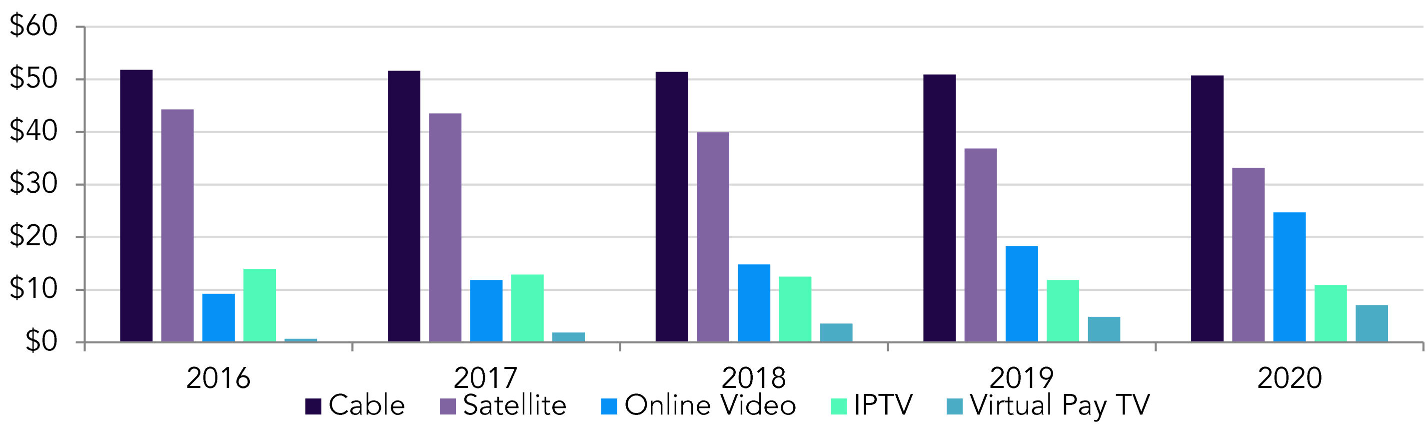
In 2020, the number of online video subscriptions in the United States increased to 308.6 million (+32%) and the number of virtual pay TV subscriptions increased to 12.1 million (+29%). Households with more than one type of subscription service are counted in each of the categories to which they subscribe. For example, the majority of households have both pay TV and online subscriptions[17] and are counted in both categories.

U.S. Pay TV & Online Video Subscriptions (Millions)[18]
Source: Omdia



The pay TV subscription market (excluding online video) was $102.0 billion in the United States in 2020. The market from cable subscriptions was relatively consistent with 2019 at $50.8 billion despite subscriptions decreasing four percent. Online video, the third largest subscription category after cable and satellite, increased 35 percent to $24.7 billion in 2020.

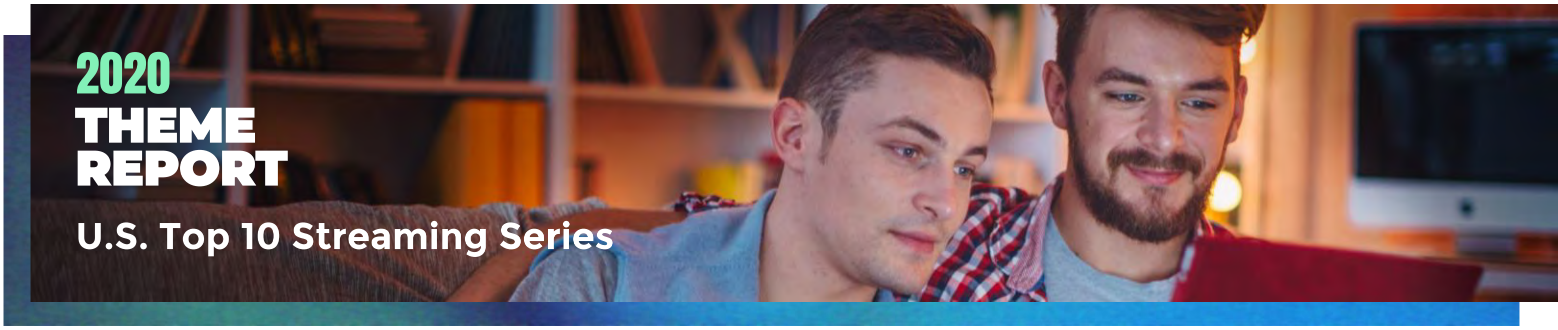
U.S. Pay TV & Online Video Subscription Markets (US$ Billions)[18, 19]
Source: Omdia



[17] Ampere Analysis graph (10/24/18), "SVoD-only households vs. pay TV-only households." Retrieved from https://www.ampereanalysis.com/blog/aaee9a6c-e7eb-496c-bedc-e9e36f78ce1f

[18] Online video includes Channel (e.g. SVOD), Multiscreen (e.g. TV Everywhere), and N/A (Others), and excludes Virtual Pay TV. Virtual Pay TV includes services such as AT&T Now and Hulu Live TV. Online and Virtual Pay TV both include movies, sports, and TV. Previous years' estimates may be updated based on changes made by source.

[19] Market includes monthly pay TV subscription fees and pay TV on-demand services, excluding set-top box rental or installation fees. Tiers included are basic, extended basic, premium, and a la carte. Previous years' estimates may be updated based on changes made by source.



U.S. Top 10 Streaming Original Series[20]

Source: Nielsen

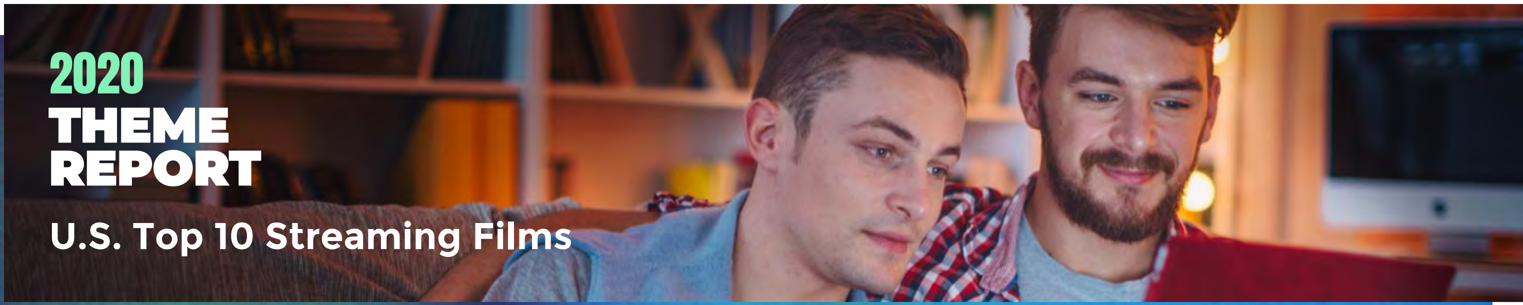
Rank	Title	SVOD Provider(s)	# of Episodes	Minutes Streamed (Nearest Millions)
1	Ozark	Netflix	30	30,462
2	Lucifer	Netflix	75	18,975
3	The Crown	Netflix	40	16,275
4	Tiger King	Netflix	8	15,611
5	The Mandalorian	Disney+	16	14,519
6	The Umbrella Academy	Netflix	20	13,470
7	Great British Baking Show	Netflix	65	13,279
8	Boss Baby: Back in Business	Netflix	49	12,625
9	Longmire	Netflix	63	11,382
10	You	Netflix	20	10,965

U.S. Top 10 Streaming Acquired Series[20]

Source: Nielsen

Rank	Title	SVOD Provider(s)	# of Episodes	Minutes Streamed (Nearest Millions)
1	The Office	Netflix	192	57,127
2	Grey's Anatomy	Netflix	366	39,405
3	Criminal Minds	Netflix	277	35,414
4	NCIS	Netflix	353	28,134
5	Schitt's Creek	Netflix	70	23,785
6	Supernatural	Netflix	318	20,336
7	Shameless	Netflix	122	18,218
8	New Girl	Netflix	146	14,545
9	The Blacklist	Netflix	152	14,480
10	Vampire Diaries	Netflix	171	14,091

[20] Nielsen SVOD Content Ratings (Netflix, Amazon Prime, Disney+ and Hulu), Nielsen TV Panel, U.S. Viewing through Television. U.S. persons aged 2+, total minutes viewed during 2020 (12/30/2019-12/27/20).



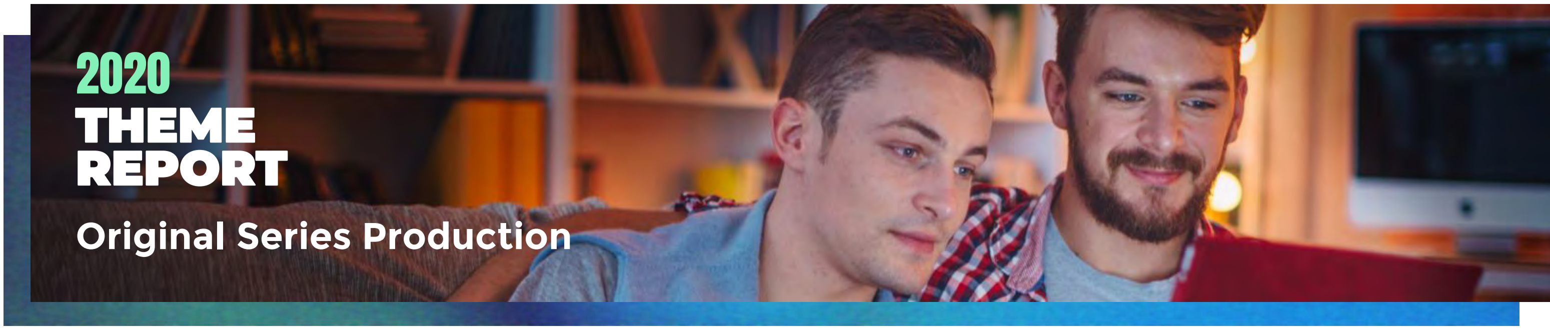
2020 THEME REPORT

U.S. Top 10 Streaming Films

U.S. Top 10 Streaming Films[21]
Source: Nielsen

Rank	Title	SVOD Provider(s)	Minutes Streamed (Nearest Millions)
1	Frozen II	Disney+	14,924
2	Moana	Disney+	10,507
3	The Secret Life of Pets 2	Netflix	9,123
4	Onward	Disney+	8,367
5	Dr. Suess' The Grinch	Netflix	6,180
6	Hamilton	Disney+	6,132
7	Spenser Confidential	Netflix	5,374
8	Aladdin (2019)	Disney+	5,172
9	Toy Story 4	Disney+	4,416
10	Zootopia	Disney+	4,400

[21] Nielsen SVOD Content Ratings (Netflix, Amazon Prime, Disney+ and Hulu), Nielsen TV Panel, U.S. Viewing through Television. U.S. persons aged 2+, total minutes viewed during 2020 (12/30/2019-12/27/20).



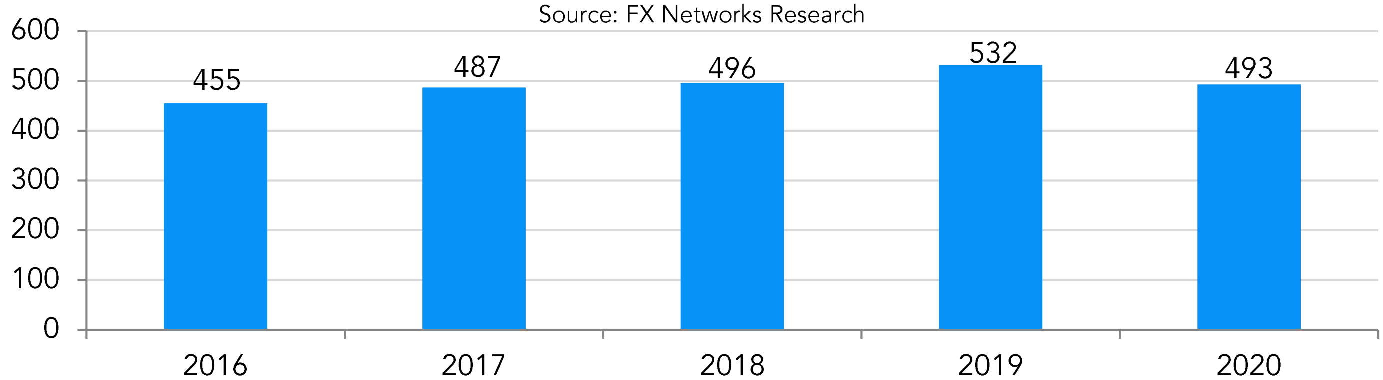
2020 THEME REPORT

Original Series Production

In 2020, there were 493 original scripted series released on broadcast, pay TV, and online services aimed at U.S. audiences, according to FX Networks Research, a decrease of seven percent compared to 2019.

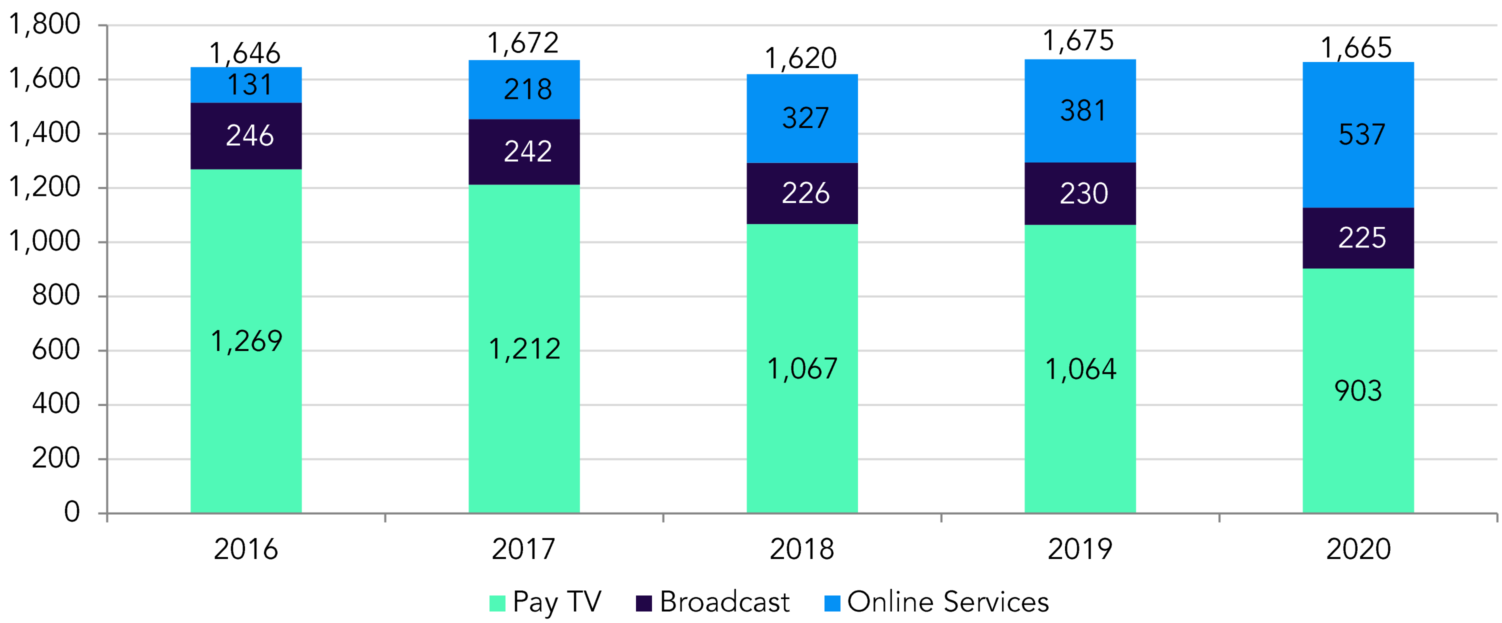
Estimated Number of Scripted Original Series[22]

Source: FX Networks Research



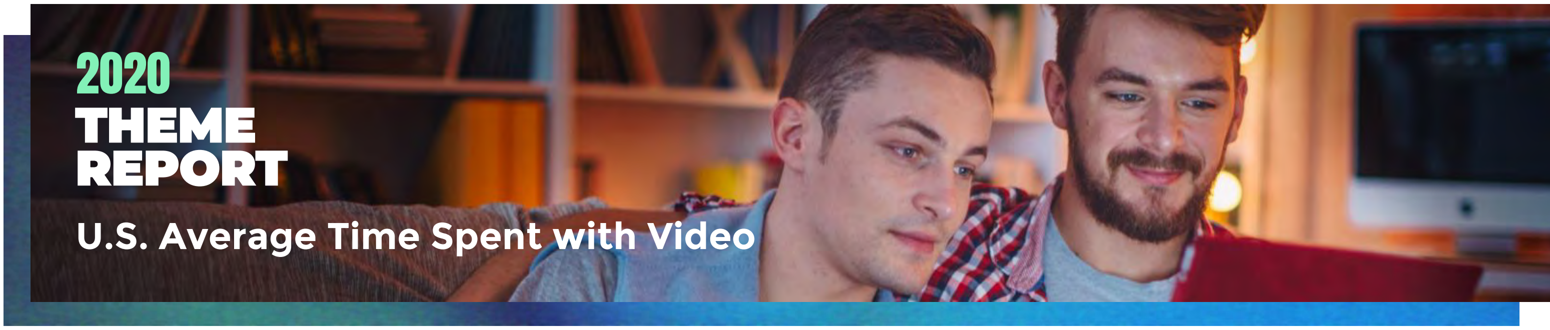
Expanding the analysis to include additional categories of original series (unscripted shows, children's programs, and daytime dramas), there were 1,665 total original series in 2020, down one percent from 2019. The number of original series produced for online services, which reached 537 in 2020, increased 41 percent from 2019, and nearly offset decreases in pay TV and broadcast original series.

Estimated Number of Total Original Series[23]



[22] Estimated by FX Networks Research as of January 2020 based on third party data covering broadcast, cable and online outlets. Excludes library, daytime dramas, one-episode specials, non-English language/English-dubbed, children's programs, and short form content (<15 mins). See, e.g. Andreeva, Nellie, "Peak TV: Scripted Originals Dipped In 2020 For The First Time Since FX Launched Tally Amid Pandemic," Deadline, 1/29/2021.

[23] These estimates reflect full-length original scripted and unscripted series in the English language released in the reported year, by a U.S. production company (including co-productions). Compiled based on a number of sources, including MPA member studios, film offices, and third party sources, including Ampere Analysis and Variety Insight. In addition to FX coverage, these estimates include the following content types: daytime dramas, children's programs, and unscripted series including news and talk shows. Multiple seasons in one year for a series are counted only once. Previous years' estimates may be updated as more information becomes available.

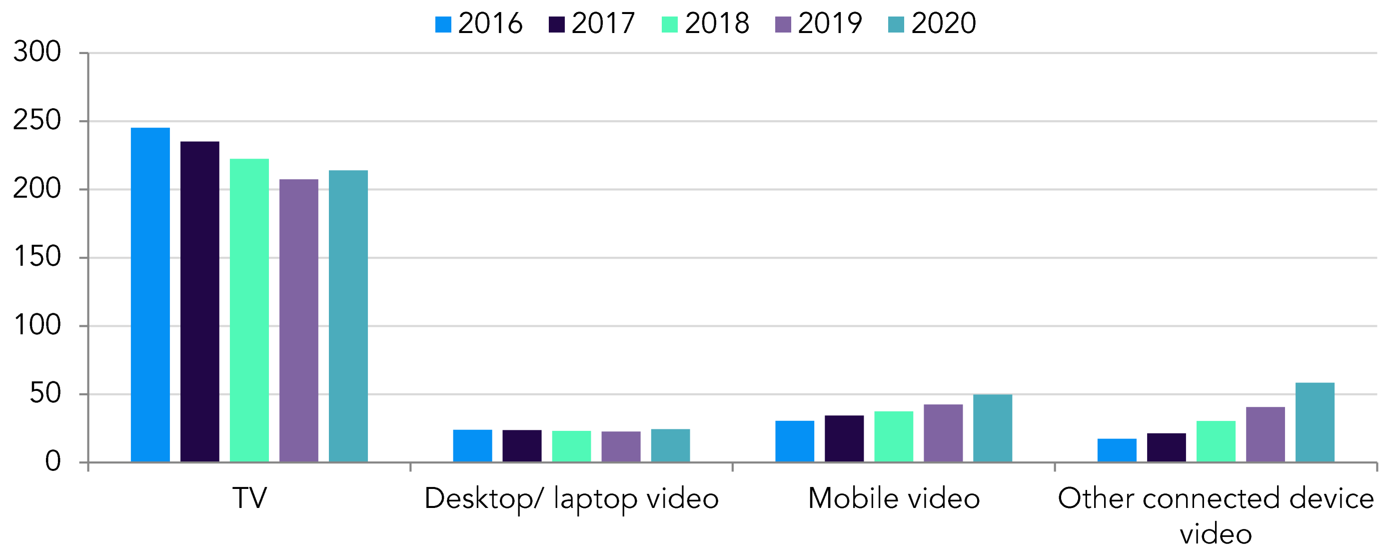


2020 THEME REPORT

U.S. Average Time Spent with Video

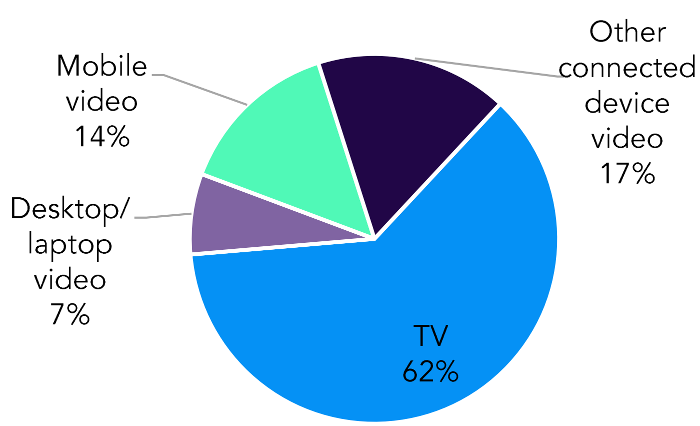
In 2020, the time U.S. adults spent per day watching TV (live or recorded) increased by seven minutes to 3 hours and 34 minutes, the first increase since 2012. The time U.S. adults spent per day watching video on other connected devices, such as an app on a smart TV or a streaming device, increased 44 percent to 58 minutes in 2020.

Average Time Spent per Day with Video by U.S. Adults (Minutes)[24]
Source: eMarketer



In 2020, 62 percent of time spent watching video was via TV (live or recorded), the highest share of any device, but the share was down four percentage points compared to 2019. The share via other connected devices was 17 percent, up from 13 percent in 2019. The time spent per day watching subscription over-the-top (OTT) video increased 34 percent to 71.8 minutes and exceeded one hour for the first time.

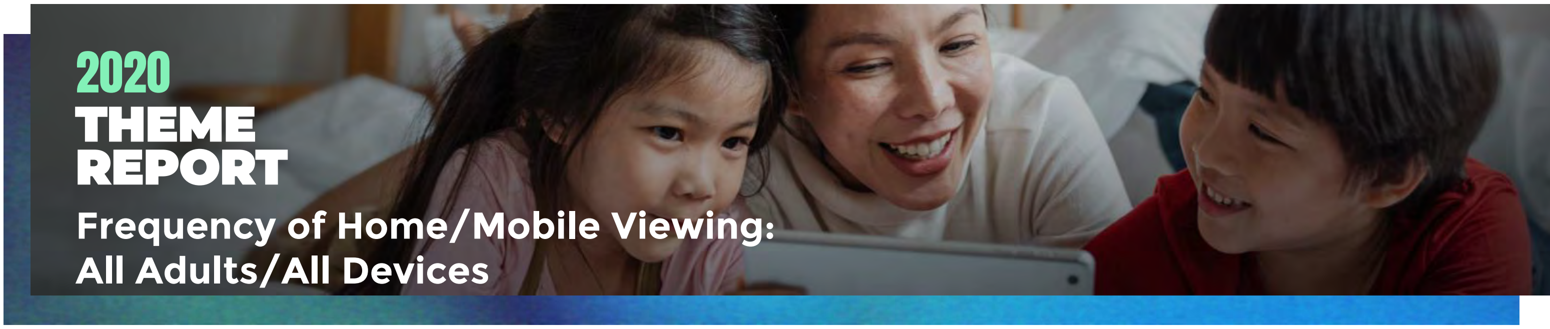
2020 Average Time Spent per Day with Video by U.S. Adults (Minutes)[24]
Source: eMarketer



	Subscription Video (Minutes/Day)
2016	30.8
2017	36.7
2018	44.8
2019	53.7
2020	71.8

[24] If two or more devices are being used at the same time, time is counted for all devices. Other connected devices includes game consoles, smart TVs, and devices such as Chromecast and Roku. Subscription OTT video includes time spent watching video via any app or website that provides paid subscription access to streaming video content over the internet, and bypasses traditional distribution (e.g. Netflix, HBO Now, Hulu, etc.). Previous years' estimates may be updated based on changes made by source.

HOME/MOBILE VIEWING DEMOGRAPHICS



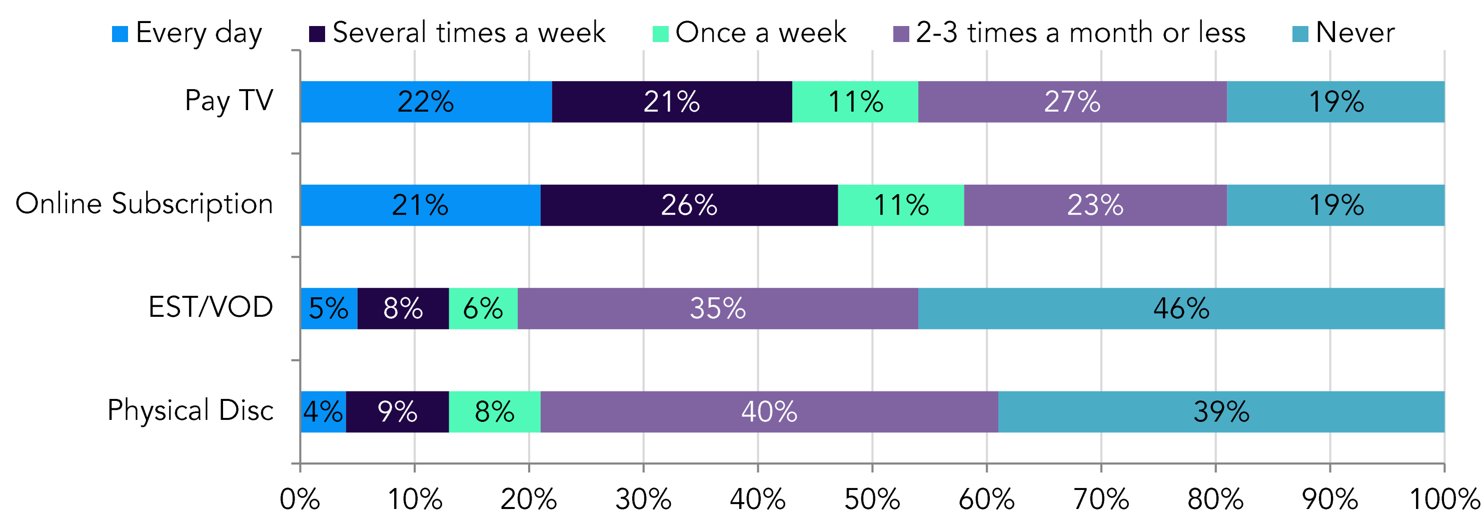
2020 THEME REPORT

Frequency of Home/Mobile Viewing: All Adults/All Devices

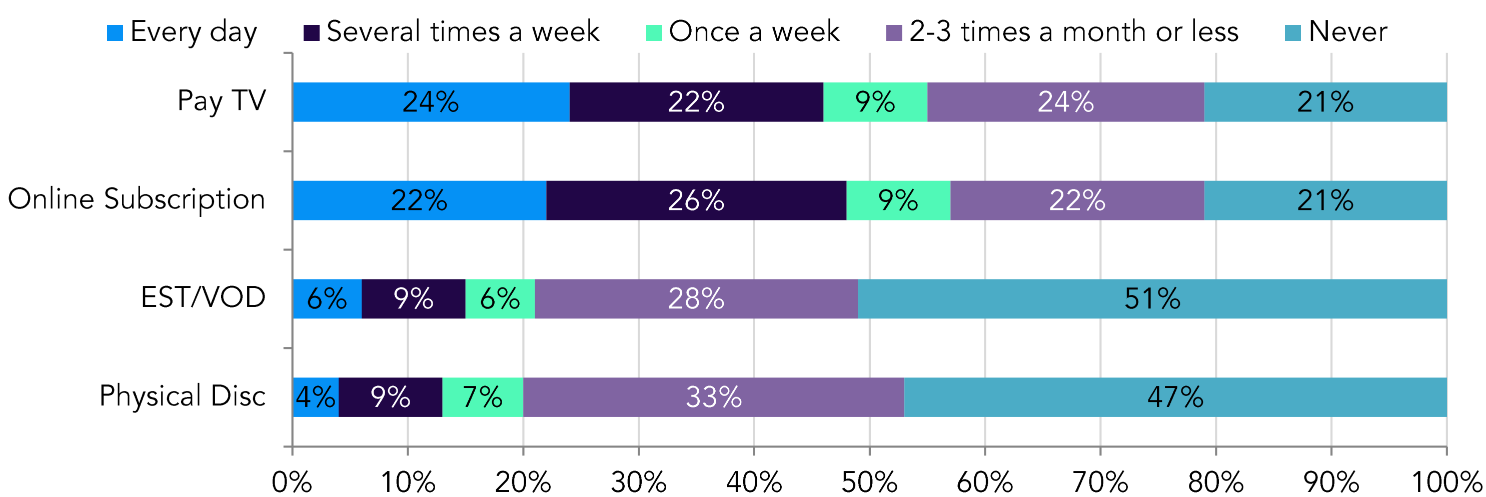
In 2020, approximately 80 percent of U.S. adults watched movies and shows/series via traditional television services and online subscription services, the highest proportion of the home/mobile viewing methods. The percent using online subscription services increased from just over 75 percent in 2019. These viewing methods also had the highest share of daily viewers (just under 25% of the population).

Viewing via online Electronic Sell-Through (EST)/video-on-demand (VOD) services increased in 2020, with 54 percent of U.S. adults watching movies on EST/VOD in 2020, up from 49 percent in 2019. In 2020, 59 percent of adults who viewed movies via EST/VOD also paid to rent movies newly or not released in movie theaters (PVOD).[25] The share of U.S. adults viewing shows/series via EST/VOD reached 49 percent in 2020, up from 40 percent in 2019.

2020 Share of Population Viewing Movies by Home/Mobile Distribution Channel[26]



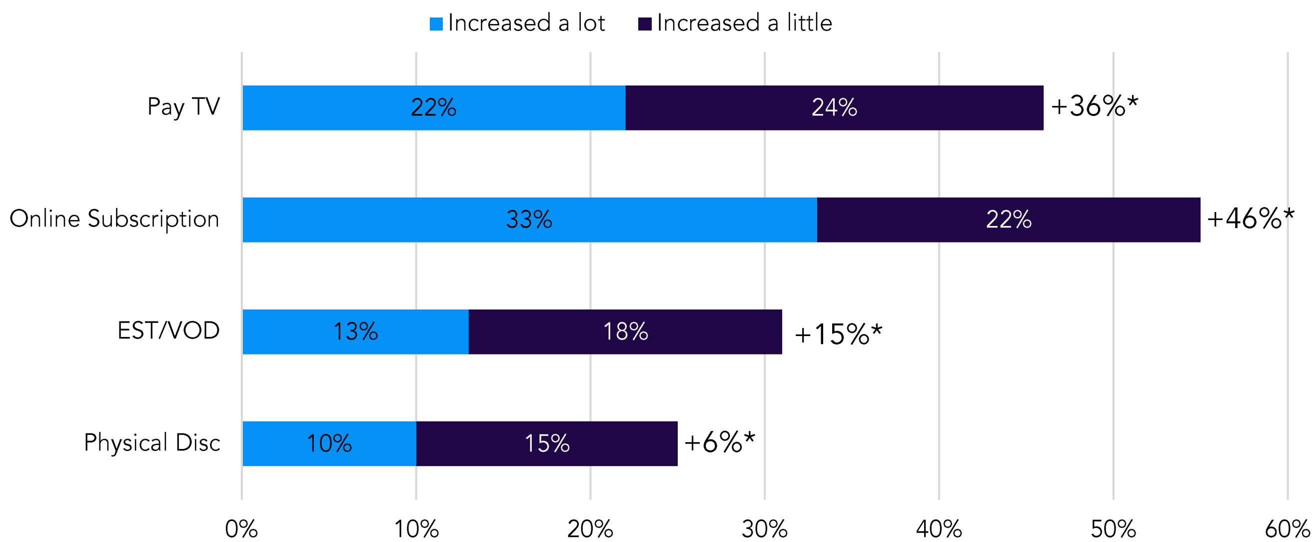
2020 Share of Population Viewing shows/series by Home/Mobile Distribution Channel[26]



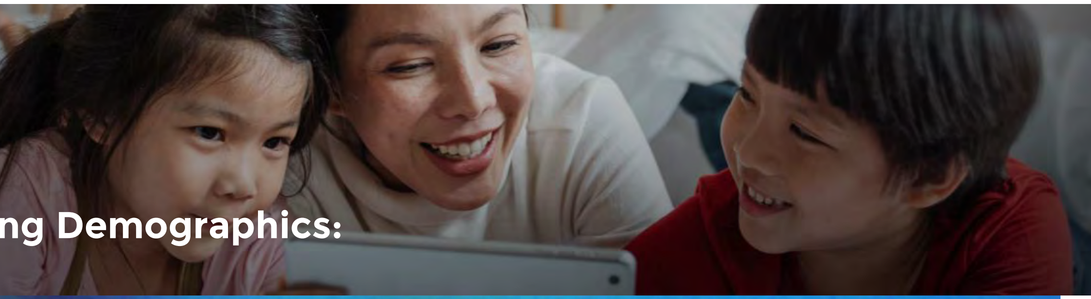
[25] In the 2020 survey, a question was added to measure how many users of EST/VOD viewed a movie via Premium VOD (PVOD).
[26] Pay TV includes regular television services (broadcast, cable and satellite), premium channels and pay-per-view through those services.

All home/mobile viewing methods experienced reported increases in viewing during the COVID-19 pandemic period in 2020. The largest number, more than half of adults (55%), reported that their viewing of movies or shows/series via online subscription services increased over the period of the COVID-19 pandemic in 2020, with a net increase of 46 percent when accounting for those who reported a decrease in viewing. Pay TV also had a net increase in viewing of 36 percent (46% reported an increase), followed by EST/VOD (15% net increase) and physical disc (6% net increase).

Increase in Home/Mobile Adult Viewing Over the COVID-19 Pandemic Period in 2020



*Percentage represents the difference between those who said viewing increased a lot or a little and those who said viewing decreased a lot or a little.

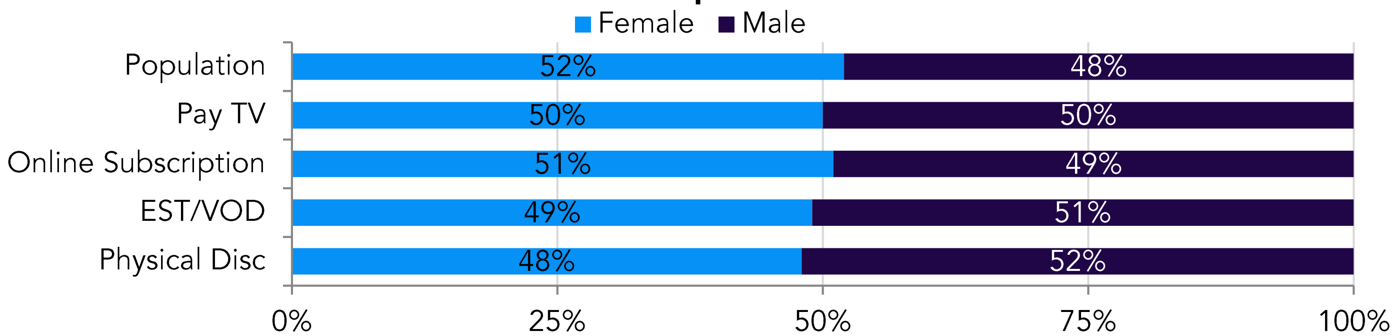


2020 THEME REPORT

Home/Mobile Viewing Demographics: All Viewers

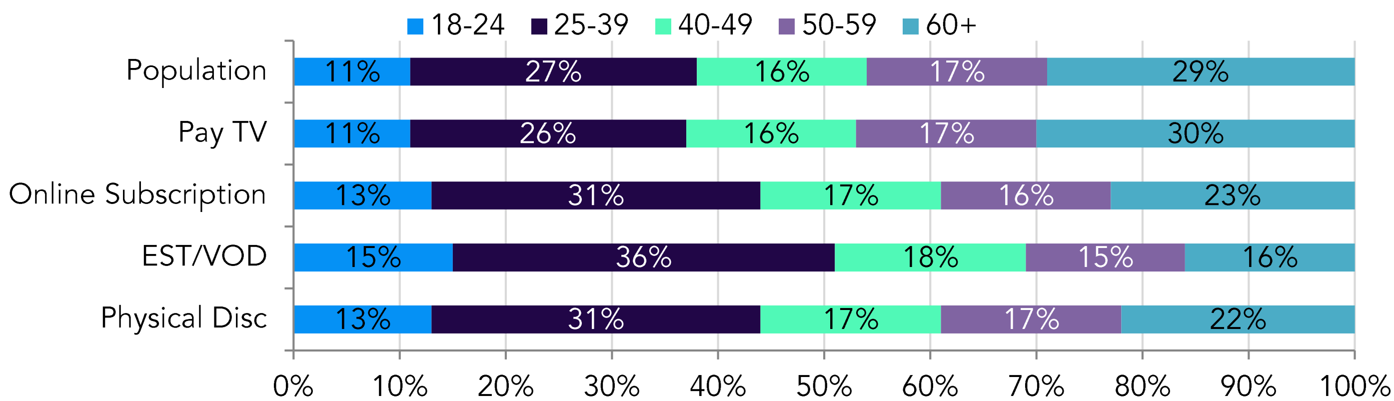
In 2020, the gender composition of home/mobile viewers of all frequencies was generally similar to the population, although EST/VOD and physical disc adult viewers skewed slightly more toward men.

2020 Gender Share of Adult Population and Home/Mobile Viewers



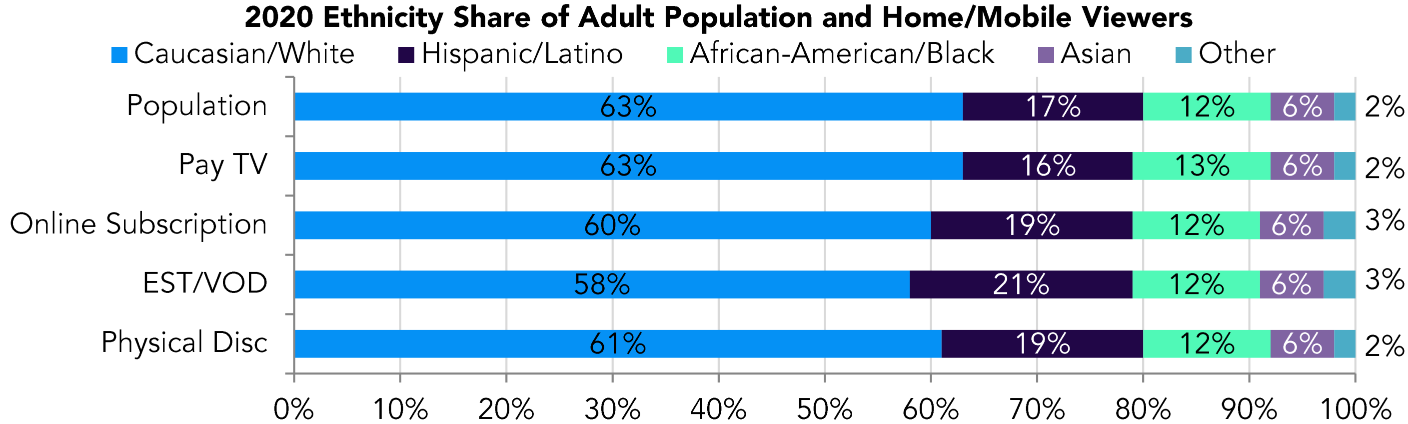
In 2020, the age group representation of viewers of traditional TV services was very similar to the population. The 25-39 age group was overrepresented in terms of viewers in the distribution channels of EST/VOD (36%), online subscriptions (31%), and physical discs (31%), relative to their share of the population (27%), similar to 2019.

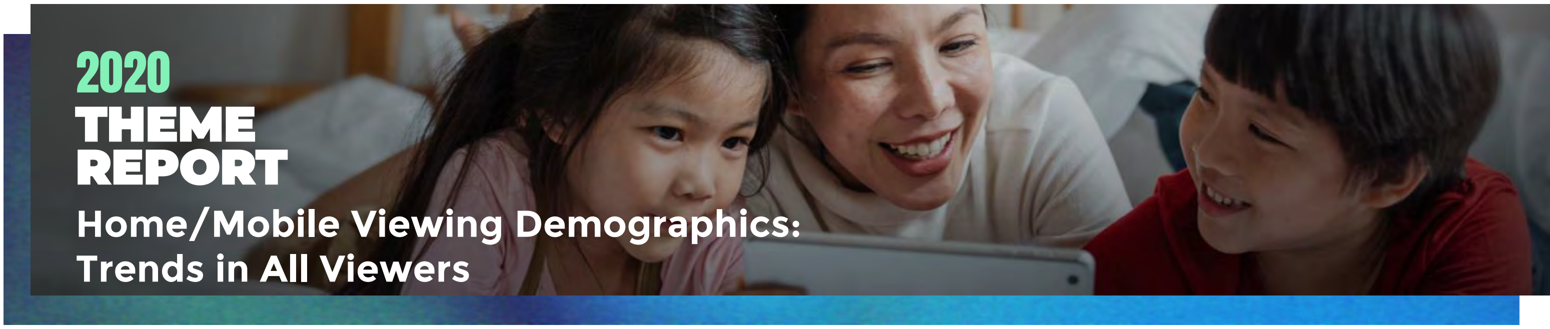
2020 Age Group Share of Adult Population and Home/Mobile Viewers



In 2020, the Hispanic/Latino category was overrepresented in terms of reported EST/VOD (21%) viewing relative to their share of the adult population (17%). All shares were similar to those in 2019.

2020 Ethnicity Share of Adult Population and Home/Mobile Viewers

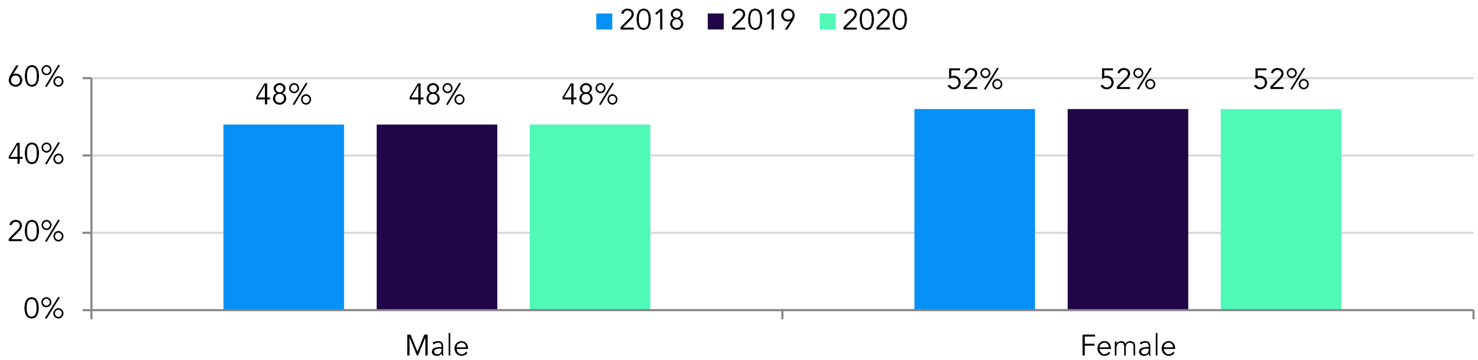




2020 THEME REPORT
Home/Mobile Viewing Demographics: Trends in All Viewers

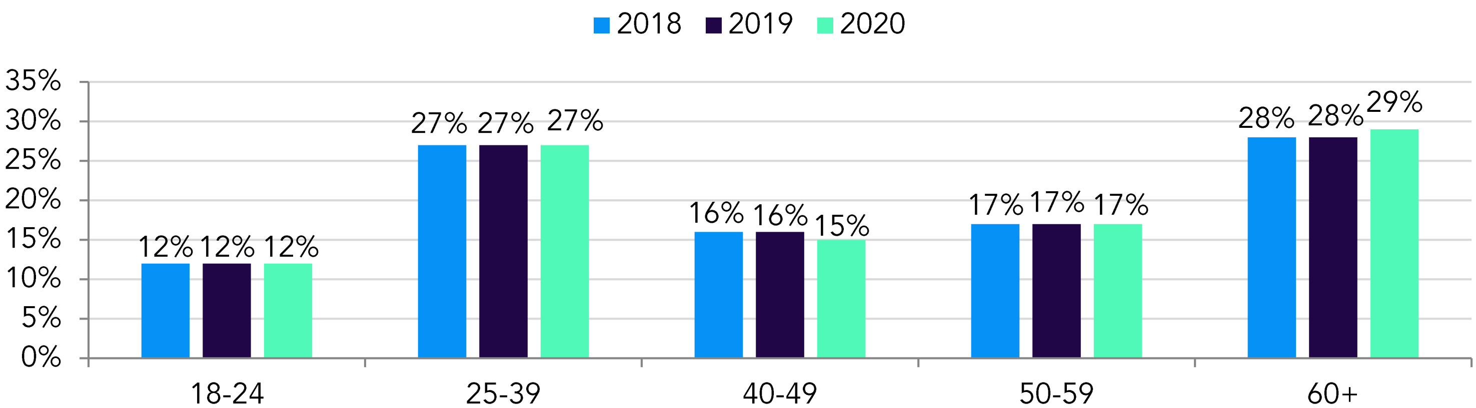
In 2020, the gender composition of all home/mobile viewers was the same as the population composition, consistent with 2019.

Trend in Gender Share of All Home/Mobile Viewers[27]



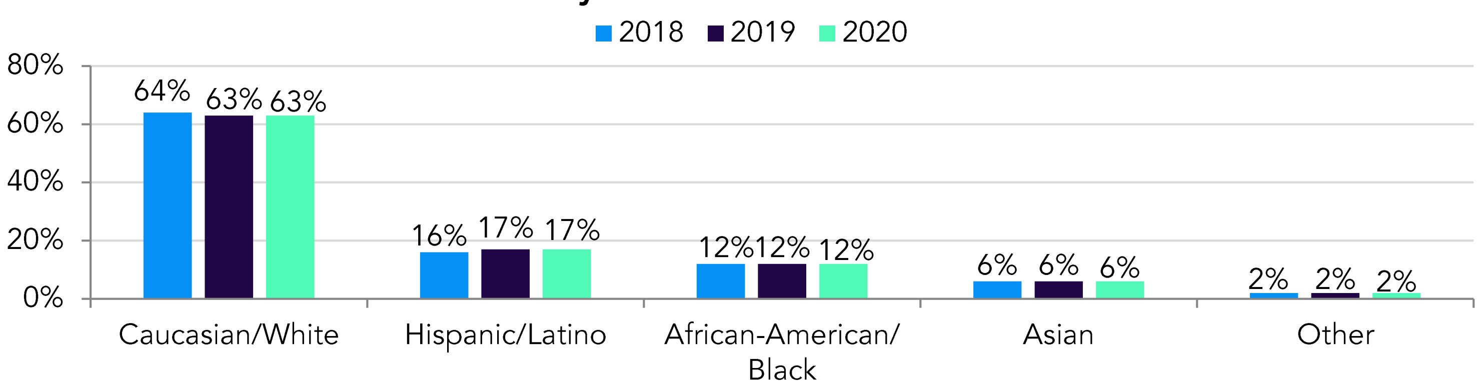
The age group representation of all home/mobile viewers has remained relatively consistent since 2018.

Trend in Age Group Share of All Home/Mobile Viewers[27]



In 2020, the share of all home/mobile viewers by ethnicity was consistent with previous years.

Trend in Ethnicity Share of All Home/Mobile Viewers[27]



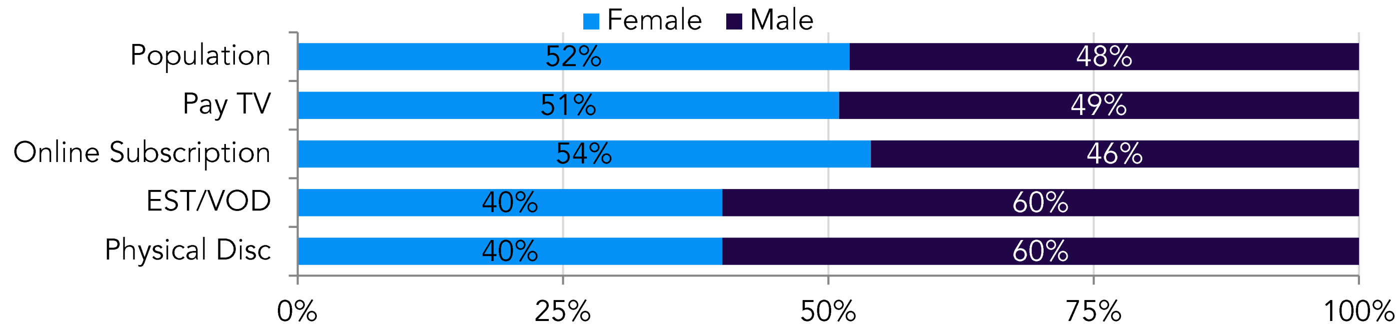
[27] Home/mobile viewers on this page refers to the net movie or show/series viewers via any of the following channels: Pay TV, online subscription, EST/VOD or physical discs.

2020 THEME REPORT

Home/Mobile Viewing Demographics: Daily Viewers

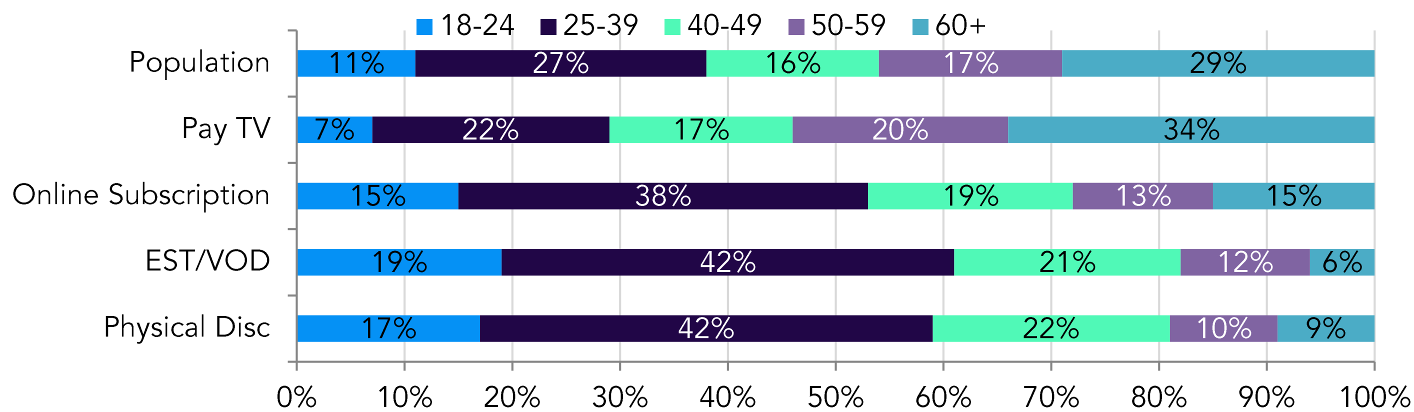
Focusing on daily viewers, in 2020, the gender composition of online subscription viewers who watch daily skewed slightly female relative to the population, while the small group of EST/VOD and physical disc daily viewers skewed more toward men (both 60%), relative to the population and similar to 2019.

2020 Gender Share of Adult Population and Daily Home/Mobile Viewers



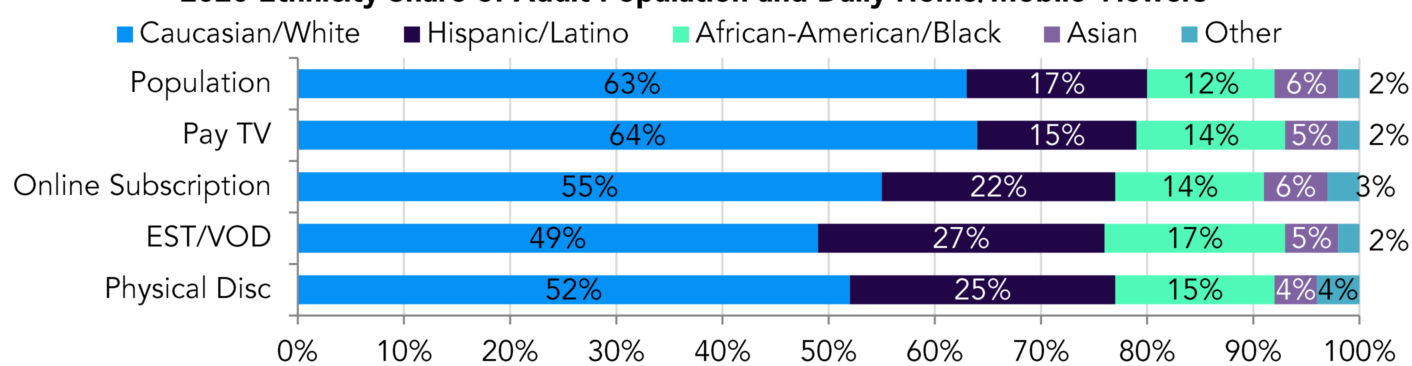
In 2020, the 50-59 and 60+ age groups were overrepresented in terms of daily viewers of traditional TV services, while the 25-39 age group was heavily overrepresented in terms of daily viewers to online subscription, EST/VOD, and physical disc distribution channels, similar to 2019.

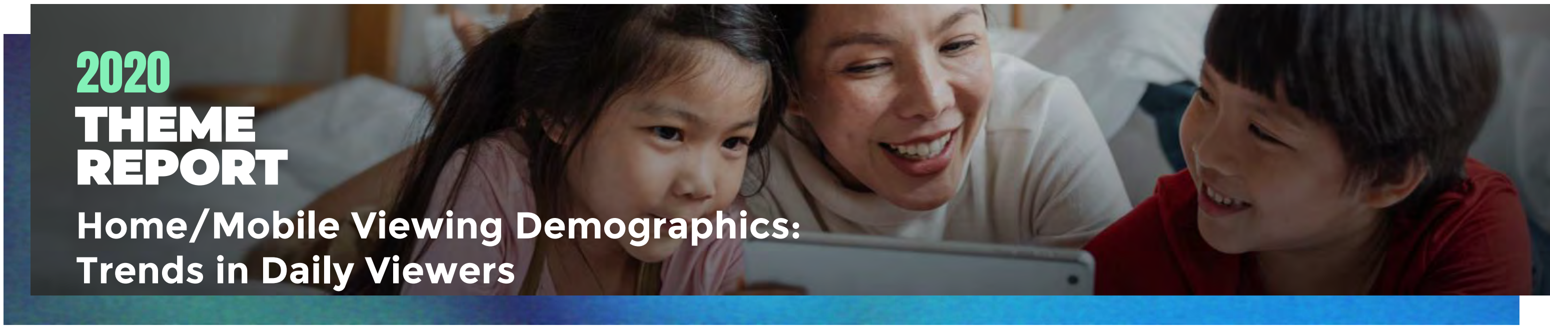
2020 Age Group Share of Adult Population and Daily Home/Mobile Viewers



In 2020, the Hispanic/Latino category was overrepresented in the population of daily viewers in the distribution channels of EST/VOD (27%), physical discs (25%), and online subscriptions (22%) relative to their share of the population (17%), similar to 2019. The African-American/Black category was overrepresented in the EST/VOD distribution channel (17%) relative to their share of the population (12%), similar to 2019.

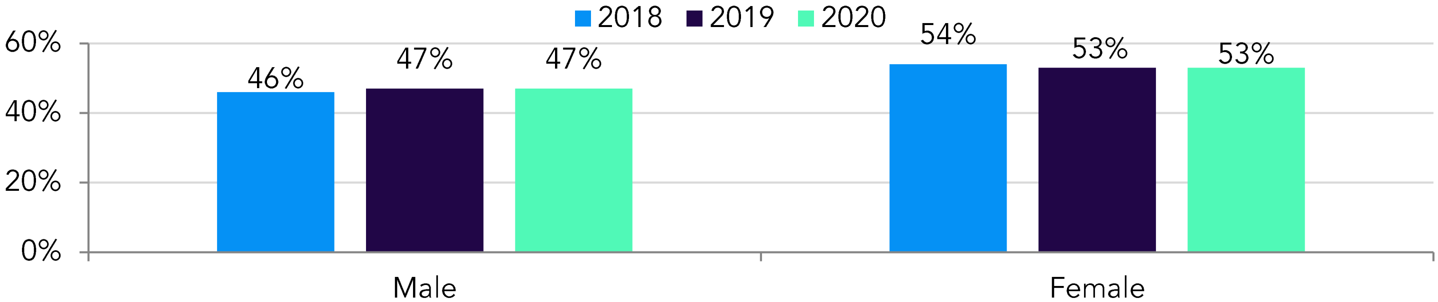
2020 Ethnicity Share of Adult Population and Daily Home/Mobile Viewers





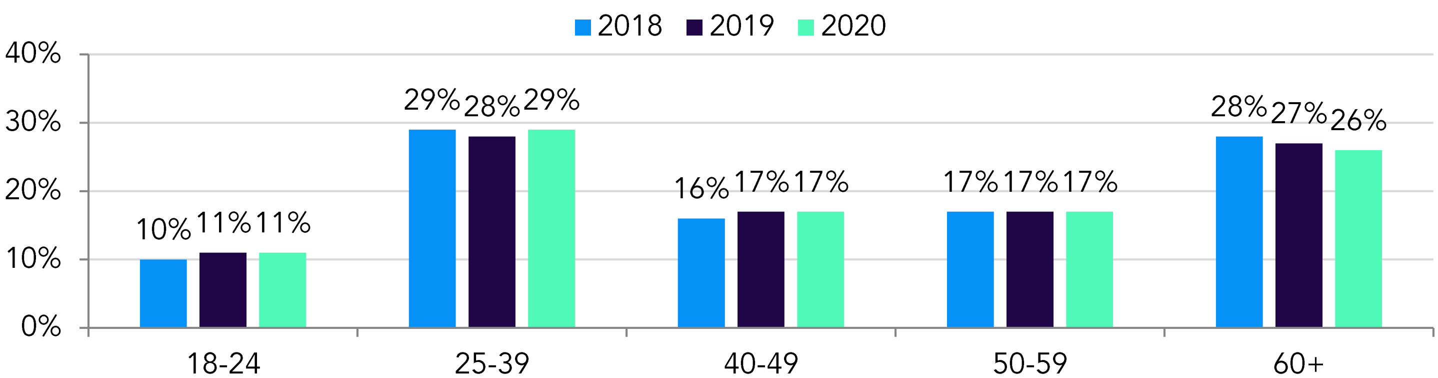
In 2020, the gender composition of daily viewers of any home/mobile entertainment viewing method remained the same as in 2019, and is similar to the composition of the overall population.

Trend in Gender Share of Daily Home/Mobile Viewers[28]



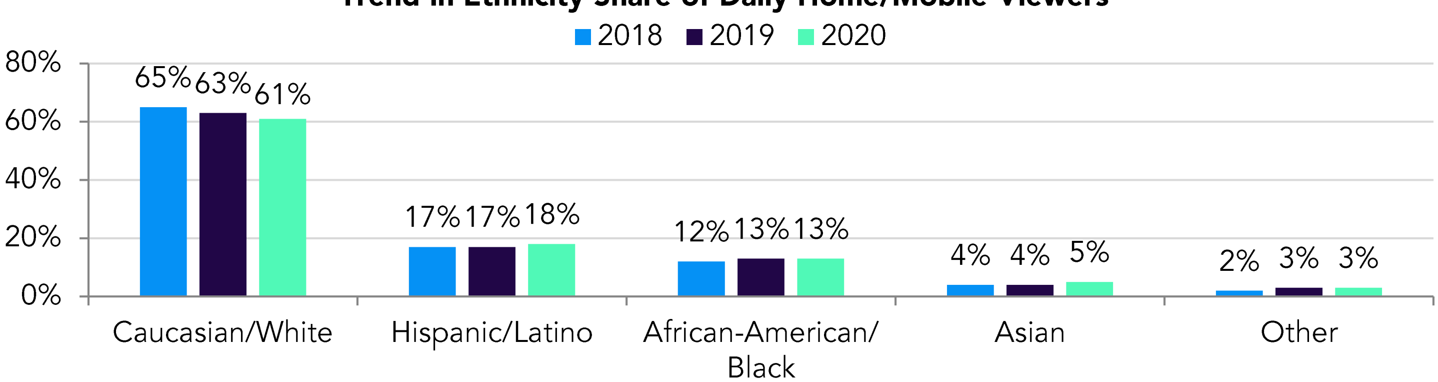
In 2020, the 25-39 age group had the largest share of daily home/mobile viewers, similar to prior years, followed by the 60+ age group.

Trend in Age Group Share of Daily Home/Mobile Viewers[28]



The Caucasian/White share of daily home/mobile viewers has decreased four percentage points since 2018, while the shares of other ethnicity categories have increased.

Trend in Ethnicity Share of Daily Home/Mobile Viewers[28]



[28] Home/mobile viewers on this page refers to the net movie or show/series viewers via any of the following channels: Pay TV, online subscription, EST/VOD or physical discs.

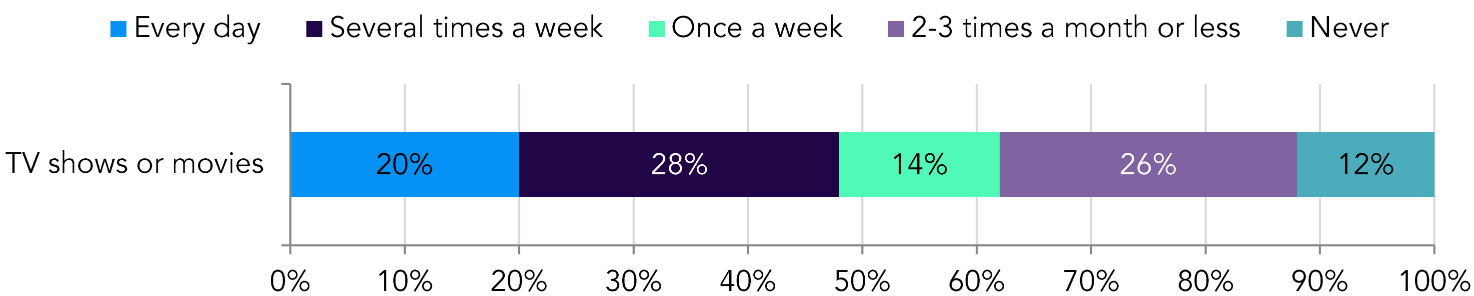
2020 THEME REPORT

Frequency of Mobile Viewing: All Adults and Children

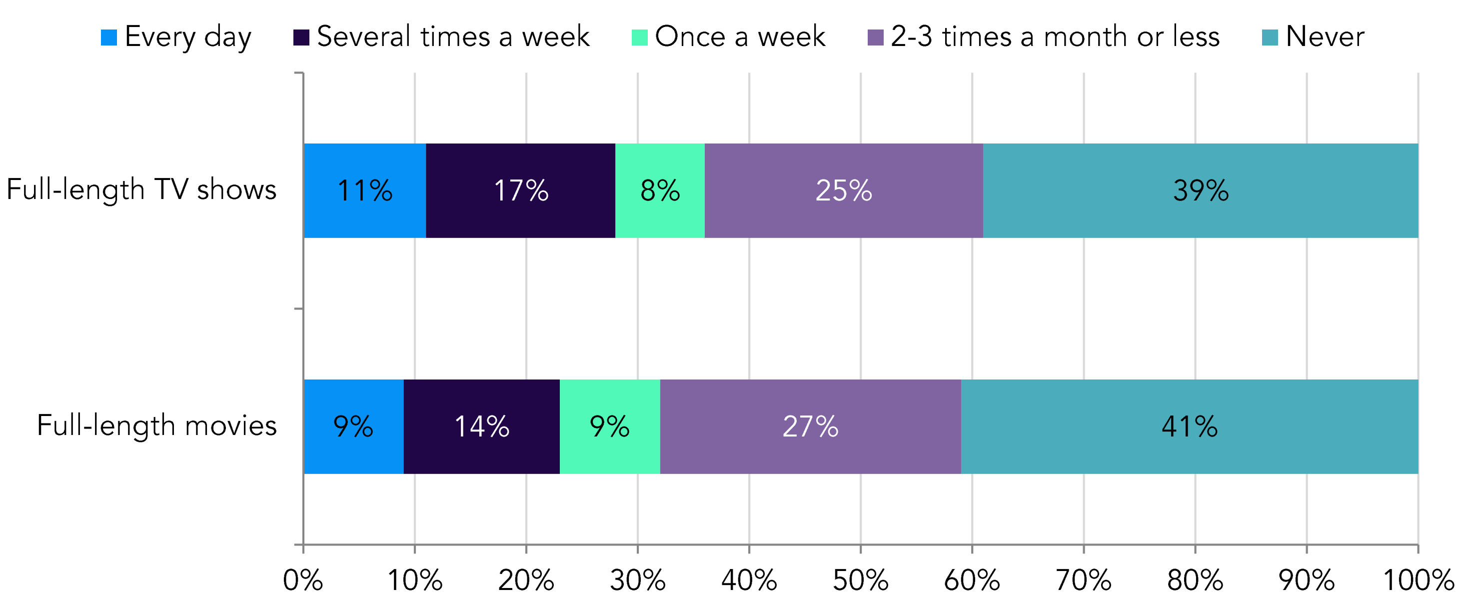
More than 85 percent of U.S. children (ages 2-17) watch full-length shows/series or movies on a mobile device, similar to 2019. Twenty percent use a mobile device to view shows/series or movies daily. The highest proportion of children (28%) watch movies or shows/series on mobile devices several times a week.

Sixty-one percent of U.S. adults watch full-length shows/series and 59 percent watch movies on a mobile device, similar to 2019. The percentage of adults who use a mobile device to watch shows/series daily is 11 percent, a decrease of three percentage points from 2019 (14%). The highest proportion of adults never watch on a mobile device – while those who watch are most likely to do so 2-3 times a month or less, similar to 2019.

2020 Children Mobile Viewing Frequency



2020 Adult Mobile Viewing Frequency

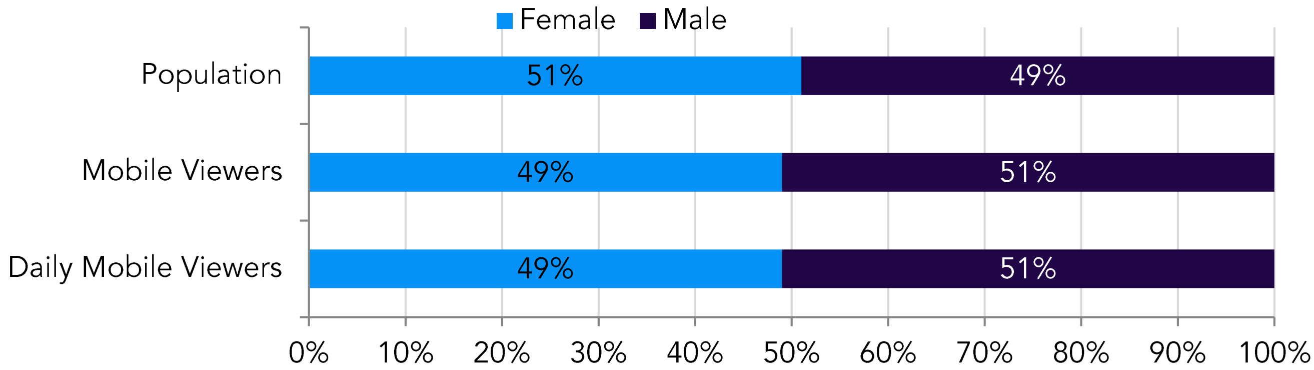


2020 THEME REPORT

Mobile Viewing Demographics

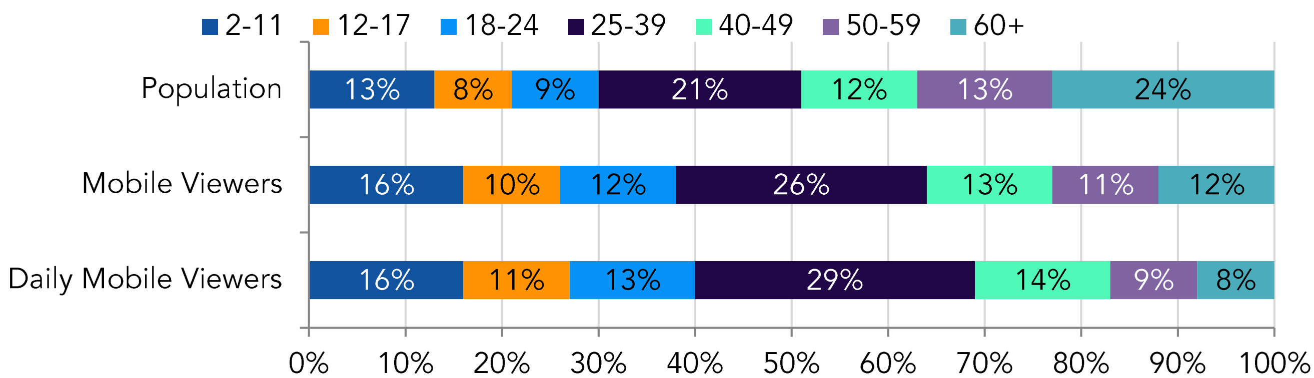
In 2020, the gender composition of viewers via a mobile device skewed slightly toward men compared to the total population, and was similar to 2019.

2020 Gender Share of Population, Mobile Viewers, and Daily Mobile Viewers



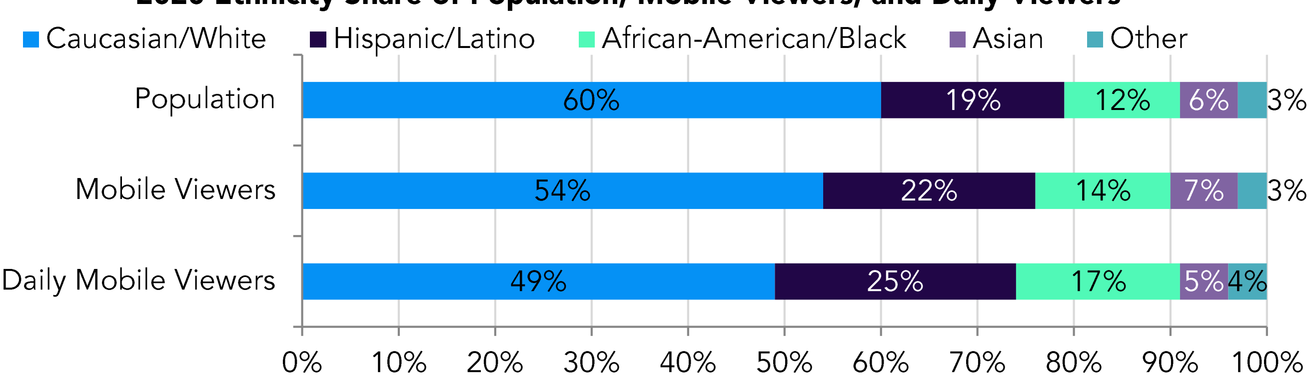
In 2020, the below 50 age groups (2-11, 12-17, 18-24, 25-39 and 40-49) were all overrepresented in terms of mobile viewers and daily mobile viewers relative to their share of the total population.

2020 Age Group Share of Population, Mobile Viewers, and Daily Viewers



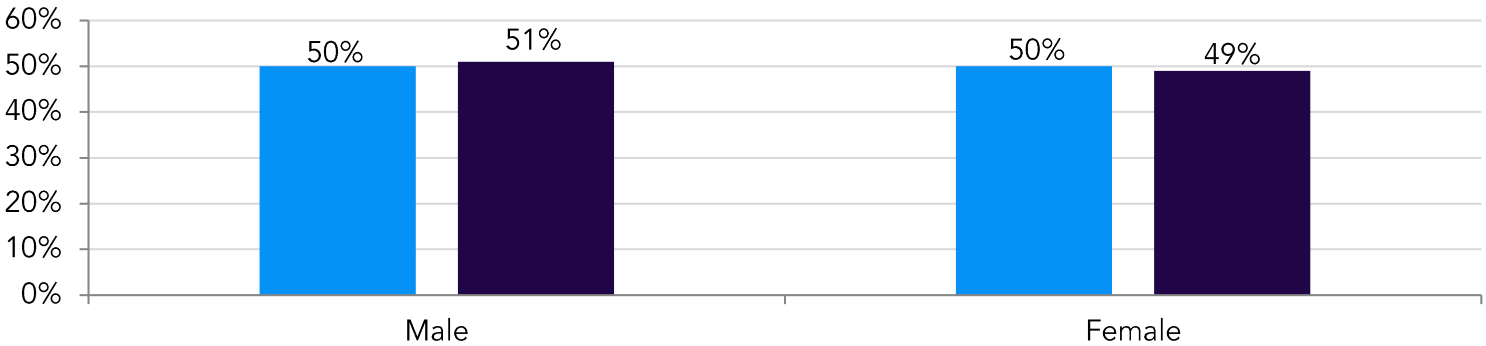
In 2020, the Hispanic/Latino (25%) and African-American/Black (17%) categories were overrepresented in terms of daily show/series or movie viewers via a mobile device relative to their share of the total population (19% and 12%, respectively), similar to 2019.

2020 Ethnicity Share of Population, Mobile Viewers, and Daily Viewers



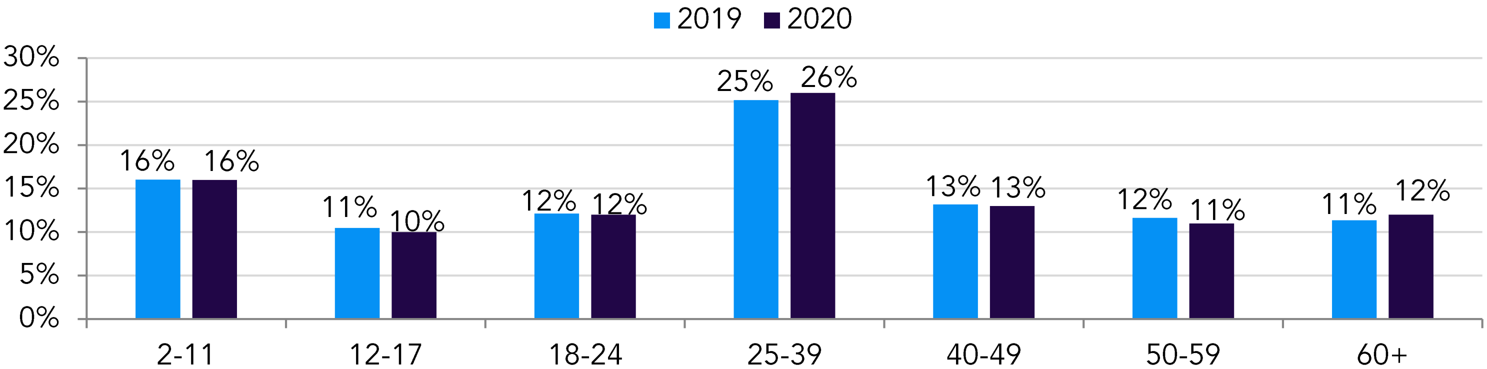
In 2020, the gender composition of show/series or movie viewers via a mobile device was close to an even split, similar to 2019.

Trend in Gender Share of Mobile Viewers



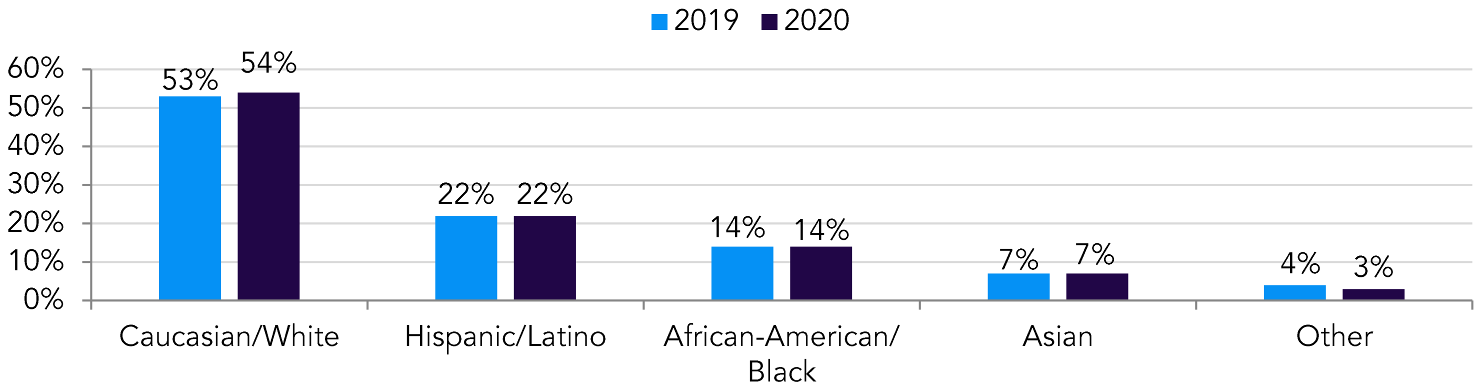
In 2020, the share of mobile viewers by age group remained relatively consistent compared to 2019.

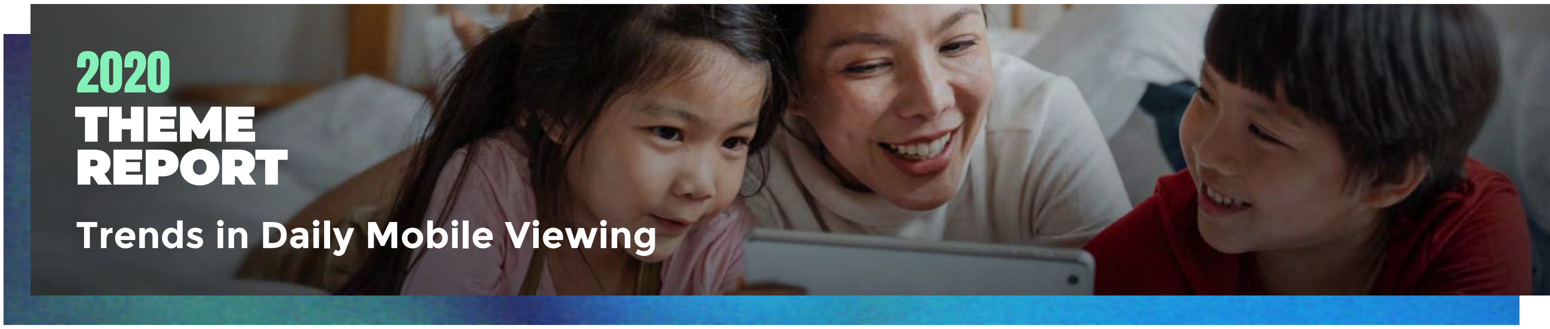
Trend in Age Group Share of Mobile Viewers



The share of mobile viewers by ethnicity also remained relatively consistent compared to 2019.

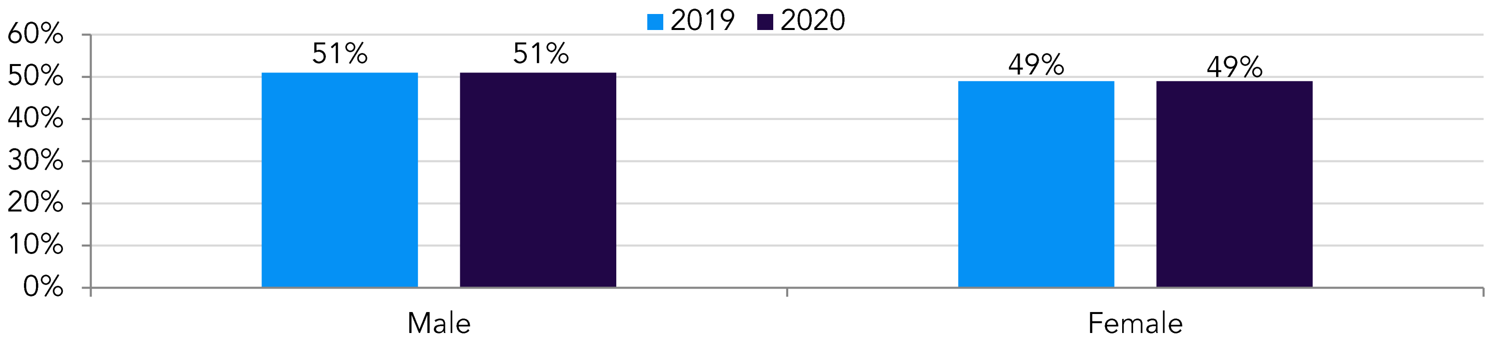
Trend in Ethnicity Share of Mobile Viewers





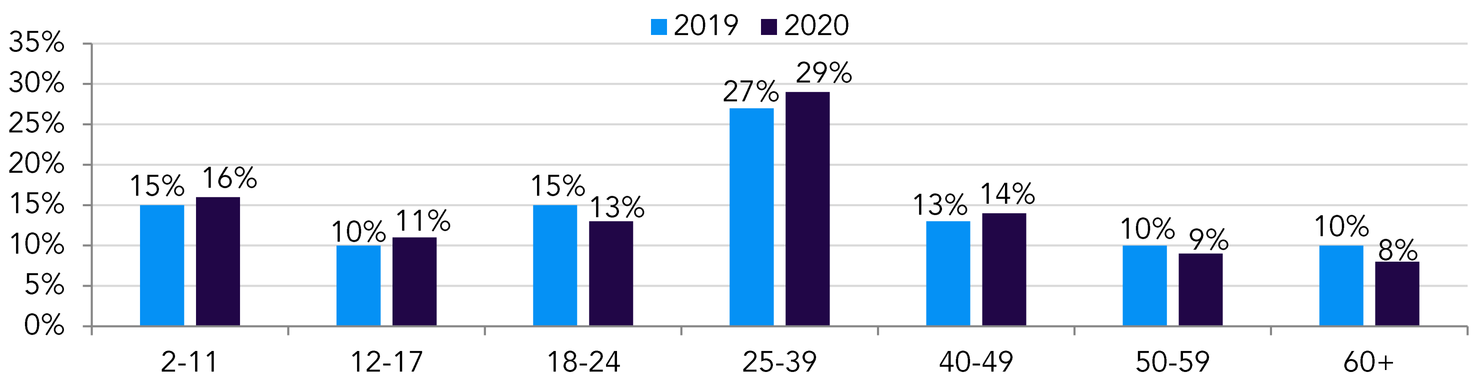
In 2020, the gender composition of daily show/series or movie viewers remained the same as in 2019.

Trend in Gender Share of Daily Mobile Viewers



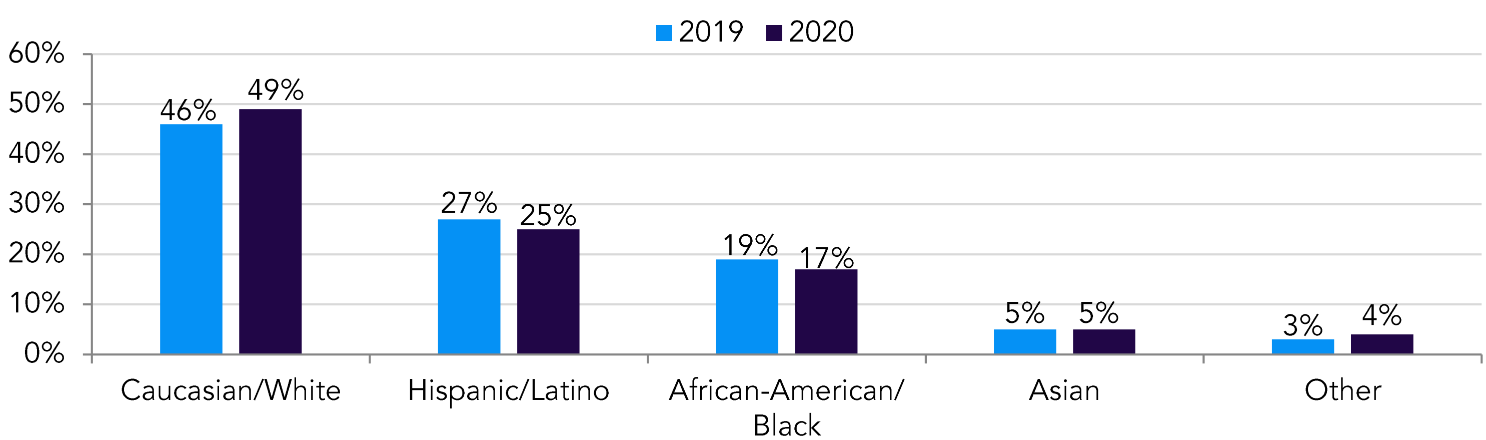
In 2020, the share of daily mobile viewers increased two percentage points among the 25-39 group compared to 2019, while it decreased two percentage points among the 18-24 age group.

Trend in Age Group Share of Daily Mobile Viewers



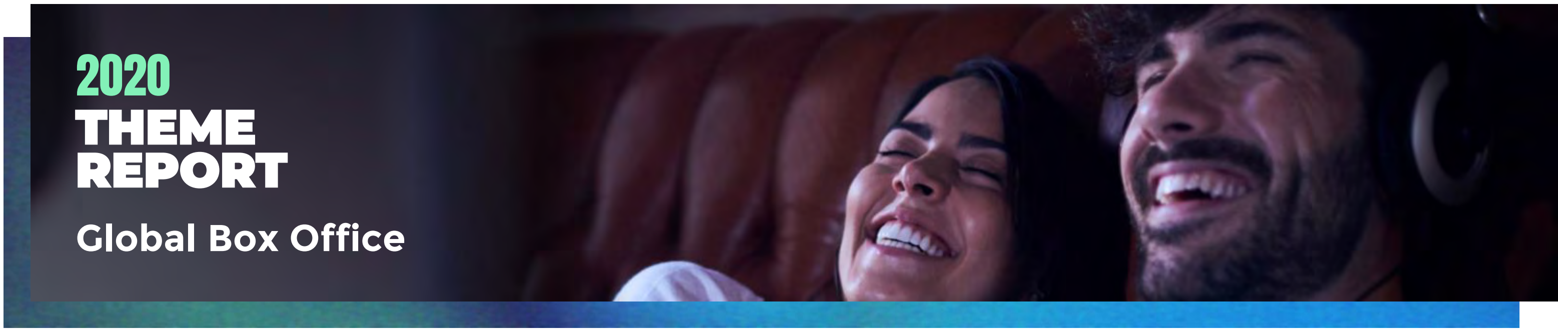
The Caucasian/White category share of daily mobile viewers increased three percentage points in 2020.

Trend in Ethnicity Share of Daily Mobile Viewers

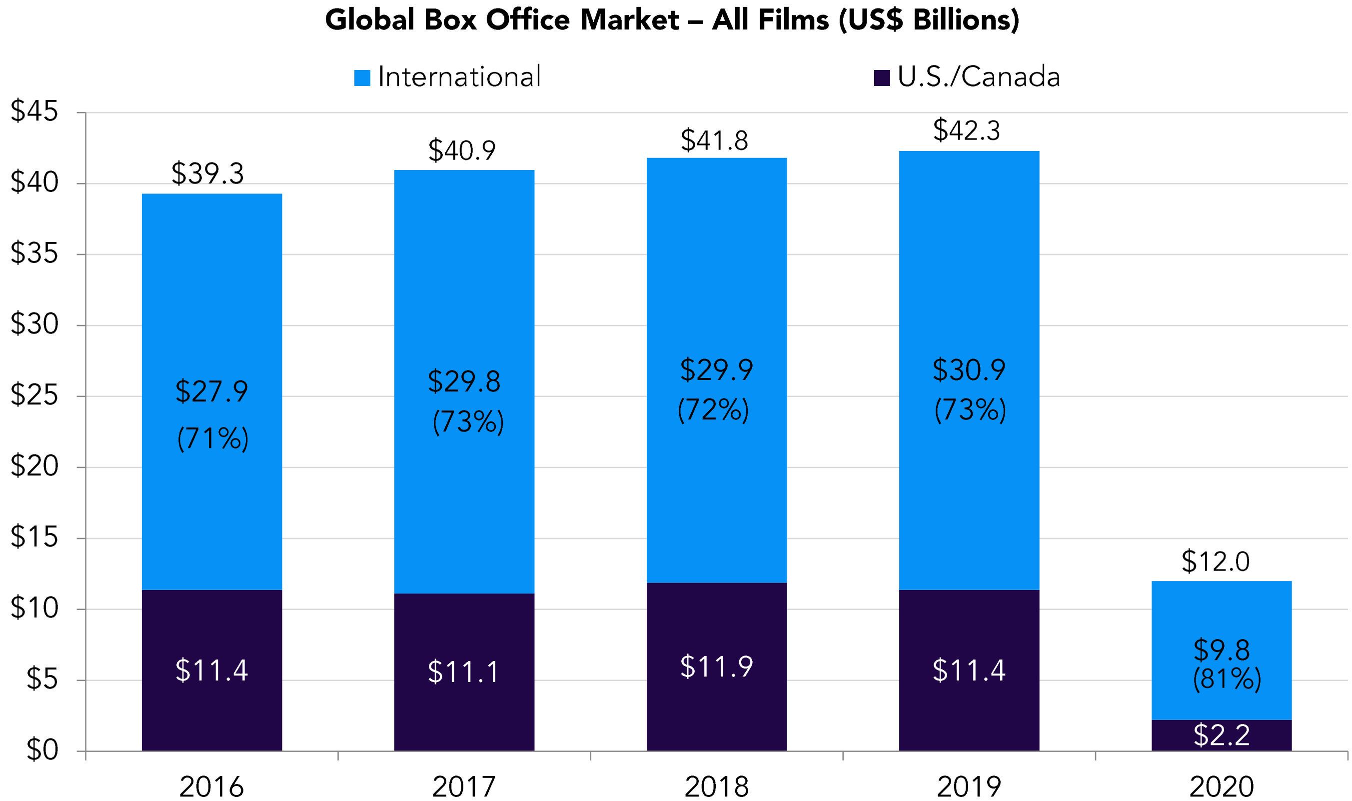




THEATRICAL: GLOBAL



The global box office market for **all films** released in each country around the world[29] was $12.0 billion in 2020, down 72 percent compared to 2019 due to the global COVID-19 pandemic. The international box office market ($9.8 billion) decreased 68 percent, while the U.S./Canada box office market ($2.2 billion) decreased 80 percent compared to 2019. The international box office market accounted for 81 percent of the total box office market in 2020, up eight percentage points from 2019.



	2016	2017	2018	2019	2020	% Change[30] 20 vs. 19	% Change[30] 20 vs. 16
U.S./Canada[31]	$11.4	$11.1	$11.9	$11.4	$2.2	-80%	-80%
International[32]	$27.9	$29.8	$29.9	$30.9	$9.8	-68%	-65%
Total	**$39.3**	**$40.9**	**$41.8**	**$42.3**	**$12.0**	**-72%**	**-69%**

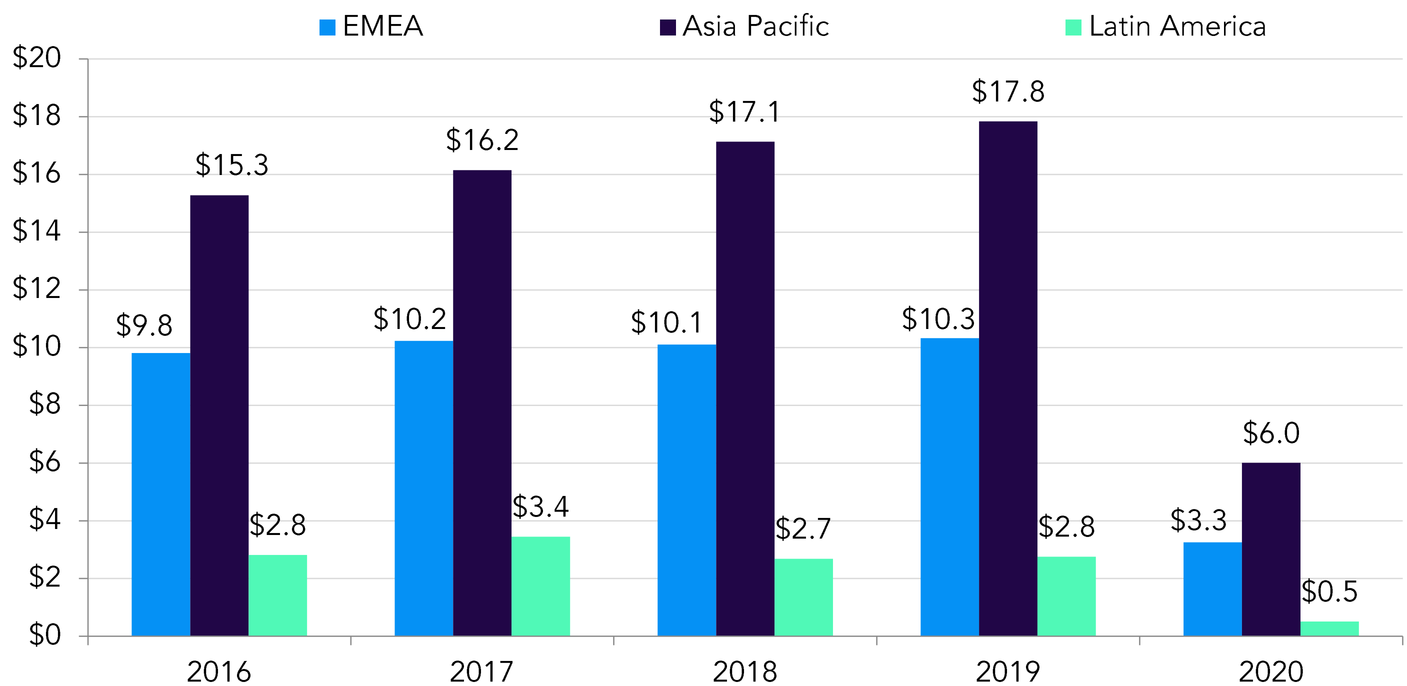
[29] Values in the report reflect all films released, regardless of distributor or country of origin, except where specified as a subset.
[30] Percentage change and international share (above) are calculated using values before rounding.
[31] Source: Comscore – Box Office Essentials, calendar year from January 1-December 31.
[32] International box office excludes U.S./Canada throughout this report. MPA calculates international box office country-by-country based on a variety of data sources. Previous years' estimates may be updated based on changes made by sources.

The Asia Pacific box office market ($6.0 billion) decreased 66 percent in U.S. dollars compared to 2019. Four countries in Asia Pacific had decreases larger than $1 billion: China (-68%), South Korea (-75%), India (-77%) and Japan (-44%).

The Europe, Middle East & Africa (EMEA) box office market decreased 68 percent in U.S. dollars over 2019. This was driven by decreases in the U.K. & Ireland (-75%), France (-69%), and Germany (-68%).

Latin America's box office market decreased 82 percent in U.S. dollars in 2020, driven by an 81 percent decrease in Mexico and a 79 percent decrease in Brazil.

International Box Office Market by Region – All Films (US$ Billions)[33]

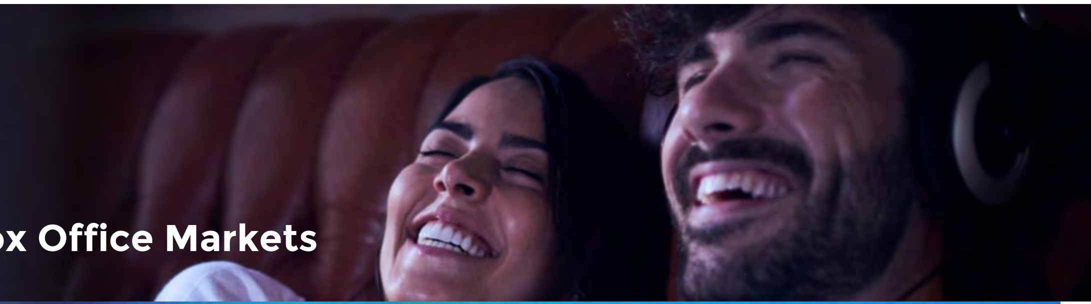


	2016	2017	2018	2019	2020	% Change[34] 20 vs. 19	% Change[34] 20 vs. 16
Europe, Middle East & Africa	$9.8	$10.2	$10.1	$10.3	$3.3	-68%	-67%
Asia Pacific	$15.3	$16.2	$17.1	$17.8	$6.0	-66%	-61%
Latin America	$2.8	$3.4	$2.7	$2.8	$0.5	-82%	-82%
Total	**$27.9**	**$29.8**	**$29.9**	**$30.9**	**$9.8**	**-68%**	**-65%**

[33] Box office data is in U.S. dollars for analytical and comparative purposes. Previous years' estimates may be updated based on changes made by sources. Note that local currency box office trends may differ due to exchange rate fluctuations.
[34] Percentage change is calculated using table values before rounding.

2020 THEME REPORT

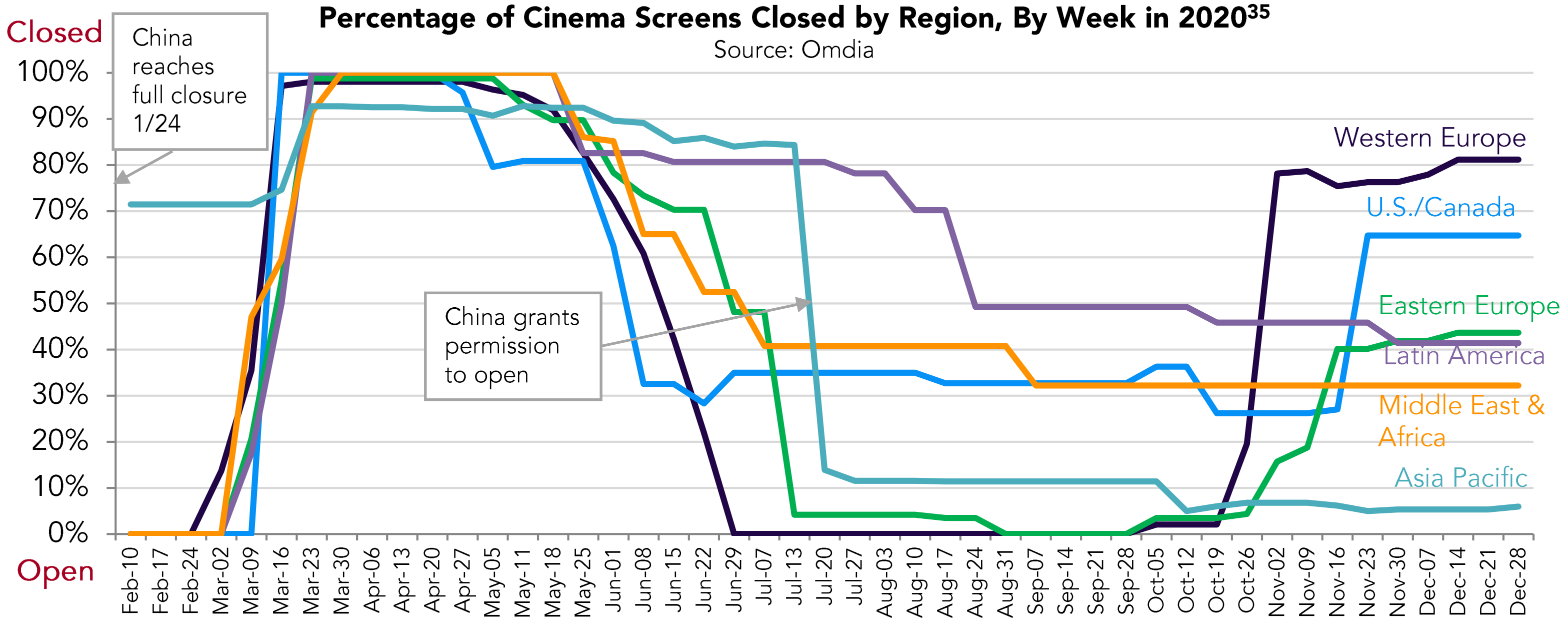
Top International Box Office Markets



Year-end comparisons between country box office totals during the COVID-19 pandemic are challenging as each country's box office was affected by the pandemic, and each market's reactions varied in timing and degree. Each country's cinemas closed and re-opened (in some cases more than once) on different schedules, and some countries' local releases were postponed while others were not. The graph below provides a high-level view by region of the estimated percentage of screens that were closed by week. The view shows that by the middle of 2020, screens in Asia Pacific were largely open, which continued through the end of 2020, while in other regions, including U.S./Canada, a larger percentage of screens were closed.

Percentage of Cinema Screens Closed by Region, By Week in 2020[35]

Source: Omdia



2020 Top 20 International Box Office Markets – All Films (US$ Billions)

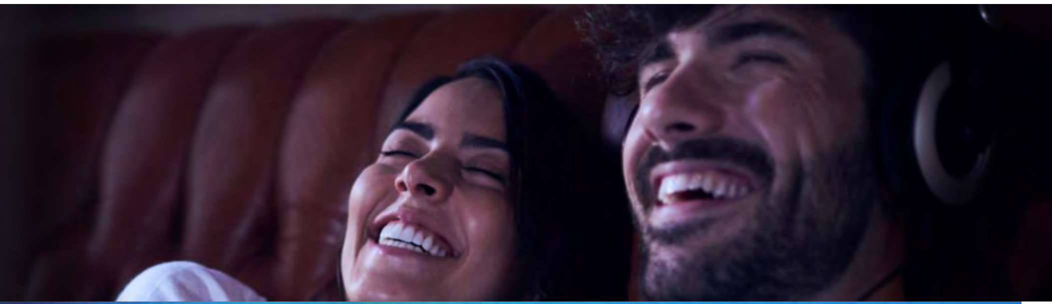
Source: Omdia, local sources

Taking into account the caveats regarding comparisons, the top three box office markets outside the U.S./Canada in 2020 were China ($3.0 billion, including online ticketing fees), Japan ($1.3 billion), and France ($0.5 billion). Despite a 68 percent decrease compared to 2019, China's box office total surpassed the U.S./Canada in 2020 for the first time, with theater re-openings beginning in July and major domestic films released.

1.	China[36]	$3.0	11.	Spain	$0.2
2.	Japan	$1.3	12.	Netherlands	$0.2
3.	France	$0.5	13.	Mexico	$0.2
4.	South Korea	$0.4	14.	Taiwan	$0.1
5.	U.K.	$0.4	15.	Brazil	$0.1
6.	India	$0.4	16.	Indonesia	$0.1
7.	Germany	$0.4	17.	Denmark	$0.1
8.	Russia	$0.3	18.	UAE	$0.1
9.	Australia	$0.3	19.	Poland	$0.1
10.	Italy	$0.2	20.	Sweden	$0.1

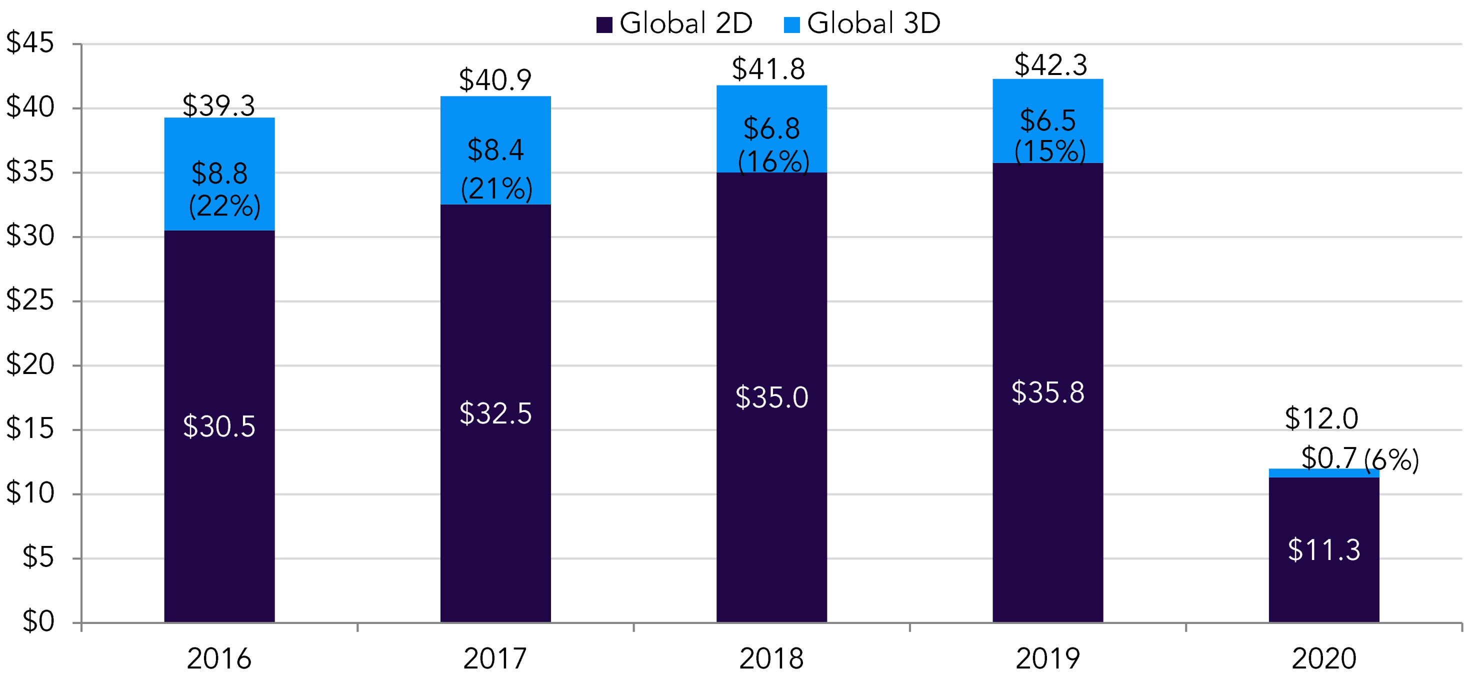
[35] Omdia, "COVID-19 Impact on Cinema Activity – February 2021."
[36] China box office total includes online ticketing fees. The China box office total excluding ticketing fees is no longer made available.

Global 3D Box Office



Of the total global box office market in 2020, 3D technology represented six percent, down nine percentage points compared to 2019. The global 3D box office market totaled $700 million in 2020, a decrease of 90 percent compared to 2019.

Global 3D Box Office Market – All Films (US$ Billions)[37]



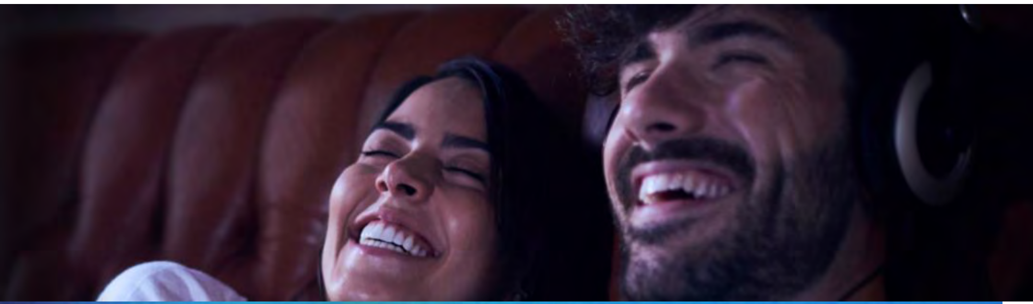
	2016	2017	2018	2019	2020	% Change[38] 20 vs. 19	% Change[38] 20 vs. 16
Global 2D	$30.5	$32.5	$35.0	$35.8	$11.3	-68%	-63%
Global 3D	$8.8	$8.4	$6.8	$6.5	$0.7	-90%	-92%
Total	**$39.3**	**$40.9**	**$41.8**	**$42.3**	**$12.0**	**-72%**	**-69%**

[37] Box office data is in U.S. dollars for analytical and comparative purposes. Previous years' estimates may be updated based on changes made by sources. Local currency box office trends may differ due to exchange rate fluctuations.
[38] Percentage change and share of total box office is calculated using table values before rounding.

2020

THEME REPORT

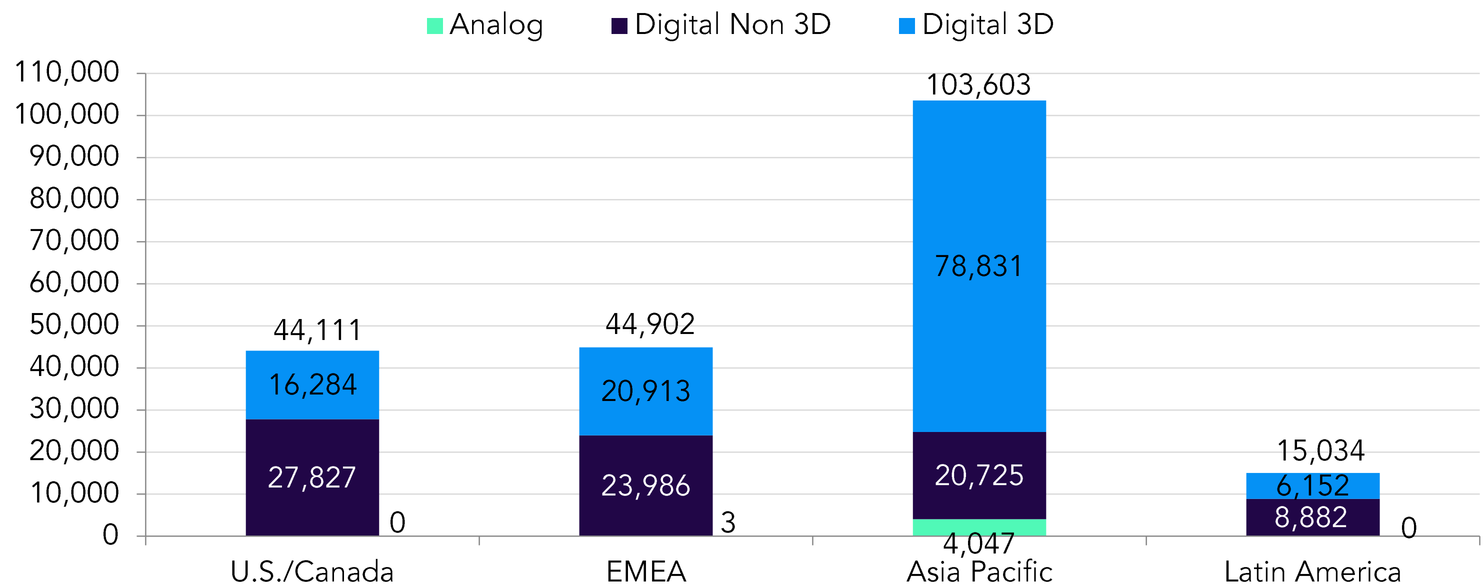
Global Cinema Screens



Total cinema screens increased three percent globally in 2020, due to a six percent increase in the Asia Pacific region. At the end of 2020, virtually all of the world's cinema screens were digital (98%), up one percentage point from 2019.

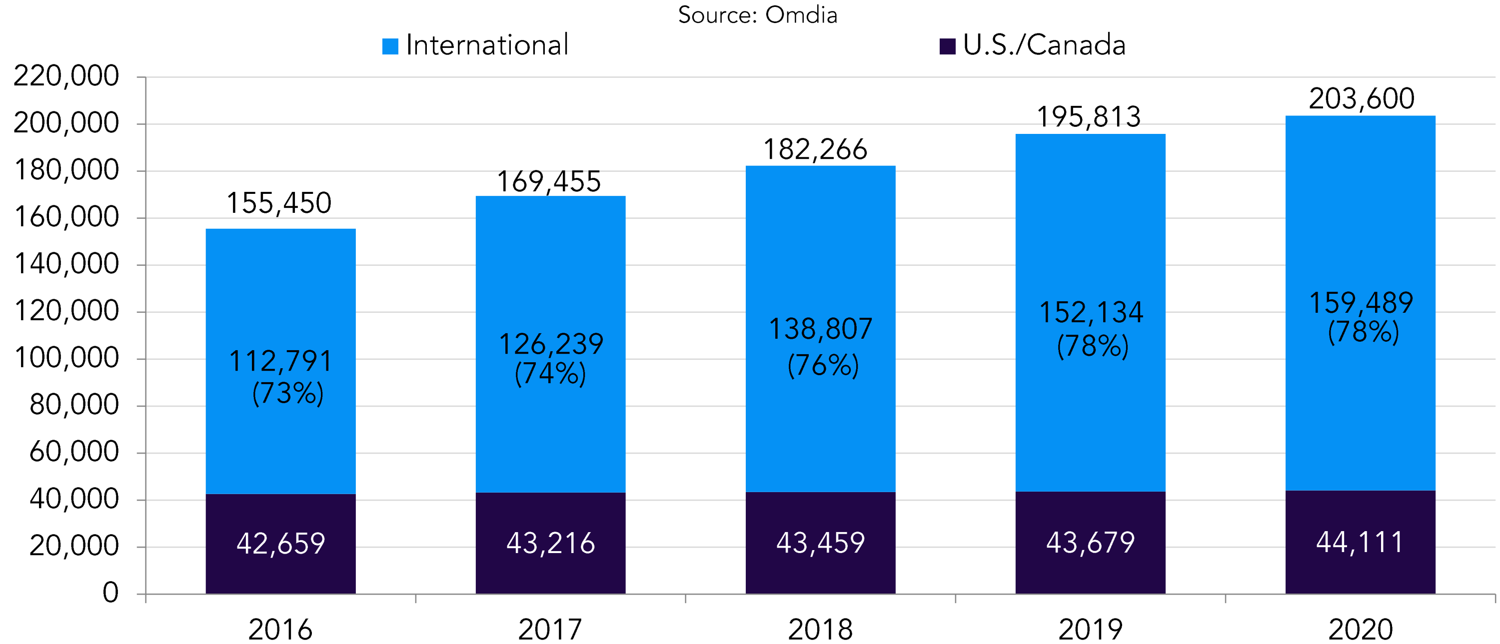
2020 Global Cinema Screens by Format and Region[39]

Source: Omdia

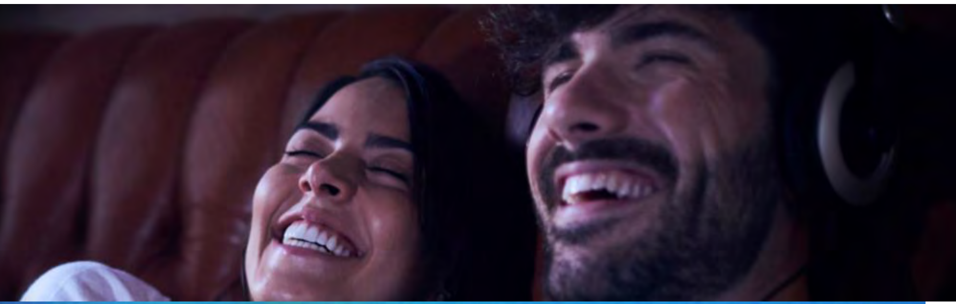


Global Digital Screens

Source: Omdia



[39] 2020 total screens figures are estimates as of February 2021. Previous years' estimates may be updated based on changes made by source.



Global 3D Cinema Screens

The number of digital 3D screens around the world surpassed 122,000 in 2020, an increase of five percent compared to 2019. They account for 60 percent of all digital screens globally. The Asia Pacific region had an eight percent increase in the number of digital 3D screens in 2020. Asia Pacific continues to have the highest ratio of 3D digital screens to digital screens – more than three out of four digital screens in Asia Pacific are 3D.

The number of digital 3D screens in U.S./Canada decreased for the third straight year, with a two percent decrease compared to 2019.

Global Digital 3D Screens[40]
Source: Omdia

	2016	2017	2018	2019	2020	2020 % of digital
U.S./Canada	16,744	16,978	16,972	16,586	16,284	37%
EMEA	18,375	19,159	20,711	20,884	20,913	47%
Asia Pacific	42,429	51,661	62,937	73,215	78,831	79%
Latin America	5,368	5,619	5,818	6,071	6,152	41%
Total	**82,916**	**93,417**	**106,438**	**116,756**	**122,180**	**60%**
% change vs. previous year	10%	13%	14%	10%	5%	

[40] Previous years' estimates may be updated based on changes made by source.

THEATRICAL: U.S. & CANADA

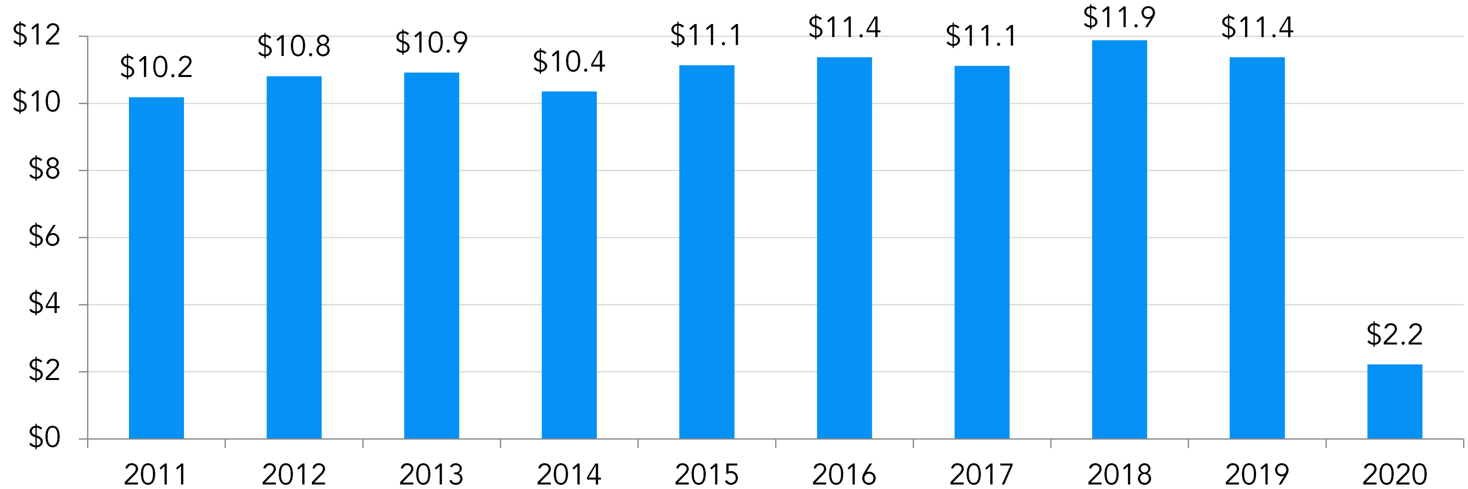
2020 THEME REPORT

U.S./Canada Box Office & Admissions

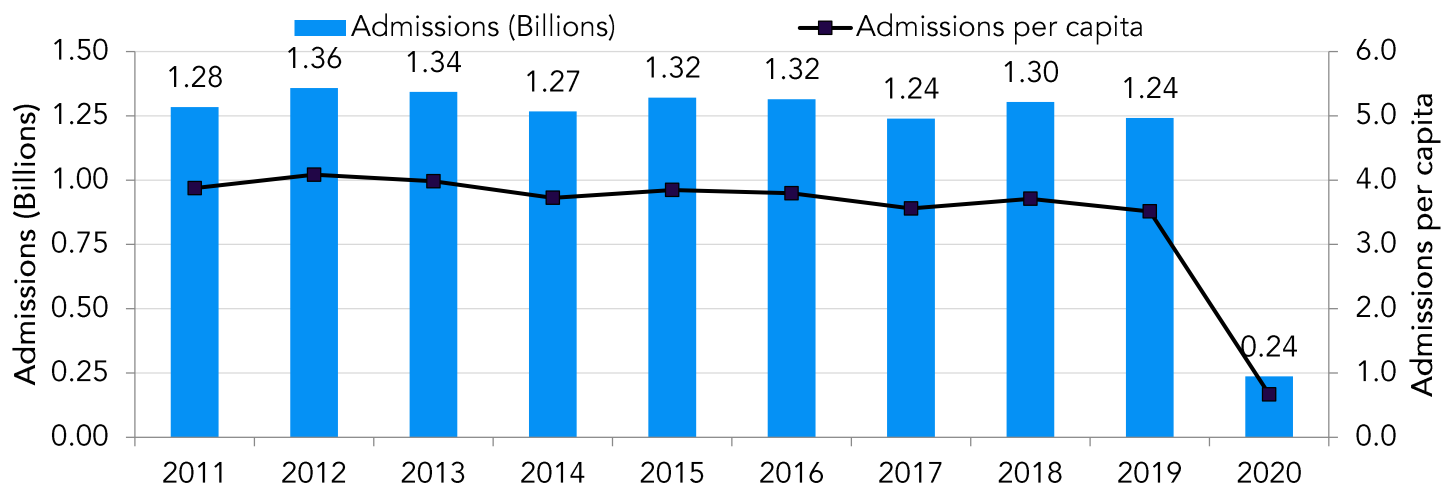
In 2020, the U.S./Canada box office market was $2.2 billion, down 80 percent from $11.4 billion in 2019 due to the COVID-19 pandemic.[41] Admissions, or tickets sold (0.24 billion), were down 81 percent compared to 2019.

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

Source: Comscore Box Office Essentials



	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	% Chg. 20 vs. 19
U.S./Can. box office (US$B)	$10.2	$10.8	$10.9	$10.4	$11.1	$11.4	$11.1	$11.9	$11.4	$2.2	-80%



	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	% Chg. 20 vs. 19
U.S./Can. admissions (Billions)[42]	1.28	1.36	1.34	1.27	1.32	1.32	1.24	1.30	1.24	0.24	-81%
U.S./Can. admissions per capita[43]	3.9	4.1	4.0	3.7	3.8	3.8	3.6	3.7	3.5	0.7	-81%

[41] Percentage change is calculated using table values before rounding.
[42] Admissions is calculated using Comscore – Box Office Essentials calendar year box office data, and National Association of Theatre Owners (NATO) average annual ticket price. For 2020, ticket price ($9.37) was calculated based on the average annual change in ticket price over the past five years.
[43] Admissions per capita is calculated using aggregated U.S. Census Bureau and Statistics Canada data for population aged 2+.

2020 THEME REPORT

Films Rated & Released

In 2020, the Motion Picture Association's Classification and Ratings Administration (CARA) rated 497 films (including non-theatrical films), an increase from 2019. The number of MPA member films rated was 194 (39%) in 2020, while the number of non-MPA member films rated was 303 (61%), due to the large number of non-MPA member films produced and released.

Film Ratings[44]
Source: CARA

	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Film ratings	758	726	713	708	613	605	563	564	488	497
-MPA members[45]	169	166	169	165	167	176	176	166	158	194
-Non-members	589	560	544	543	446	429	387	398	330	303

The number of films released in theaters in U.S./Canada was 338 in 2020, down 66 percent from 2019, as many films' release plans were changed or postponed due to the COVID-19 pandemic. Non-MPA affiliated independent companies continue to release the most films domestically (278), but were down 68 percent compared to 2019. MPA member films released domestically (60) were down 52 percent compared to 2019.

Films Released[46]
Source: Comscore – Box Office Essentials (Total), MPA (Subtotals)

	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
Films released	614	690	681	762	753	799	872	862	987	338
- New feature films[47]	604	671	670	747	733	765	775	738	860	319
- Re-releases[47]	9	18	9	14	14	24	49	56	67	10
- Non-feature films[47]	1	1	2	1	6	10	48	68	60	9
- Large format releases	20	23	28	27	29	32	37	52	42	9
- 3D film releases	36	35	39	40	33	44	40	36	33	3
- 3D wide release films	35	33	35	31	28	37	35	28	27	3
MPA member total	143	128	114	135	147	144	130	128	124	60
- MPA studios	106	94	84	99	100	102	86	92	83	34
- MPA studio subsidiaries	37	34	30	36	47	42	44	36	41	26
Non-members	471	562	567	627	606	655	742	734	863	278

[44] Note that films may be rated or re-rated months or even years after production. Includes non-theatrical films.
[45] MPA members include: Walt Disney Studios Motion Pictures, Netflix, Inc., Paramount Pictures Corporation, Sony Pictures Entertainment, Inc., Universal City Studios LLC, and Warner Bros. Entertainment Inc. Netflix included as an MPA member as of 2019 – therefore, comparisons are not feasible.
[46] Source: Comscore – Box Office Essentials. Includes all titles that opened and earned any studio reported U.S./Canada box office in the year. Historical data is regularly updated by Comscore.
[47] New feature films includes films released domestically for the first time, while re-releases includes any film released for the first time in previous years including anniversary releases and double-features. Non-feature films includes Oscar shorts, TV shows, and event showings.

2020

THEME REPORT

Films Produced

In 2020, the estimated number of U.S. films that entered into production was 447, a decrease of 45 percent compared to 2019 and 43 percent compared to 2016, as the COVID-19 pandemic caused many productions to temporarily halt, and in some cases, shut down. Of these films, 101 films had an estimated budget greater than $15 million, a 43 percent decrease compared to 2019 and a 25 percent decrease compared to 2016.

In 2020, 86 MPA member studio films entered into production, a 50 percent decrease compared 2019, while 361 non-MPA member studio films entered into production, a 44 percent decrease compared to 2019.

Note that films that entered production in 2020 and were forced to halt due to the pandemic were counted once, regardless of whether they re-started production in 2020 or not.

Feature Films Entering Production[48]

	2016	2017	2018	2019	2020[49]	% Change 20 vs. 19
Films produced (est. $15M+ budget)	135	162	171	178	101	-43%
Films produced (est. $1M-$15M budget)	376	387	405	423	243	-43%
Films produced (est. <$1M budget)	277	263	232	213	103	-52%
Total films (all budgets)	**788**	**812**	**808**	**814**	**447**	**-45%**
MPA member sub-total	99	108	107	173	86	-50%
Non-MPA member sub-total	689	704	701	641	361	-44%

[48] These figures reflect full-length feature films in the English language that began production in the reported year, by a U.S. production company (including co-productions). The counts include films that were made for or by an online video service, but do not include student films, documentaries, films created for straight-to-DVD or Blu-ray release. The number for lower-budget films is variable and more difficult to track. Budgets are estimated from publicly available information. In the interest of accuracy, MPA compiles data from a wide range of sources.
[49] Data is provisional as of February 2021. Figures may be revised as more information becomes available. Netflix was added as a member in the 2019 count, past years include MPA member studios at that time.

2020 THEME REPORT

Top 25 Films

Films with an R rating comprised nine of the top 25 films in release during 2020, more than any other rating, and up from 2019 (5). In 2020, the top 25 films accounted for 75 percent of the total box office market, up from 57 percent in 2019. Due to film release delays in 2020, three of the top five films in 2020 were released in 2019.

Top 25 Films by U.S./Canada Box Office Market in 2020
Source: Comscore – Box Office Essentials, CARA (Rating)

Rank	Title	Distributor	Box Office (US$ MM)	Rating	3D
1	Bad Boys for Life	Sony	206.3	R	
2	1917**	Universal	158.1	R	
3	Sonic the Hedgehog	Paramount	149.0	PG	
4	Jumanji: The Next Level**	Sony	128.2	PG13	✓
5	Star Wars: The Rise of Skywalker**	Disney	124.5	PG13	✓
6	Birds of Prey (And the Fantabulous Emancipation of One Harley Quinn)	Warner Bros.	84.4	R	
7	Dolittle	Universal	78.5	PG	
8	Little Women (2019)**	Sony	70.5	PG	
9	The Invisible Man	Universal	70.4	R	
10	The Call of the Wild (2020)	20th Century Fox	62.3	PG	
11	Onward	Disney	61.6	PG	✓
12	Tenet*	Warner Bros.	58.0	PG13	
13	Knives Out**	Lionsgate	49.7	PG13	
14	Frozen II**	Disney	47.2	PG	✓
15	Spies in Disguise**	20th Century Fox	37.4	PG	✓
16	The Gentlemen	STX Entertainment	36.5	R	
17	Just Mercy**	Warner Bros.	35.8	PG13	
18	The Croods: A New Age*	Universal	32.3	PG	
19	Parasite**	Neon Rated	30.7	R	
20	Blumhouse's Fantasy Island	Sony	27.3	PG13	
21	Uncut Gems**	A24	25.8	R	
22	The New Mutants	20th Century Fox	23.9	PG13	
23	Wonder Woman 1984*	Warner Bros.	23.0	PG13	
24	Like a Boss	Paramount	22.2	R	
25	The Grudge (2020)	Sony	21.2	R	

* Film still in theaters in 2021; total reflects box office earned from Jan. 1 – Dec. 31, 2020
** Film released in theaters in 2019; total reflects box office earned from Jan. 1 – Dec. 31, 2020

2020 THEME REPORT

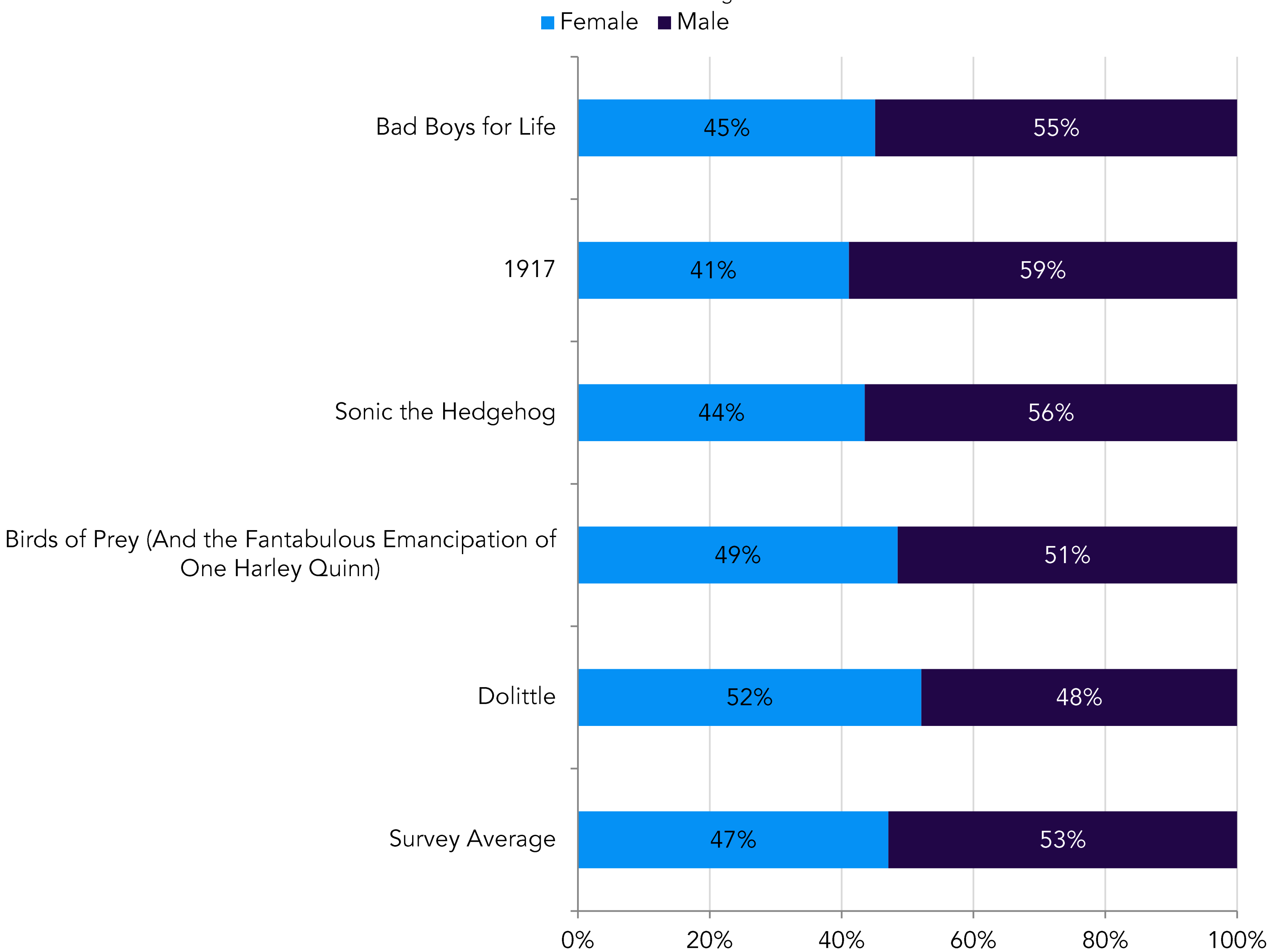
Top Film Demographics by Gender

Comscore and Screen Engine/ASI's PostTrak collects 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.[50]

Dolittle attracted majority female audiences, earning 52 percent of their box office from women. The four other films in the top five attracted majority male audiences, with *1917* (59%) and *Sonic the Hedgehog* (56%) skewing more male relative to the survey average (53%).

2020 Gender Share of Top Grossing Films[51]

Source: Comscore/Screen Engine/ASI



[50] More details about PostTrak's methodology can be found in the Appendix.
[51] Percentage values in table may not sum to 100 percent due to rounding.

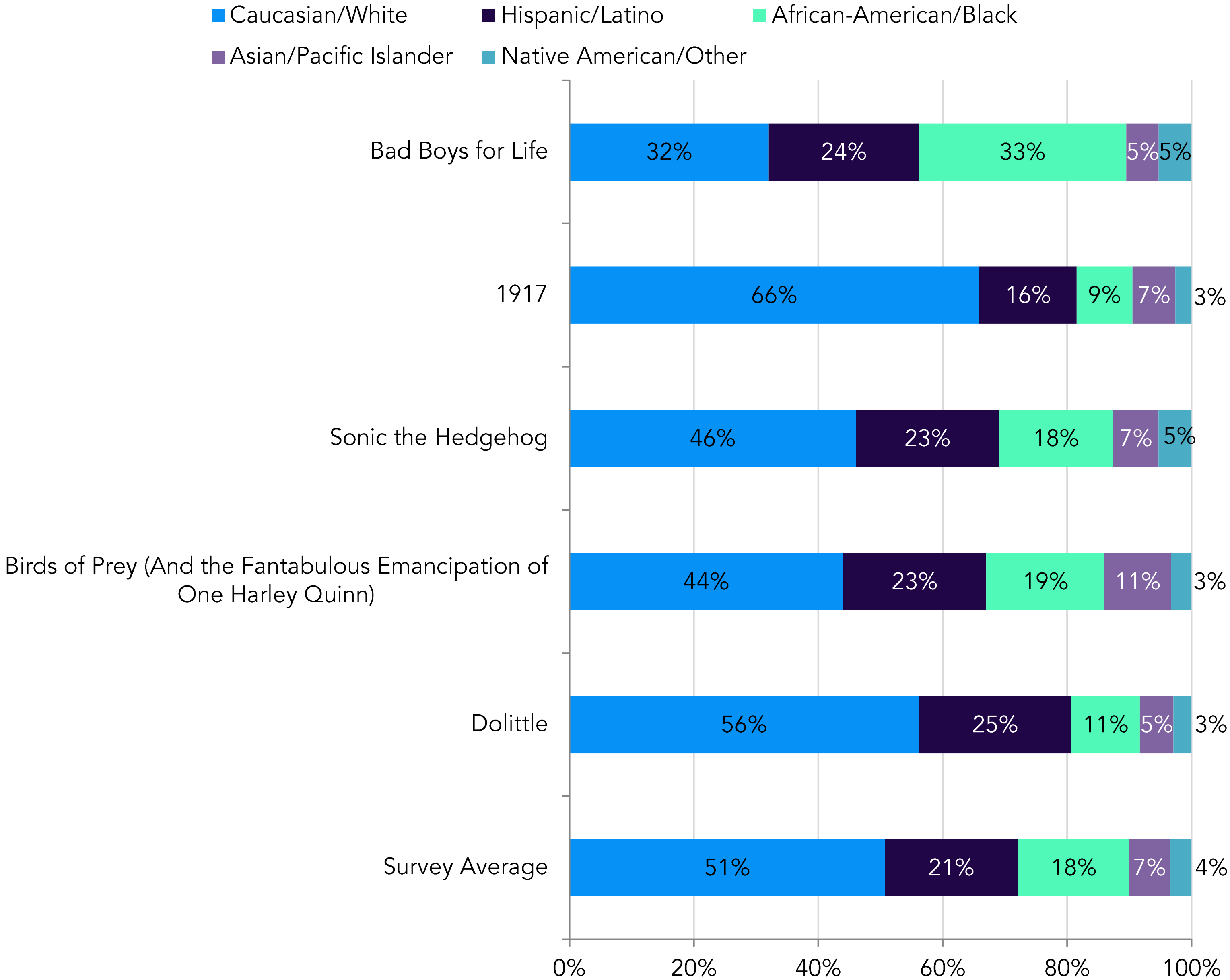
2020 THEME REPORT

Top Film Demographics by Ethnicity

According to Comscore and Screen Engine/ASI's PostTrak, among the top grossing films, *Bad Boys for Life* drew the most ethnically diverse audience, followed by *Birds of Prey (And the Fantabulous Emancipation of One Harley Quinn)*.

The audience of *Bad Boys for Life* was 33 percent African-American/Black, 15 percentage points higher than the survey average.

2020 Ethnicity Share of Top Grossing Films[52]
Source: Comscore/Screen Engine/ASI



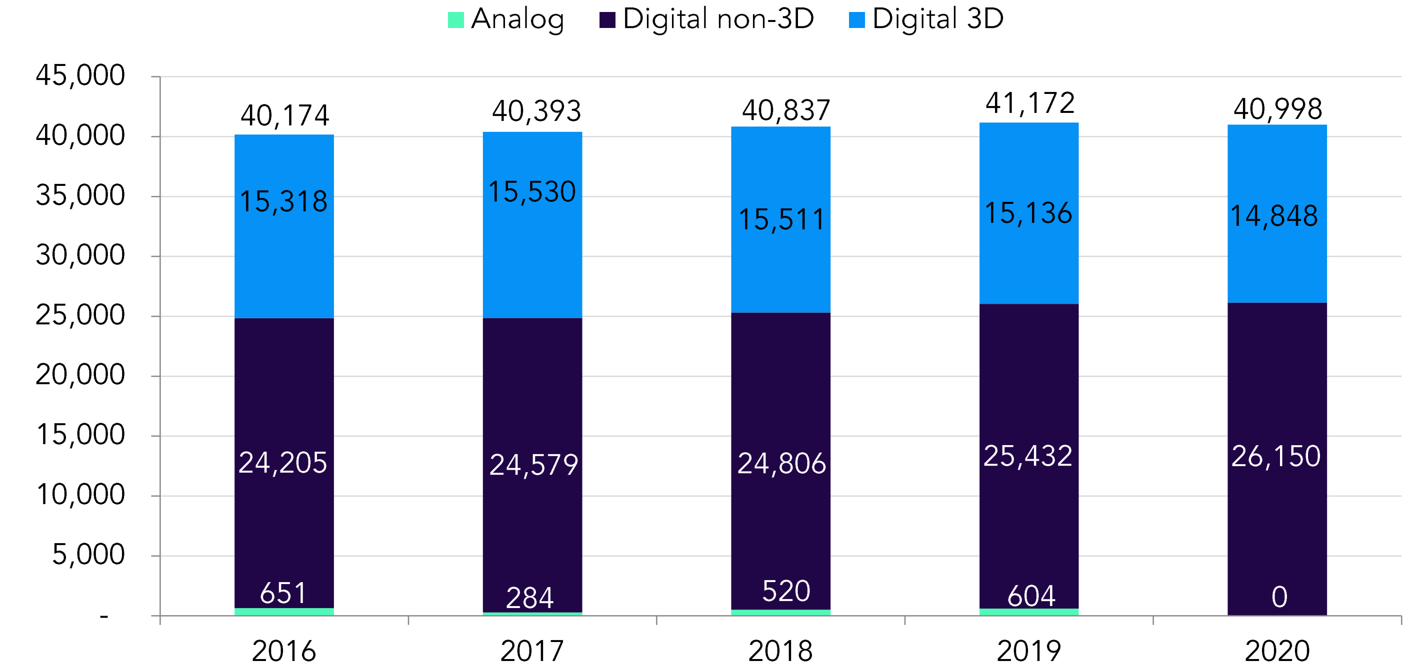
[52] Percentage values in table may not sum to 100 percent due to rounding.

2020 THEME REPORT

U.S. Cinema Screens

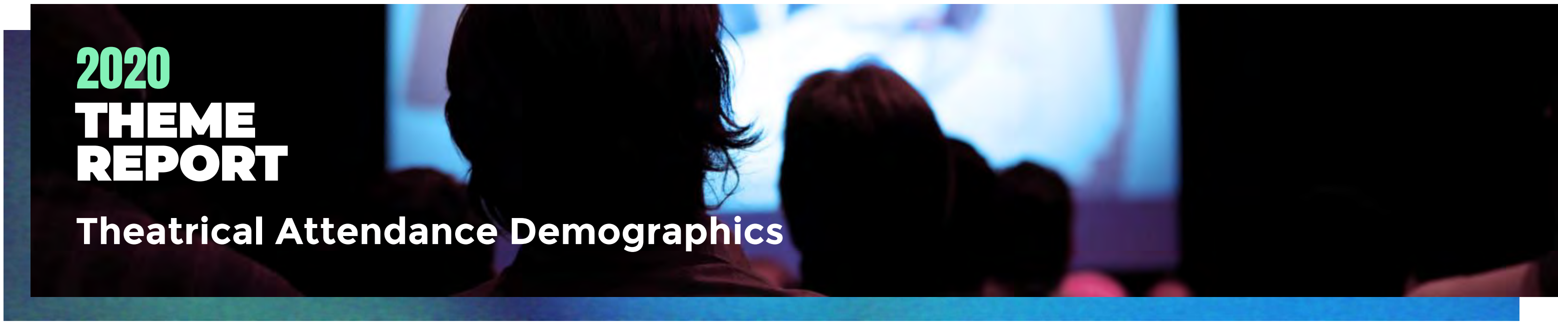
The number of screens in the United States decreased less than one percent in 2020 compared to 2019. The market has completed the conversion to digital screens, which now account for 100 percent of all U.S. screens. The shift was toward digital non-3D screens, which increased by 718, up three percent from the previous year, and accounted for 64 percent of all screens.

U.S. Screens by Type[53]
Source: Omdia



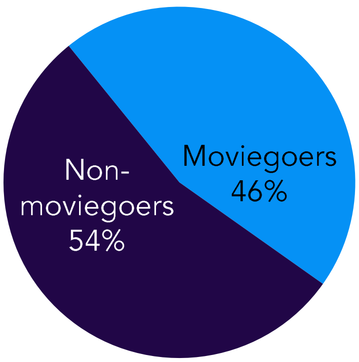
[53] Previous years' estimates may be updated based on changes made by source.

THEATRICAL DEMOGRAPHICS



Just under half (46%) of the U.S./Canada population aged two or older, or 162 million people, went to a movie at the cinema at least once in 2020 (“moviegoer”), down from 76 percent in 2019 due to the impact of the COVID-19 pandemic. The typical moviegoer bought 1.5 tickets per year in 2020, down from 4.6 tickets in 2019.

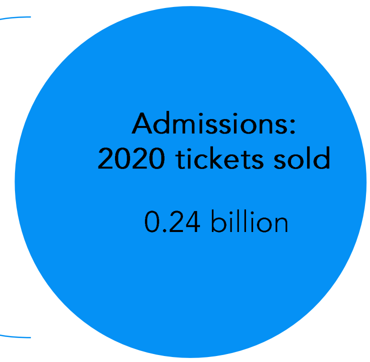
U.S./Canada Population ages 2+ (354.9M)



2020 Demographic Summary[54]

U.S./Canada Moviegoers	Annual Tickets per Moviegoer
162.0 Million	1.5

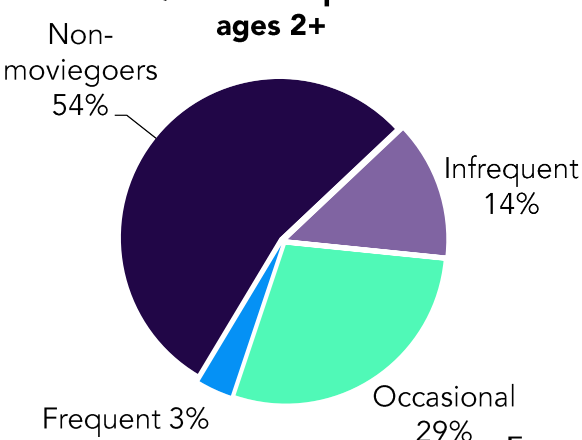
U.S./Canada Admissions



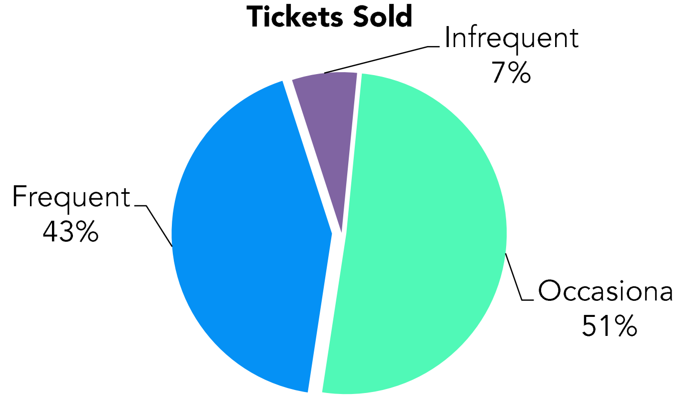
In 2020, only three percent of the U.S./Canada population were frequent moviegoers who attended the cinema once a month or more, down from 11 percent in 2019. These individuals were responsible for 43 percent of all tickets sold. More than half (51%) of tickets sold were to occasional moviegoers (29% of the population) while the other six percent were sold to infrequent moviegoers (14% of the population). More than half of the population did not attend the cinema in 2020 (54%), compared to 24 percent in 2019 (prior to the COVID-19 pandemic).

2020 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

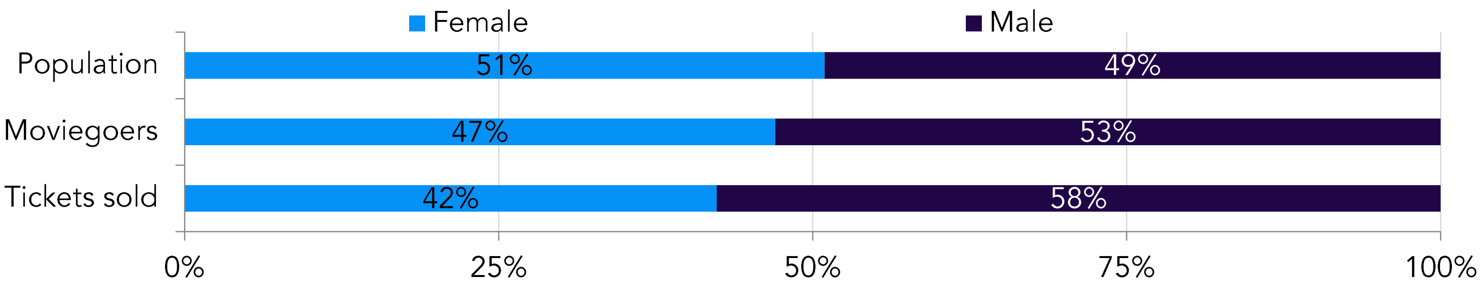
[54] MPA’s analysis of attendance demographics is based on survey research and attendance projections by ENGINE. See *Appendix* for details. Surveying is conducted in the United States only, so the results assume the demographic composition of the U.S./Canada combined population is similar to U.S. only. In the 2017 survey, the methodology was changed to online survey only, so comparisons prior to 2017 are not feasible.

2020 THEME REPORT

Theatrical Demographic Shares

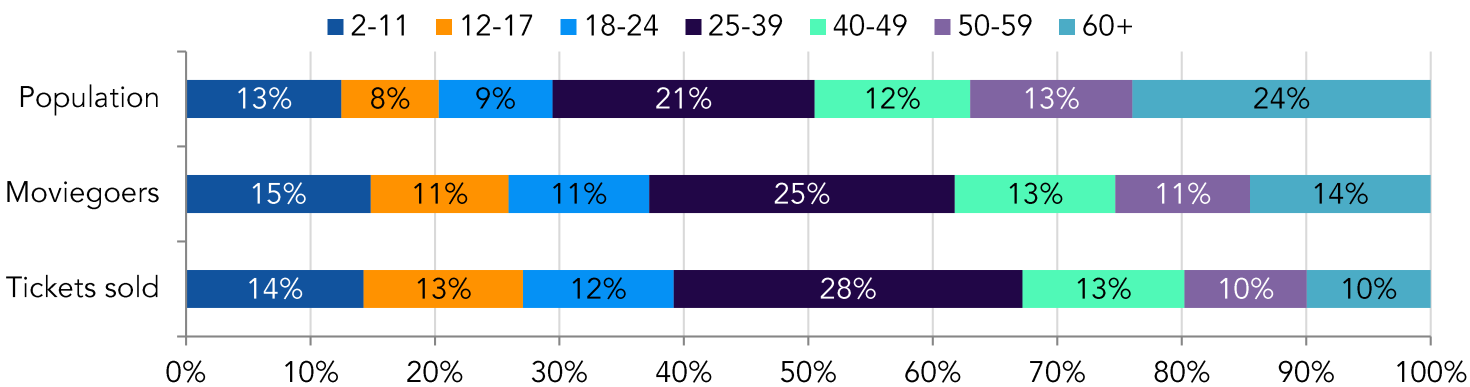
The gender composition of moviegoers (people who went to a movie at the cinema at least once in the year) and number of tickets sold skewed toward men in 2020 relative to the population share, with both increasing compared to 2019.

2020 Gender Share of Total Population, Moviegoers, and Tickets Sold



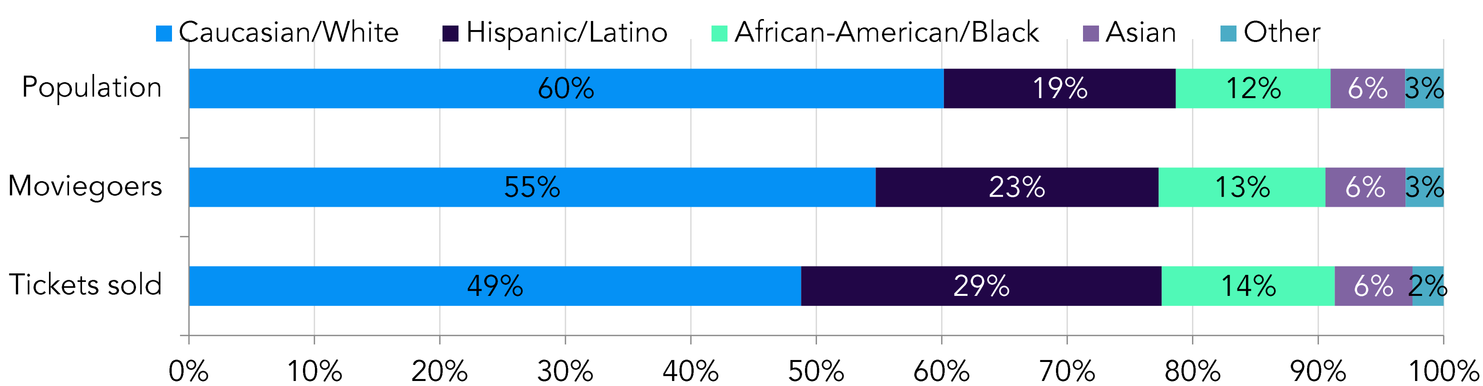
In 2020, the 12-17 (13%), 18-24 (12%) and 25-39 (28%) age groups were overrepresented in terms of tickets sold relative to their share of the population, with a decrease in the share of tickets sold to the 60+ age group.

2020 Age Group Share of Total Population, Moviegoers, and Tickets Sold



Although the Caucasian/White category makes up the majority of the population (60%) and moviegoers (55%), it represented a smaller share of 2020 ticket sales (49%, down from 54% in 2019). In 2020, the Hispanic/Latino category was overrepresented in share of movie tickets purchased (29%), a larger margin than in 2019 (25%).

2020 Ethnicity Share of Total Population, Moviegoers, and Tickets Sold

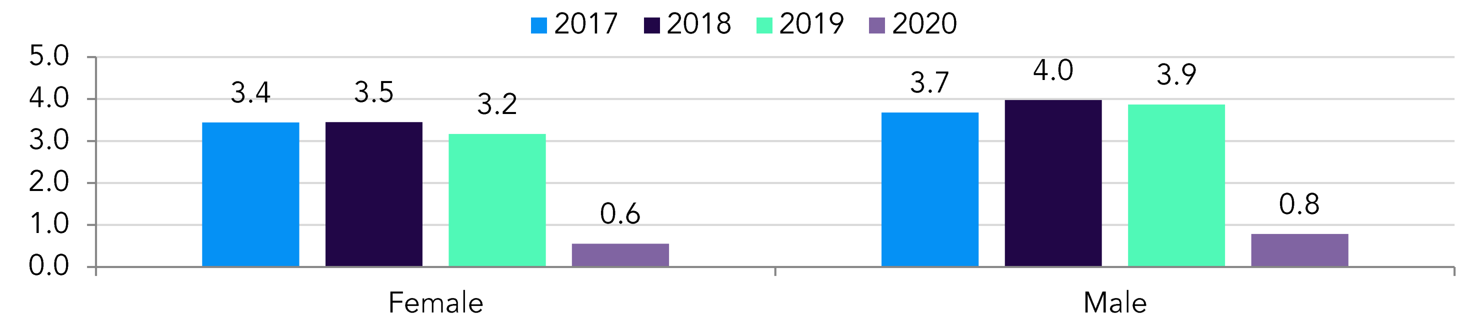


2020 THEME REPORT

Theatrical Per Capita Attendance

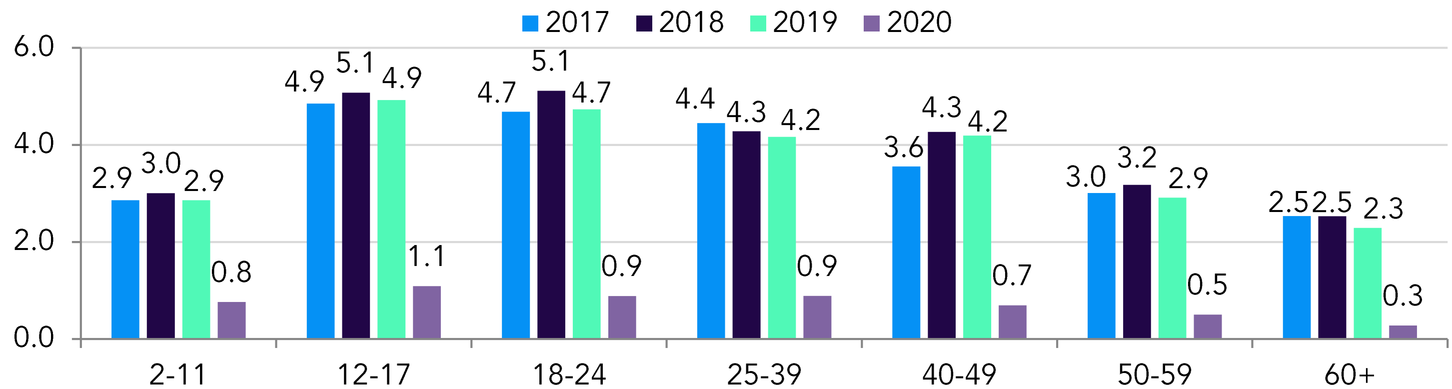
In 2020, per capita annual movie attendance (tickets sold per person) decreased for both females (0.6) and males (0.8) against 2019.

Per Capita Attendance by Gender



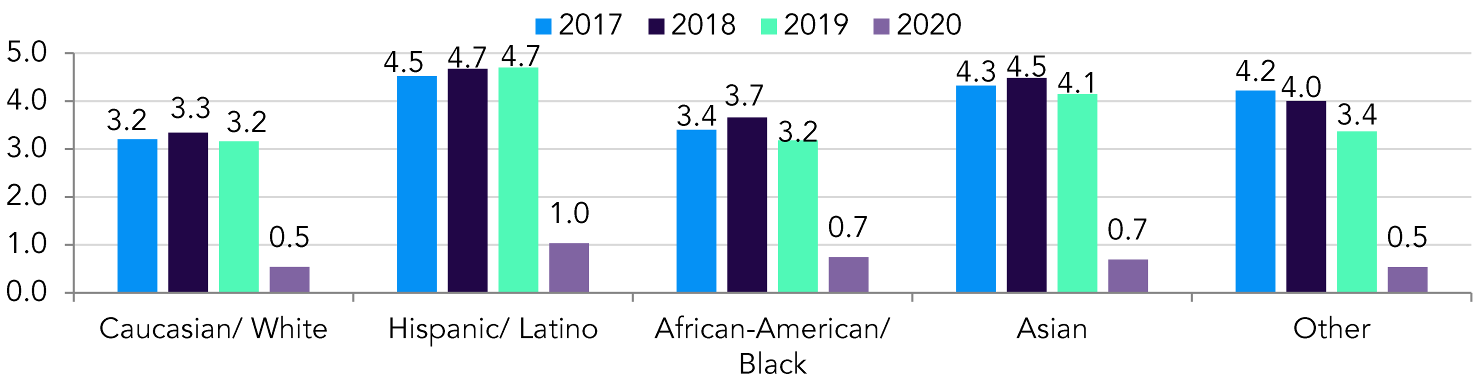
In 2020, only the 12-17 age group (1.1 times) had a per capita attendance over 1.0. All age groups decreased their per capita attendance in 2020 compared to 2019.

Per Capita Attendance by Age



The per capita attendance of all ethnicity categories decreased in 2020 when compared to 2019. The Hispanic/Latino category had the highest per capita attendance in 2020, going to the cinema an average of 1.0 time in the year.

Per Capita Attendance by Ethnicity



APPENDIX

THEME Report: Glossary of Terms

Term	Definition
Theatrical	Entertainment content viewed at movie theaters/cinemas.
Home/Mobile Entertainment	Entertainment content viewed on all devices, whether home-based (e.g. TVs) or mobile-based (e.g. smart phones). Home/mobile includes both digital methods and physical methods.
Digital (Home/Mobile Entertainment)	Digital includes electronic sell-through (EST), video-on-demand (VOD) and subscription streaming. This definition excludes virtual pay TV. Digital includes movies and TV, and excludes sports.
Physical (Home/Mobile Entertainment)	Physical includes Blu-ray and DVD sales and rentals.
Combined Theatrical and Home/Mobile Entertainment Market	The combined market for entertainment content at movie theaters and content released digitally and on disc. This excludes pay television subscription revenue and licensing, and the advertising-based market.
Market	Throughout this report, the term market refers to consumer spending. (Note that international subscription video-on-demand subcategory data is revenue.)

Attendance Demographics Study Methodology

Survey Research

Motion Picture Association, Inc. (MPA) commissioned ENGINE (formerly ORC International) to study motion picture cinema attendance in the United States. A survey was conducted among a representative sample of 8,072 adults comprising 4,030 men and 4,042 women 18 years of age and older living in the United States. Interviewing was conducted beginning January 4, 2021 and ending January 24, 2021 via eight consecutive waves of CARAVAN®, ENGINE's national online omnibus survey. Respondents for the survey were selected from among those who have volunteered to participate in online surveys and polls.

This year marks the fourth time interviewing was completed via an online methodology. In all waves of the study prior to 2018, interviews were conducted via a dual frame landline/cell phone telephone methodology. Due to the change in methodology and the differing demographic profiles of online versus telephone respondents, only comparisons to 2017, 2018, and 2019 have been made in this report.

The survey collected data on the frequency of adult motion picture attendance in the prior calendar year (January – December 2020). For this year's survey, respondents were asked to take into account the effect of the COVID-19 pandemic on movie theater availability.

- *"Think back to January 2020—about a year ago. During the 12-month period from January through December 2020, about how many times did you go to the movies at theaters? Please provide your best estimate, taking into account that the COVID-19 pandemic affected the availability of movie theaters for many months."*

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. The following question was 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 2020, including all times they went with guardians or on their own. Again, please provide your best estimate, taking into account that the COVID-19 pandemic affected the availability of movie theaters for many months. 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 2020?"*

In order to analyze the data for attendance levels for the entire population 2 years of age and 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 2021. 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.

ENGINE weights data using a raking algorithm based on the demographics listed above to correct for differences between the survey sample and the target population. Our assertion is that weighted estimates are approximately unbiased. Estimated error ranges adjusted for the weighting design effect are in a table at the end of the Demographic Survey Methodology section. Note: No analysis was conducted to validate the assertion of unbiased estimates.

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 the MPA. 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 the MPA 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.

Movie and Show/Series Viewership Across Various Channels

The following two questions were added to the survey in 2019 to compare the frequency of full-length movie and show or series viewership across various channels. These questions are also presented using adult data only, weighted by age, gender, region, race, and education.

Now, please think about the different ways you watch movies and shows or series. These could be movies and shows or series that you watch on any type of device, such as on a TV, computer, phone, tablet, or other device.

- *In 2020, how frequently did you watch* **full-length movies** *in each of the following ways? Please only think of full-length movies and do not include any trailers, clips or adult content.*
  [Select one answer for each. Randomize A-F, always asking G last]

  [SET UP AS GRID]

01 Every day
02 Several times a week
03 Once a week
04 2-3 times a month
05 Once a month
06 Several times a year
07 Once a year
08 Never

A. See at the cinema
B. Watch through your regular television service (broadcast, cable or satellite service), including paid movie channels and pay per view
C. Watch online through a website or app that you pay a subscription for like Netflix, Amazon Prime Video, HBO Max or Hulu, or that you have access to as part of your regular television subscription like Comcast Xfinity or Dish Anywhere
D. Pay to download or rent online through a website or app where you pay per movie like Apple TV/iTunes, Amazon Video, Google Play Movies, or Vudu
E. Watch on a Blu-ray or DVD disc that you bought or rented from an official retailer (please don't include second hand discs or bootleg/burned discs or files)
F. Watch via the YouTube site or app (again, just full-length movies)
G. Watch or download online for free on a website or app that is not an official source for the movie

- *In 2020, how frequently did you watch* ***full-length shows or series*** *in each of the following ways? Please only think of full-length episodes of shows, and not other things like clips, sports, news, or adult content.* ***[Select one answer for each. Randomize A-E, always asking F-G last]***

[SET UP AS GRID]

01 Every day
02 Several times a week
03 Once a week
04 2-3 times a month
05 Once a month
06 Several times a year
07 Once a year
08 Never

A. Watch through your regular television service (broadcast, cable or satellite service), whether at the time they air, on demand, or recorded on a digital video recorder or DVR
B. Watch online through a website or app that you pay a subscription for like Netflix, Amazon Prime Video, HBO Max or Hulu, or that you log-in and have access to as part of your regular television subscription like Comcast Xfinity or Dish Anywhere
C. Pay to download or rent online through a website or app where you pay per show like Apple TV/iTunes, Amazon Video, Google Play Movies, or Vudu
D. Watch on a Blu-ray or DVD disc that you bought or rented from an official retailer (please don't include second hand discs or bootleg/burned discs or files)
E. Watch via the YouTube site or app (again, just full-length shows)
F. Watch for free on a catch up TV service or website that shows videos of advertising during the show
G. Watch or download online for free, on a website or app that is not an official website and doesn't show regular video ads during the show

Movie and Show/Series Viewership on a Mobile Device

Two questions were added to the survey in 2020 to measure the frequency of watching full-length movies and full-length shows or series on a mobile device, such as a smartphone or tablet, among both adults and children.

- *And how frequently did you watch the following <u>on a mobile device</u>, such as a smartphone or tablet, in 2020? **[Select one answer for each]***

[SET UP AS GRID]

01 Every day
02 Several times a week
03 Once a week
04 2-3 times a month
05 Once a month
06 Several times a year
07 Once a year
08 Never

A. Full-length movies
B. Full-length shows or series

Asked of those with children ages 2-17 in the household…

- *Now, thinking of your child(ren) at least 2 but under 18, how frequently does your child watch **full-length movies and/or full-length shows or series** <u>on a mobile device</u>, such as a smartphone or tablet? Please just make your best estimate. **[Select one answer for each]***

[SET UP AS GRID]

01 Every day
02 Several times a week
03 Once a week
04 2-3 times a month
05 Once a month
06 Several times a year
07 Once a year
08 Never

A. Oldest child
B. Second oldest child
C. Third oldest child
D. Fourth oldest child
E. Fifth oldest child
F. Sixth oldest child
G. Seventh oldest child

Premium Video-on-Demand Viewership

This year, a question was added to the survey to measure premium video-on-demand viewership among respondents who indicated they paid to rent full-length movies online in 2020.

- *When you paid to rent full-length movies online in 2020, were any of them new movies that were not released in movie theaters, or were just newly released in movie theaters? This is also referred to as premium video-on-demand.* ***[Select one answer]***

01 Yes
02 No

Demographics

Note that the race/ethnicity questions in Online CARAVAN® are asked as follows:

- *Do you consider yourself to be of Hispanic/Spanish/Latino descent?* ***[Select one answer]***

01 Yes
02 No

- *What race do you consider yourself?* ***[Select as many as apply]***

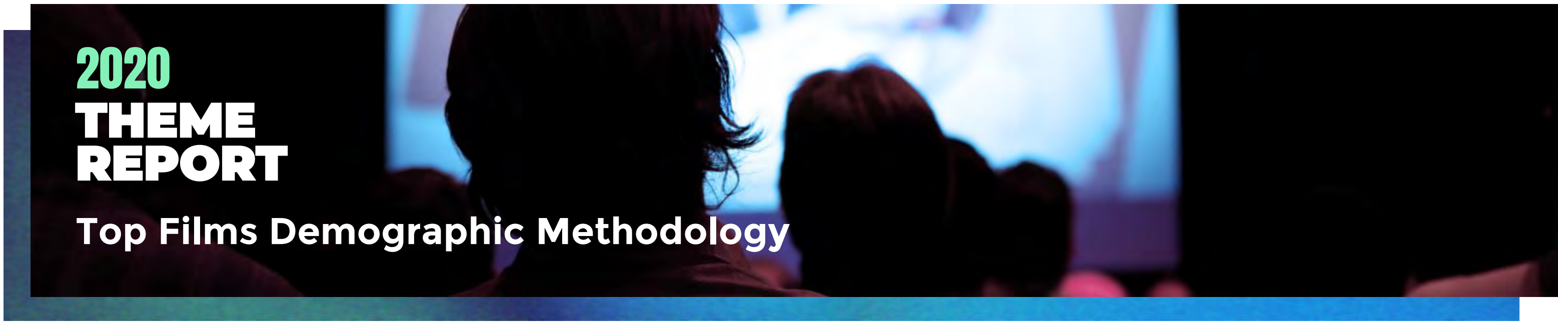
01 White
02 Black or African-American
03 Native American or Alaska Native
04 Asian
05 Other

If respondents answer "yes" to the first question, they are included in the Hispanic/Latino category, regardless of their answer to the second question. In the analysis stage, respondents who select multiple races are grouped in the Other analysis category.

Table of Adjusted Sampling Error for Demographic Subgroups

Subgroup	Adjusted* Error Range
All adults	+/- 1.2 percentage points
Children 2-17	+/- 1.5 percentage points
Ages 2-11	+/- 1.8 percentage points
Ages 12-17	+/- 2.6 percentage points
Ages 18-24	+/- 3.5 percentage points
Ages 25-39	+/- 2.2 percentage points
Ages 40-49	+/- 3.0 percentage points
Ages 50-59	+/- 3.1 percentage points
Ages 60+	+/- 2.4 percentage points
White, non-Hispanic	+/- 1.1 percentage points
Black, non-Hispanic	+/- 3.0 percentage points
Asian/Other, non-Hispanic	+/- 3.5 percentage points
Hispanic (any race)	+/- 2.6 percentage points
Asian, non-Hispanic	+/- 4.8 percentage points
Other, non-Hispanic excluding Asian	+/- 5.0 percentage points
<25K HH income	+/- 2.4 percentage points
25K-<50K HH income	+/- 1.9 percentage points
50K-<75K HH income	+/- 2.3 percentage points
75K+ HH income	+/- 1.4 percentage points
Male	+/- 1.3 percentage points
Female	+/- 1.4 percentage points

*Adjusted for weighting design effect



Top Films Demographic Methodology

Survey Research
Comscore and Screen Engine/ASI's PostTrak is conducted every week for all films in their first and second week of wide release. Twenty-one 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. In 2020, the 21 unique theater locations, sample sizes, and wide release definition may have been adjusted due to COVID-19 pandemic-related theater shutdowns and seating capacity changes.

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 collects data via mobile tablet, which is then entered into Comscore's system within one 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 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[55]

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.

[55] "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.

Average Time Spent per Day with Major Media Methodology

Third Party Data
Estimates by eMarketer on U.S. time spent with media involve the collection of third party data, primarily survey data with adult respondents, which asks them about their media use habits. Data is also sourced from online and mobile activity tracking services and government data, as well as interviews with industry experts. This data is assessed and normalized to the eMarketer definition (i.e. 18+ U.S. population), and then aggregated to the baseline Average Time Spent with Media estimate. eMarketer also creates forecasted growth rates using their assessments of historical and expected future growth patterns with regard to device adoption, multiple/overlapping device usage, population/demographic factors, and competitors to existing devices and activities in order to arrive at our forecasted growth rates by media and by device.

The major media categories include:

- Desktop/laptop video: ages 18+; includes all time spent with online video activities on desktop and laptop computers, regardless of multitasking; includes both work and personal usage
- Mobile video: ages 18+; includes all time spent viewing mobile video, regardless of multitasking
- Other connected device video: ages 18+; includes all time spent with online video activities on other connected devices, regardless of multitasking; other connected devices include game consoles, connected TVs or OTT devices
- TV: ages 18+; includes live, DVR, and other prerecorded video (such as video downloaded from the internet but saved locally); includes all time spent watching TV, regardless of multitasking
- Subscription over-the-top (OTT) video: ages 18+ who use at least once per month; includes all time spent watching video via any app or website that provides paid subscription access to streaming video content over the internet and bypasses traditional distribution; examples include Amazon Video, HBO Now, Hulu, Netflix, SlingTV

PHOTO CREDITS

Hamilton. Courtesy of Disney+.
The Trial of the Chicago 7. Courtesy of Netflix. Credit: Niko Tavernise.
Wonder Woman 1984. Courtesy of DC Comics/Warner Bros. Pictures. Credit: Clay Enos.
Jeopardy! Courtesy of Sony Pictures.
The Queen's Gambit. Courtesy of Netflix. Credit: Phil Bray.
Charles H. Rivkin, Motion Picture Association Chairman and CEO. Credit: Gary Landsman.
Bad Boys for Life. Courtesy of Sony Pictures. Credit: Kyle Kaplan.
Selena: The Series. Courtesy of Netflix. Credit: Michael Lavine.
Lovecraft Country. Courtesy of HBO. Credit: Eli Joshua Ade.
Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn). Courtesy of Warner Bros. Credit: Claudette Barius.
The Broken Hearts Gallery. Courtesy of TriStar Pictures.
Tenet. Courtesy of Warner Bros. Pictures. Credit: Melinda Sue Gordon.
Sound of Metal. Courtesy of Amazon Studios.
Ammonite. Courtesy of Neon.
Love and Monsters. Courtesy of Paramount Pictures.
The Invisible Man. Courtesy of Universal Pictures.
Onward. Courtesy of Pixar.
Like a Boss. Courtesy of Paramount Pictures. Credit: Eli Joshua Ade.
Black Is King. Courtesy of Disney+. Credit: Travis Matthews.
Zoey's Extraordinary Playlist. Courtesy of NBCUniversal. Credit: Sergei Bachlakov.
The Crown. Courtesy of Netflix.
Diary of a Future President. Courtesy of Disney+. Credit: Giles Mingasson.
Ma Rainey's Black Bottom. Courtesy of Netflix. Credit: David Lee.
The Lovebirds. Courtesy of Netflix. Credit: Skip Bolen.
I May Destroy You. Courtesy of HBO. Credit: Natalie Seery.
Little Fires Everywhere. Courtesy of Hulu.
One Night in Miami. Courtesy of Amazon Studios.
Greyhound. Courtesy of Apple TV+.
Transplant. Courtesy of NBCUniversal. Credit: Yan Turcotte.
Trolls World Tour. Courtesy of DreamWorks.

ABOUT THE MOTION PICTURE ASSOCIATION

The Motion Picture Association, Inc. (MPA) serves as the global voice and advocate of the motion picture, home video, and television industries. It works in every corner of the globe to advance the creative industry, protect its members' content across all screens, defend the creative and artistic freedoms of storytellers, and support innovative distribution models that bring an expansion of viewing choices to audiences around the world.

Its member studios are: Walt Disney Studios Motion Pictures; Netflix, Inc.; Paramount Pictures Corporation; Sony Pictures Entertainment Inc.; Universal City Studios LLC; and Warner Bros. Entertainment Inc. Charles Rivkin is Chairman and CEO.

MOTION PICTURE ASSOCIATION