

HOLLYWOOD DIVERSITY

REPORT 2021

— PANDEMIC IN PROGRESS —

PART 1: FILM

UCLA College
Social Sciences
ENGAGING LA, CHANGING THE WORLD

Acknowledgements

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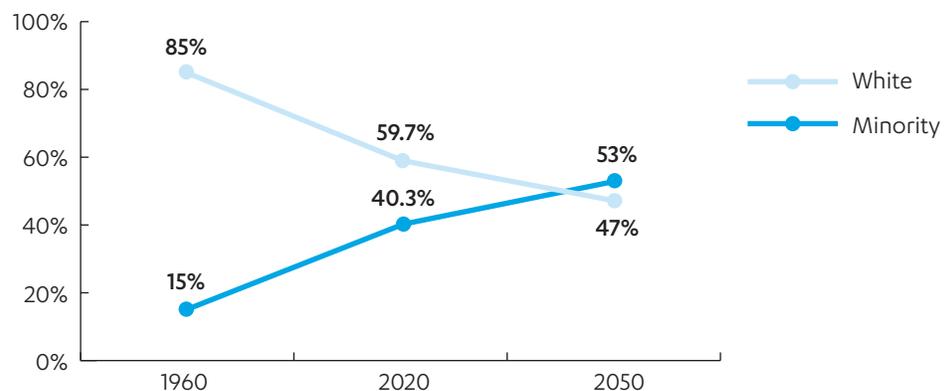
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STUDY HIGHLIGHTS

The Hollywood entertainment industry, like the rest of society, is still reeling from the shock of the global pandemic wrought in 2020 by the proliferation of the COVID-19 virus. This report — the eighth in a series of annual reports — examines relationships between diversity and the bottom line in Hollywood against this unprecedented backdrop. It considers the top 200 theatrical and all streaming film releases¹ in 2020, ranked by global box office and total household ratings, in order to document the degree to which women and people of color are present in front of and behind the camera. It discusses any patterns between these findings and box office receipts and household and 18-49 viewer ratings by key audience demographics. The report also charts any trends that may reveal the degree to which the industry is progressing on the diversity front over time.

U.S. Population Shares, White and Minority, 1960-2050



Source: U.S. Census

The following highlights emerge from this year's analysis:

1. Minorities. The minority share of the U.S. population is growing by nearly half a percent each year. Constituting a little more than 40 percent of the U. S. population in 2020,² people of color will become the majority within a couple of decades. Since

the previous report, people of color posted gains relative to their White counterparts in each of the four key Hollywood employment arenas examined in the film sector (i.e., among film leads, film directors, film writers, and total actors). This is the second consecutive report to reveal that people of color made gains in every film employment arena, but for the first time in this report series, people of color approached or exceeded proportionate representation in two key arenas — among film leads (39.7 percent) and total actors³ (42 percent). In the two remaining arenas, people of color remained underrepresented, despite gaining ground on their White counterparts since the last report:

- Less than 2 to 1 among film directors (25.4 percent)
- Less than 2 to 1 among film writers (25.9 percent)

Films written or directed by people of color in 2020 had significantly more diverse casts than those written or directed by White men.

2. Women. Like people of color, women also have made meaningful progress in the film sector since the previous report. Women posted gains, relative to their male counterparts, in each of the four key employment arenas — among film leads, film directors, film writers, and total actors. And like people of color, women essentially reached proportionate representation among leads (47.8 percent), though they had a little more ground to make up relative to their male counterparts among total actors (41.3 percent). Constituting slightly more than half of the population, women remained underrepresented among film directors and writers in 2020, despite the group’s progress in these arenas since the last report:

“ New evidence from 2020 supports findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse film content. ”

- Greater than 2 to 1 among film directors (20.5 percent)
- Less than 2 to 1 among film writers (26 percent)

Films written or directed by women in 2020 had casts that were significantly more diverse than those written or directed by White men.

Overview: Degrees of Underrepresentation, Gains and Losses, 2020*

Arena	Minorities	Women
Film Leads	Proportionate	Proportionate
Film Directors	< 2 to 1	> 2 to 1
Film Writers	< 2 to 1	< 2 to 1
Total Actors	Proportionate	< Proportionate

*Gains since the previous report highlighted in blue, losses in gold.

3. Accolades. English-language films released in 2019⁴ with women leads and directors posted gains at the Oscars, while those led and directed by people of color lost ground compared to the year before.⁵ Indeed, not a single English-language film featuring a minority lead won at least one Oscar in 2019 — the first time this was true since 2011. English-language films with casts that were only from 11 percent to 20 percent minority were the most likely to win at least one Oscar in 2019, while those with casts that were

more than 30 percent minority were shut out from winning an award.

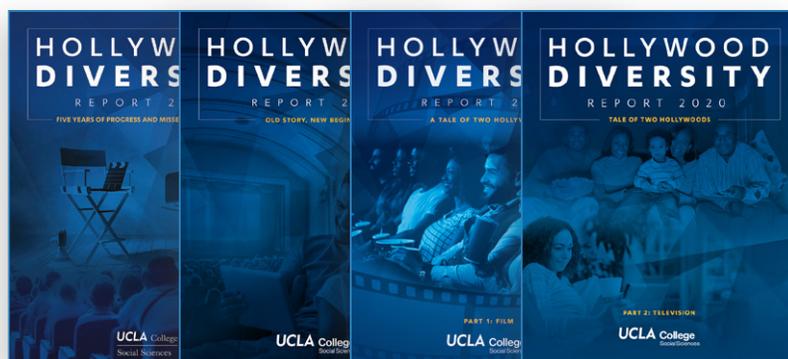
4. The Bottom Line. New evidence from 2020 supports findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse film content:

- In 2020, films with casts that were from 41 percent to 50 percent minority enjoyed the highest median global box office receipts, while films with casts that were less than 11 percent minority were the poorest performers.
- Among the large number of top films released via streaming platforms in 2020 — largely due to the pandemic and theater closures — ratings for White, Black, Latinx and Asian households and viewers 18-49 were all highest for films featuring casts that were from 21 percent to 30 percent minority.
- In 2020, total social media interactions for films released via streaming platforms peaked for films with casts that were from 21 percent to 30 percent minority.
- People of color accounted for the majority of opening weekend, domestic ticket sales for six of the top 10 films released in theaters in 2020 (ranked by global box office), as well as half of the tickets for a seventh top 10 film.
- Households of color accounted for a disproportionate share of the households viewing eight of the top 10 films released via streaming platforms in 2020, ranked by total household ratings, and approached proportionate representation for the other two.
- In 2020, seven of the top 10 theatrical films for Asian and Black moviegoers, ranked by each group’s share of opening weekend box office, featured casts that were over 30 percent minority. Four of the top 10 theatrical films for Latinx moviegoers and just one of the top 10 theatrical films for White moviegoers had casts that exceeded 30 percent minority.
- Seven of the top 10 streaming films ranked by the Asian share and Black share of total households had casts that were over 30 percent minority in 2020. Among the top 10 films ranked by Latinx and White household share, six had casts that exceeded the 30 percent minority threshold.

INTRODUCTION

2021 Hollywood Diversity Report: Part 1

This report is the eighth in a series of annual studies produced by UCLA's Institute for Research on Labor and Employment (IRLE) to explore relationships between diversity and the bottom line in the Hollywood entertainment industry. The Division of Social Sciences' Hollywood Advancement Project, from which this report series stems, has three primary goals: 1) to generate comprehensive research analyses of the inclusion of diverse groups in film and television, including lead roles, writing, directing, producing, and talent representation; 2) to identify and disseminate best practices for increasing the pipeline of underrepresented groups into the Hollywood entertainment industry; and 3) to consider the broader implications of diverse industry access and media images for society as a whole.



The Data

The *2021 Hollywood Diversity Report: Part 1* examines the top 185 English-language films released in 2020 via theaters and/or streaming subscription platforms.⁶ Variables considered in the analyses for this report include the following:

- Racial status of lead talent⁷
- Gender of lead talent⁸
- Overall cast diversity⁹
- Writer diversity
- Director diversity
- Genres
- Oscar awards
- Global and domestic box office
- Comscore ticket buyer demographics
- Nielsen viewer and Talkwalker social media ratings for select streaming titles¹⁰

Data for this report were compiled from a variety of sources that industry stakeholders rely upon for day-to-day updates on industry developments. These sources include The Studio System, Variety Insight, the Internet Movie Database (IMDb), Comscore, Nielsen, Talkwalker, and Box Office Mojo.

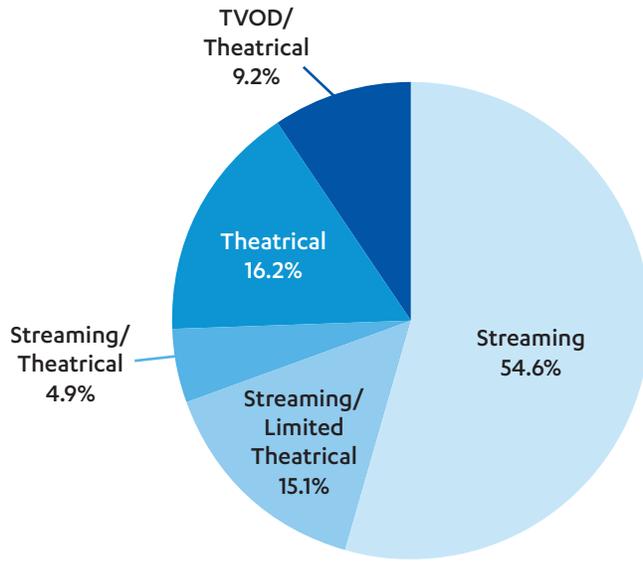
HOLLYWOOD LANDSCAPE

The global pandemic that reshaped our lives in 2020 also upended business as usual in the Hollywood entertainment industry. As the spread of the COVID-19 virus provoked prohibitions against large gatherings and confined people to their homes, theaters in the United States and around the globe were forced to close their doors for extended stretches throughout the year. As a result, global box office plummeted 72 percent between 2019 and 2020, from \$42.3 billion to just \$12 billion. The effect of the pandemic was even more pronounced in the world's largest theatrical film market, the United States and Canada, where ticket sales nose-dived from \$11.4 billion in 2019 to a mere \$2.2 billion in 2020 — an 81 percent decline.¹¹ Indeed, just 338 films were released in U.S./Canada theaters in 2020, down from 987 in 2019. It's worth noting that Latinx persons, about 19 percent of the U.S./Canada population, were significantly overrepresented among moviegoers in 2020, accounting for 29 percent of the tickets sold.¹²

Sheltered in their homes, viewers turned more fervently than ever before to home-based and mobile entertainment. The global home/mobile entertainment market increased to a record \$68 billion in 2020, up 23 percent from the \$55.9 billion figure for 2019. The U.S. share of this global market stood at nearly 44 percent in 2020.¹³ More than half of U.S. adults (55 percent) reported that their viewing of film and series content via online subscription services increased during 2020.¹⁴ Latinx and Black adults were both overrepresented among online content subscribers and electronic sell-through/video-on-demand, daily viewers.¹⁵

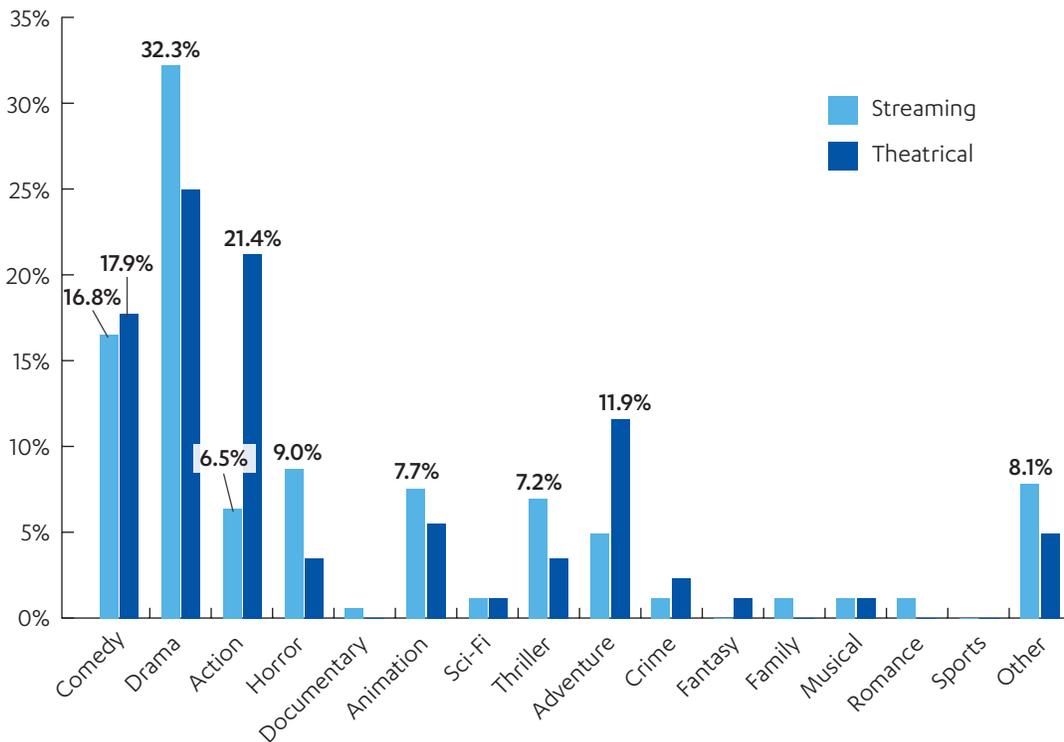
Due to the disruptions caused by the pandemic, the 185 top films considered in this report were released in a variety of ways, thus departing from an examination of only theatrical releases as in earlier reports. The following charts document the different ways in which the films were released, as well as how film genres were distributed across the films released in theaters versus those released on streaming platforms.

FIGURE 1: Film Release Type, 2020 (n = 185)



▶ The largest single category of films considered in this report includes those that were released solely on streaming platforms¹⁶ (54.6 percent). The second-largest category included films that were released only in theaters¹⁷ (16.2 percent), followed by those released both on streaming platforms and in limited theaters¹⁸ (15.1 percent). The next largest category included films that were released both theatrically and through transactional video on demand¹⁹ (9.2 percent). Only 4.9 percent of the films were released both on streaming platforms and widely in theaters.²⁰

FIGURE 2: Percentage Distribution of Films by Genre, Streaming and Theatrical, 2020 (n=155, 84*)



*54 films counted in both categories

▶ In 2020, the action (21.4 percent) and adventure (11.9 percent) genres accounted for significantly larger shares of the films released theatrically than of those released on streaming platforms. With respect to the largest genres — drama and comedy — dramas were more prominent among films released on streaming platforms (32.3 percent) than those released in theaters, and there was little difference between the comedy shares (16.8 percent versus 17.9 percent) across the two major types of film release.

LEADS

Leads

People of color and women made tremendous strides among film leads since the last report, cementing 2020 as a watershed moment for diversity in this important employment arena. For the first time, both groups nearly reached proportionate representation among film leads. This is significant because lead actors²¹ portray the protagonists around which a film’s narrative revolves, the characters with whom America’s increasingly diverse audiences are invited to connect. As revealed in other

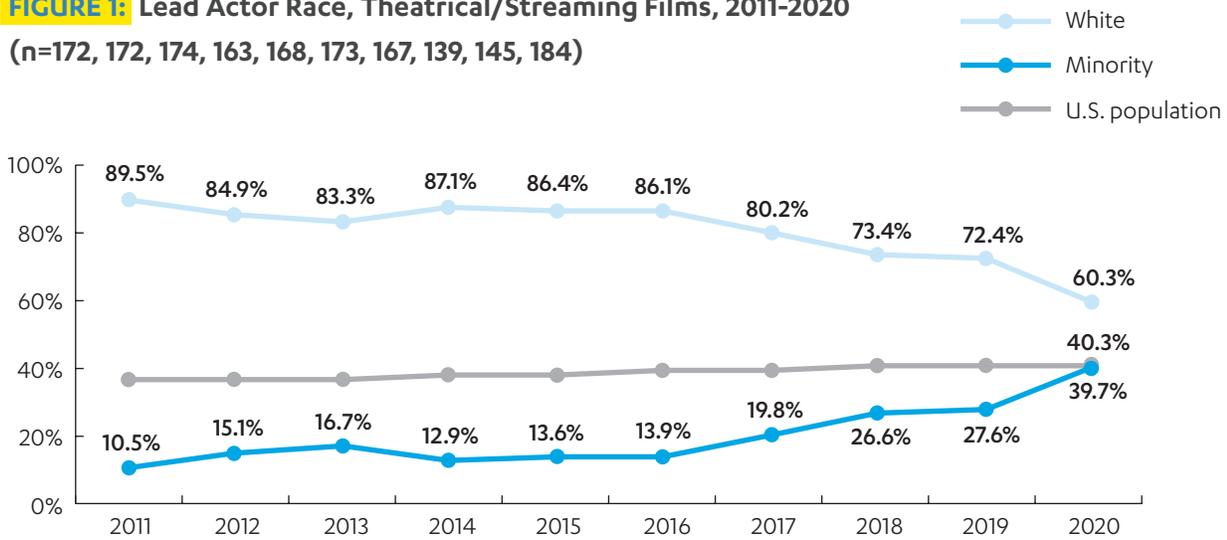


sections of this report, the race and gender of a film’s lead is a key indicator for how diverse and inclusive the film is likely to be with respect to other employment arenas. Unfortunately, the race and gender of a film’s lead is also associated with the size of a film’s budget. Films with leads who were people of color or women were more likely to have smaller budgets in 2020 than those with White and male leads.

Next year’s report will tell whether the huge uptick in diverse leads in 2020 was just an anomaly — the product of relatively few theatrical releases due to the pandemic and a corresponding rise in films released via streaming platforms. Indeed, it appears as if there were streaming films that ranked among the top 200 films in 2020 that might not have made the cut in a more typical year. In any event, 2020’s palpable increase in on-screen diversity and audiences’ engagement with this content demonstrate what is possible in a Hollywood entertainment industry freed from business as usual.

FIGURE 1: Lead Actor Race, Theatrical/Streaming Films, 2011-2020

(n=172, 172, 174, 163, 168, 173, 167, 139, 145, 184)

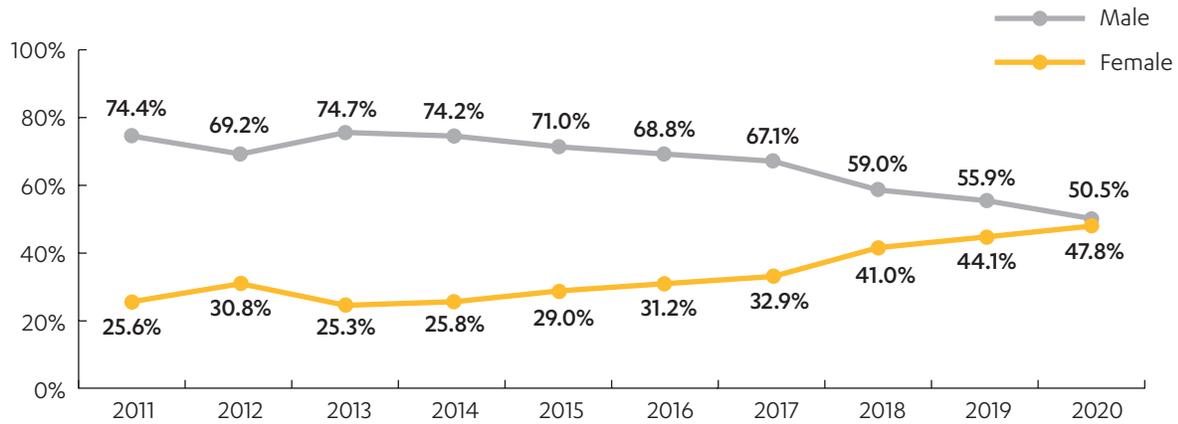


▲ People of color accounted for 39.7 percent of the leads in top films for 2020, the highest share on record. At 40.3 percent of the U.S. population in 2020, people of color were for the first time just a hair short of proportionate representation among film leads that year. Indeed, the group has made tremendous progress among film leads over the course of this report series: its 2020 share was nearly quadruple its 2011 share (10.5 percent) and more than a 12-percentage-point increase over the 2019 share the group posted in the previous report (27.6 percent).



About **4 out of 10** lead actors in film are people of color

FIGURE 2: Lead Actor Gender, Theatrical/Streaming Films, 2011-2020
(n=172, 172, 174, 163, 168, 173, 167, 139, 145, 184)



Like people of color, women have made enormous gains over the course of this report series in their share of top film leads. Women accounted for 47.8 percent²² of film leads in 2020, up from 44.1 percent in 2019 and nearly double the share the group posted in 2011 (25.6 percent). As a result, the lines for male and female leads had nearly converged in 2020, leaving women just shy of proportionate representation in this important employment arena.

FIGURE 3: Film Budget By Lead Race, Minority (N = 59) Versus White (N = 102), 2020

In 2020, top films with people of color as leads were more likely than those with White leads to have the smallest budgets. That is, 71.2 percent of films with minority leads had budgets smaller than \$20 million, compared to just 57.8 percent of films with White leads. Though films with minority leads were slightly more likely than those with White leads to enjoy budgets in excess of \$100 million (6.8 percent versus 4.9 percent), the shapes of the two graphs reveal the somewhat heavier concentration of films with White leads at the higher end of the budget spectrum.

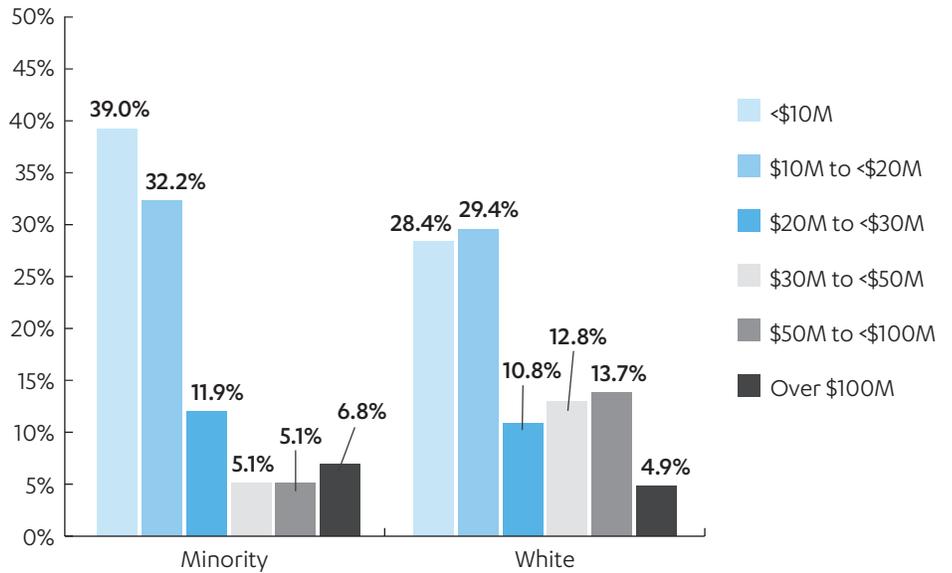
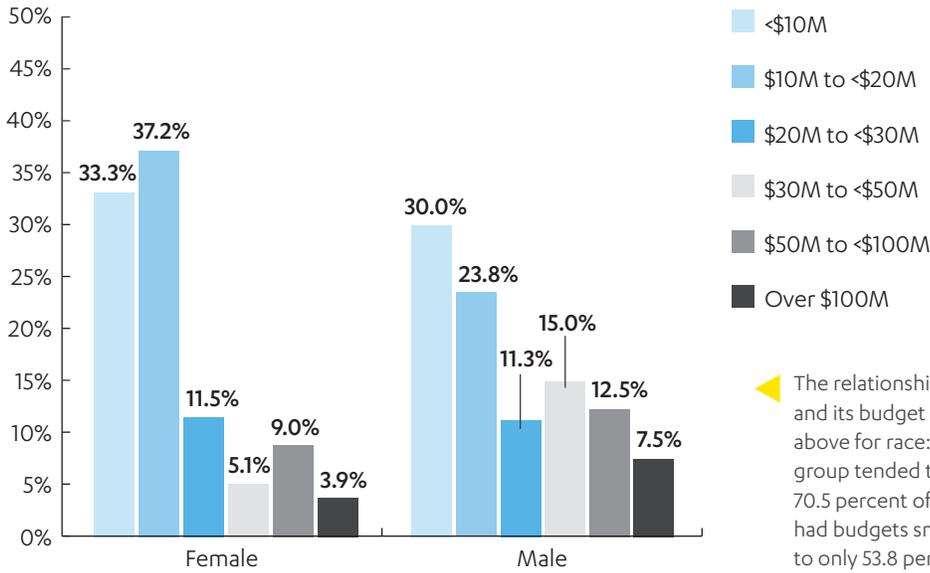


FIGURE 4: Film Budget By Lead Gender, Male (N = 80) Versus Female (N = 78), 2020



The relationship between the gender of a film’s lead and its budget is similar to the pattern observed above for race: films with leads from the marginalized group tended to have the smallest budgets. That is, 70.5 percent of the films with female leads in 2020 had budgets smaller than \$20 million, compared to only 53.8 percent of the films with male leads. Meanwhile, films with male leads were considerably more likely than those with female leads to fall on the higher end of the budget spectrum — including nearly twice as likely to enjoy budgets in excess of \$100 million (7.5 percent versus 3.9 percent).

FIGURE 5: Share of Film Leads, by Race, 2020 (n=184)

A breakdown of film leads by specific racial group shows that Black persons, about 13.4 percent of the U.S. population in 2020, were overrepresented in this important employment arena (19 percent). By contrast, Latinx (5.4 percent), Asian (5.4 percent), Native (1.1 percent), and MENA (1.1 percent) persons were all underrepresented among film leads.

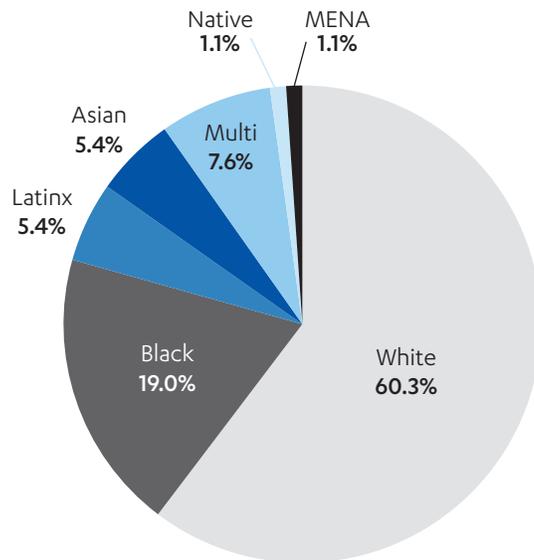
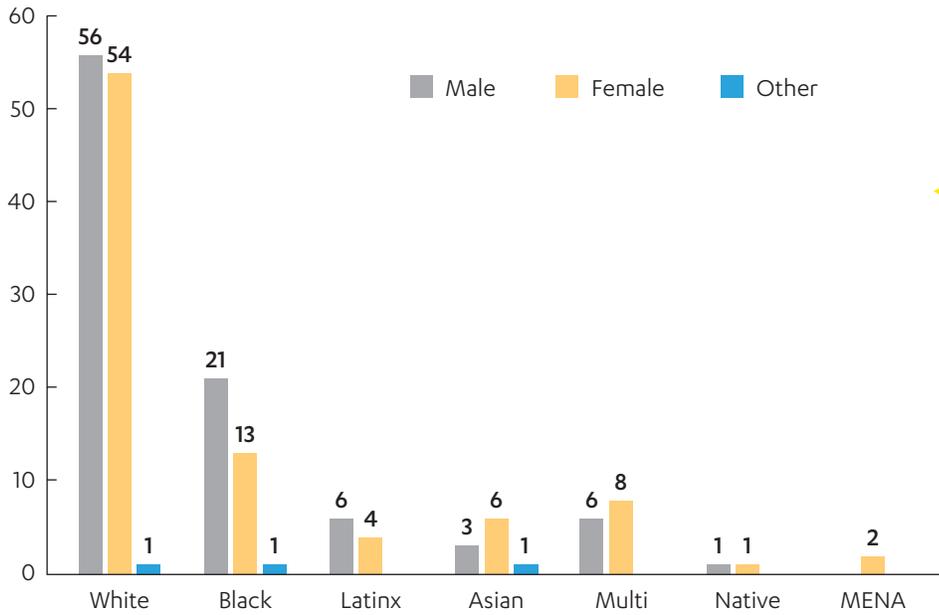


FIGURE 6: Film Lead Counts, by Race and Gender, 2020 (n=184)



Among White,²³ Latinx, Asian,²⁴ multiracial, Native and MENA film leads in 2020, women either approached or exceeded the numbers for their male counterparts. Only among Black²⁵ film leads were women significantly outnumbered by men that year.

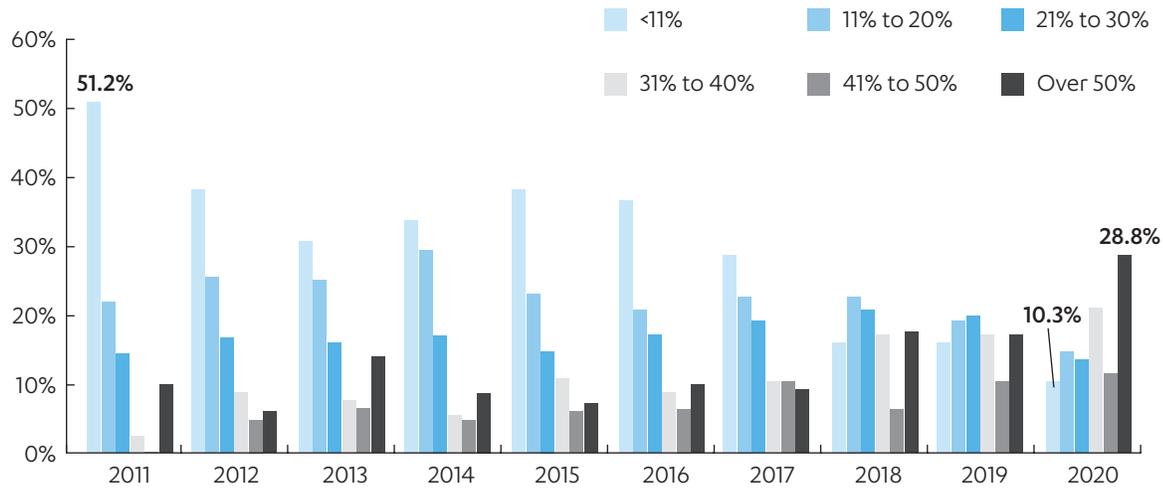
OVERALL CAST DIVERSITY

Overall Cast Diversity

Consistent with this report’s findings about film leads, people of color also made significant progress since the last report in overall cast diversity.²⁶ The slow, steady march toward increasing overall cast diversity in Hollywood films revealed in earlier reports kicked into high gear in 2020, when for the first time the plurality of top films had casts that were majority minority. This year also marked the first time that people of color exceeded proportionate representation among all top film roles, driven by gains among Black actors. Nonetheless, continuing a pattern noted in earlier reports, women remained underrepresented among main cast members for most racial groups, particularly among the groups claiming the largest shares of top roles. This finding is likely related to the fact that decisions about which film projects will be greenlighted — and which stories will be told — are still overwhelming made by (White) men.



FIGURE 1: Minority Cast Share, by Share of Theatrical/Streaming Films, 2011-2020
(n=172, 172, 174, 162, 169, 173, 167, 139, 145, 184)



Consistent with the tremendous uptick in minority leads, overall cast diversity has also skyrocketed since the last report. Indeed, the changing shape of the graphs for each year between 2011 and 2020 reveal the degree to which overall cast demographics have shifted over the years toward the most-diverse end of the spectrum. In 2011, most films (51.2 percent) fell into the least-diverse cast diversity interval (less than 11 percent minority). By 2020, the plurality of films (28.8 percent) fell into the most-diverse interval, films with majority-minority casts. By contrast, the fewest films fell into the least-diverse interval in 2020, only about 10 percent of films. This latter figure represents a 40-percentage-point decline in the interval’s share of films for 2011, which was documented in the initial report in this series.

FIGURE 2: Share of All Film Roles, by Race, 2020 (n=1,411)

The White share of all top film roles dropped to 58 percent in 2020, down from 67.3 percent in 2019, thus continuing a downward trend for the group. As a result, Whites were for the first time slightly underrepresented among featured film roles in 2020. Meanwhile, the Black share of all top film roles increased to 19.4 percent in 2020, up from 15.7 percent a year earlier, and marking the third year in a row for which the group was overrepresented among these roles. As in earlier years, Latinx (5.7 percent), Asian (6.5 percent), and Native persons (.6 percent) remained underrepresented among all top film roles in 2020. Collectively accounting for about 40.3 percent of the population in 2020, people of color exceeded proportionate representation for the first time among all top film roles (42 percent).

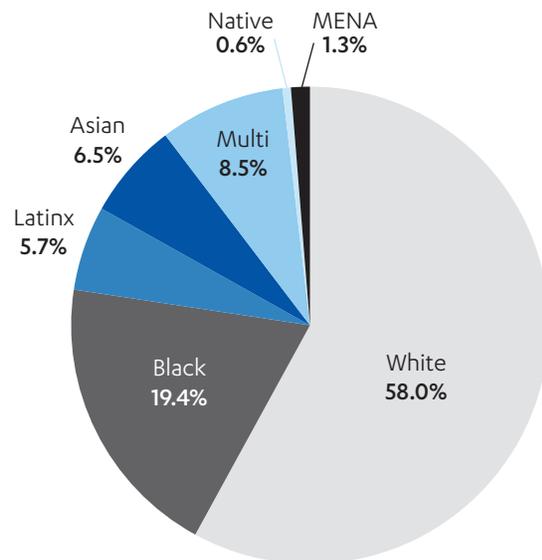
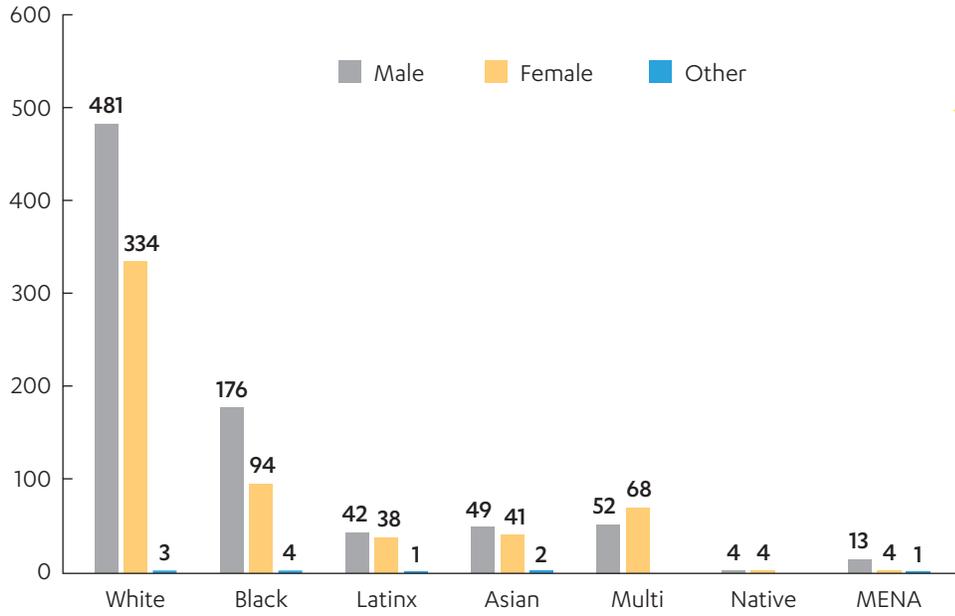


FIGURE 3: Film Actor Counts, by Race and Gender, 2020 (n=1,411)



For White,²⁷ Black²⁸ and MENA²⁹ persons, women were significantly underrepresented among the actors featured in the top theatrical and streaming films for 2020. This finding continues a pattern observed in earlier reports for White and Black persons. By contrast, for Latinx,³⁰ Asian,³¹ multiracial, and Native persons, women either approached parity with their male counterparts or exceeded it in this employment arena in 2020.

DIRECTORS

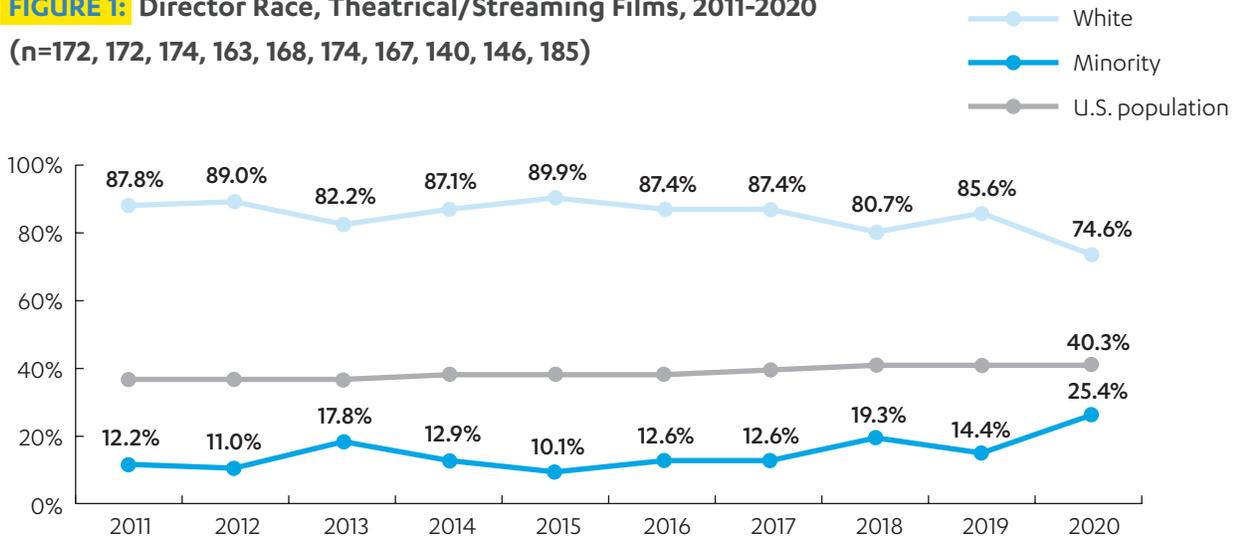
Directors

Though people of color and women made considerable progress among the ranks of film directors since the last report, they continued to face a much tougher time landing these critical behind-the-camera positions than they did securing in-front-of-the-camera roles. As a result, both people of color and women remained

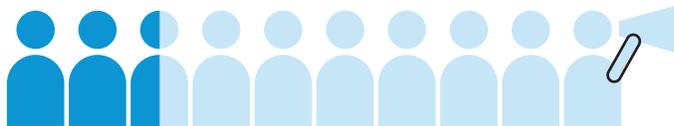


underrepresented among the directors of the top films in 2020, albeit not as severely as indicated in previous reports. Underrepresentation in this employment arena is problematic because directors are the artists who make the aesthetic choices that define a project's essence, which have a cascading effect downstream on the rest of the production. Indeed, films directed by women and people of color in 2020 tended to feature diverse leads; these films also had casts that were significantly more diverse than those directed by White men. While these associations speak to the importance of empowering women and minority directors as a path to producing a more inclusive Hollywood, they also raise the question of whether the industry may be pigeon-holing these artists in women-themed and minority-themed projects. To be sure, there continue to be relatively few examples of women and people of color helming big-budget projects that are marketed to the broadest audiences.

FIGURE 1: Director Race, Theatrical/Streaming Films, 2011-2020
 (n=172, 172, 174, 163, 168, 174, 167, 140, 146, 185)



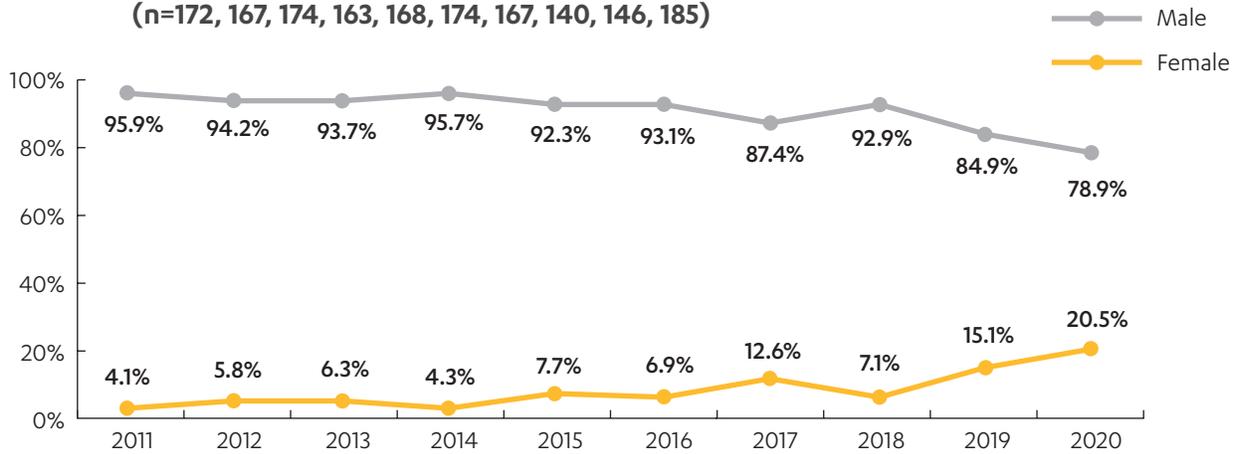
▲ In 2020, 25.4 percent of the directors for the year’s top films were people of color, an 11-percentage-point increase from the 14.4 percent figure the group posted in 2019. Not only was this the largest single year-to-year increase in the minority share of directors, the 2020 share was the largest on record for the group. While this share was more than double the group’s 2011 share (12.2 percent), the group would have to increase its 2020 share by another 15 percentage points in order to reach proportionate representation (40.3 percent).



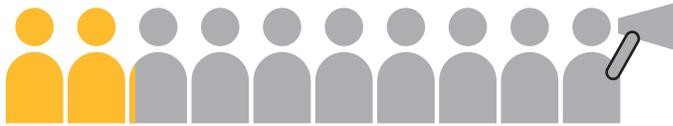
Only 2.5 out of 10 film directors are people of color

FIGURE 2: Director Gender, Theatrical/Streaming Films, 2011-2020

(n=172, 167, 174, 163, 168, 174, 167, 140, 146, 185)



Since the previous report, women have continued to increase their share of directors for top Hollywood films. Women claimed 20.5 percent of these critical positions in 2020, up from 15.1 percent in 2019. Between 2011, the first year examined in this report series, and 2020, women’s share of directors increased fivefold — from 4.1 percent to 20.5 percent. Despite these significant gains, women remained underrepresented by a factor of more than 2 to 1 in this employment arena in 2020.



only 2.1 out of 10 film directors are women

FIGURE 3: Film Budget By Director Race, Minority (N = 36) Versus White (N = 125), 2020

In 2020, top films directed by people of color were more likely than those with White directors to have the smallest budgets. That is, 72.3 percent of the films directed by people of color had budgets smaller than \$20 million, compared to just 60 percent of the films with White directors. Moreover, films with White directors were more than twice as likely as those with minority directors to have budgets that exceeded \$100 million (6.4 percent versus 2.8 percent). This pattern, of course, mirrors the one identified above for films with minority leads, which should not be surprising given that more than three quarters of the top films directed by people of color in 2020 also had minority leads (78.3 percent).

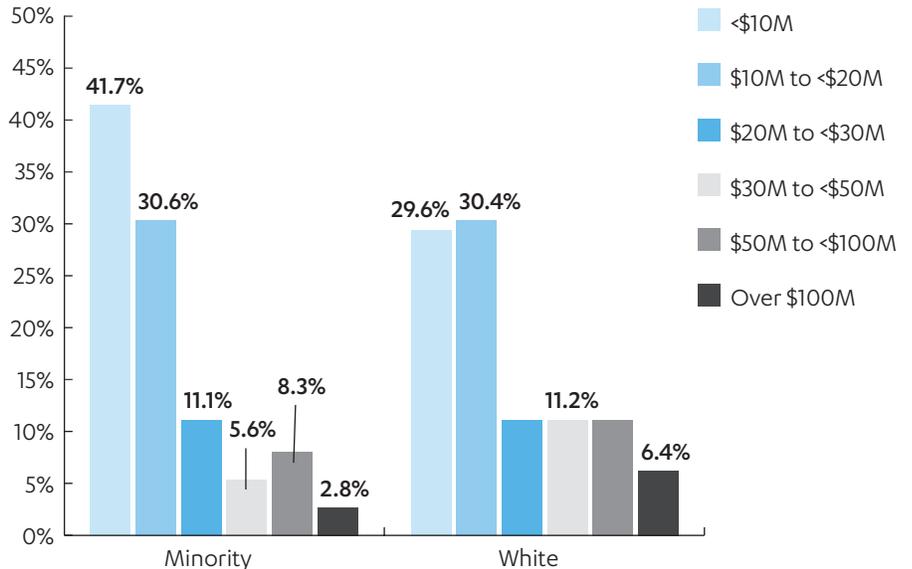


FIGURE 4: Film Budget By Director Gender, Male (N = 125) Versus Female (N = 35), 2020

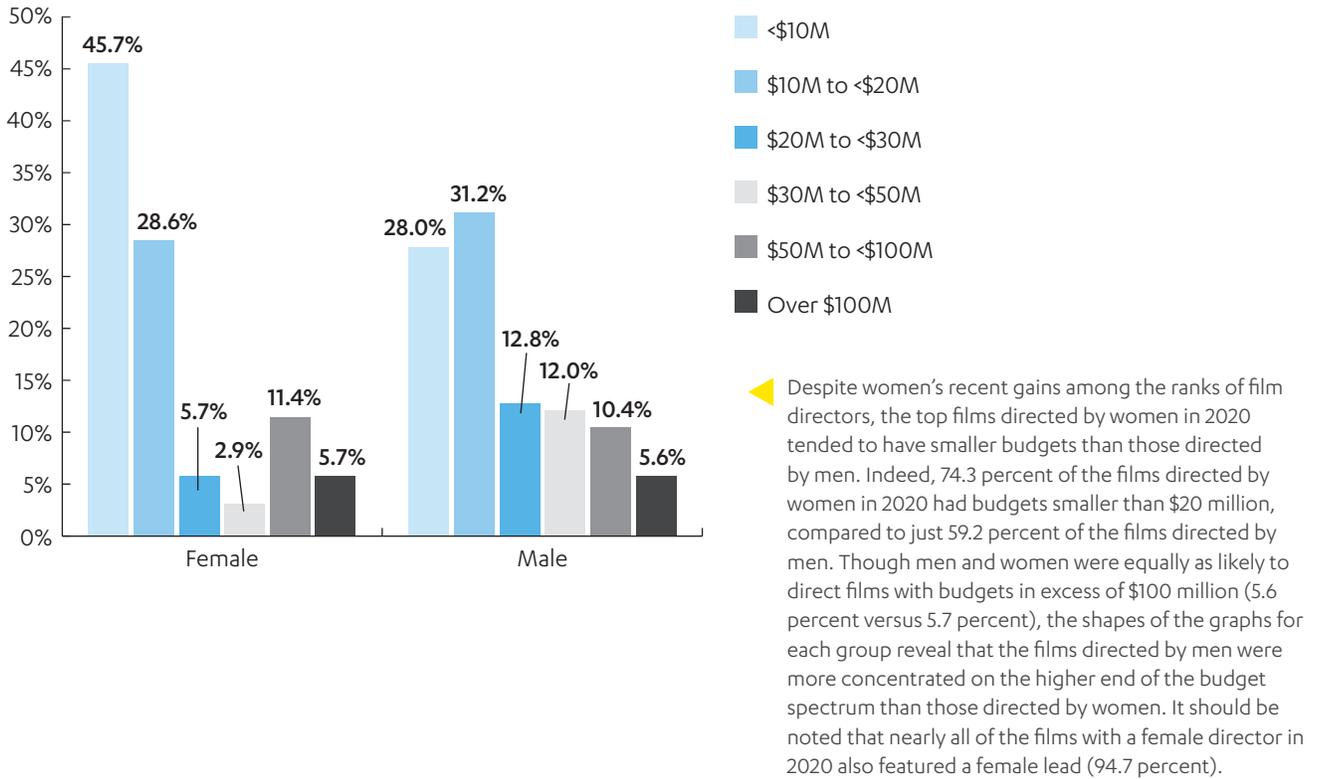


FIGURE 5: Share of Film Directors, by Race, 2020 (n=185)

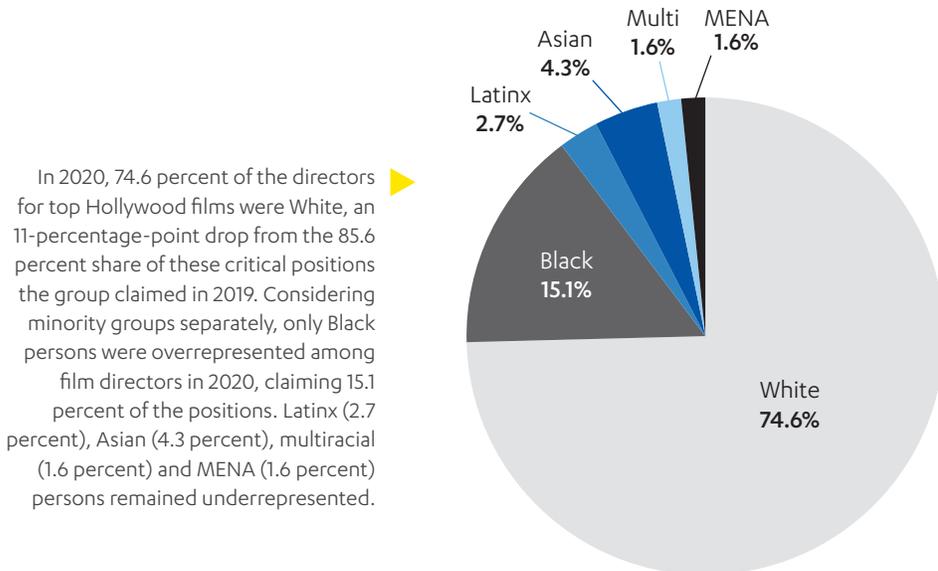
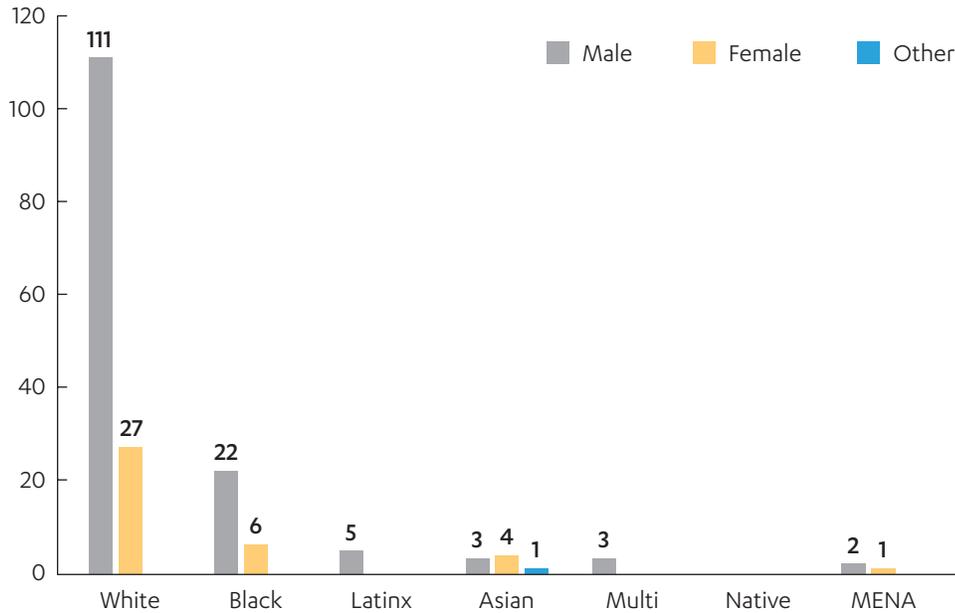


FIGURE 6: Film Director Counts, by Race and Gender, 2020 (n=185)



Among Black and White film directors — which collectively accounted for the lion’s share of directors for top films in 2020 (89.7 percent) — women lagged far behind their male counterparts. Only among Asian³² directors did women have a small leg up on their male counterparts in securing these important positions.

TABLE 1: White Male Directors and Cast Diversity (n = 111)

The majority of films directed by White males in 2020 had casts that were 30 percent minority or less (51.3 percent), and nearly two thirds had casts that were 40 percent female or less (63.9 percent).

Percent Cast	Minority	Female
< 11%	12.6%	2.7%
11% - 20%	18.9%	7.2%
21% - 30%	19.8%	20.7%
31% - 40%	24.3%	33.3%
41% - 50%	10.8%	25.2%
Over 50%	13.5%	10.8%

TABLE 2: Women Directors and Cast Diversity (n = 39)

Percent Cast	Minority	Female
< 11%	7.7%	0%
11% - 20%	12.8%	5.1%
21% - 30%	2.6%	0%
31% - 40%	28.2%	28.2%
41% - 50%	20.5%	28.2%
Over 50%	28.2%	38.5%

More than three quarters of the films directed by women (including one transwoman) in 2020 featured casts that were more than 30 percent minority (76.9 percent), and two thirds had casts that were more than 40 percent female (66.7 percent).

TABLE 3: Directors of Color and Cast Diversity (n = 47)

The lion's share of films directed by people of color in 2020 featured casts that were greater than 30 percent minority (85.1 percent). Indeed, fully 66 percent of the films had majority-minority casts. Meanwhile, a little more than a third of the films had casts that were more than 40 percent female (36.2 percent).

Percent Cast	Minority	Female
No cast	2.1%	2.1%
< 11%	4.3%	0%
11% - 20%	4.3%	10.6%
21% - 30%	4.3%	12.8%
31% - 40%	8.5%	38.3%
41% - 50%	10.6%	23.4%
Over 50%	66.0%	12.8%

TABLE 4: Women of Color Directors³³ and Cast Diversity (n = 12)

Percent Cast	Minority	Female
< 11%	0%	0%
11% - 20%	8.3%	8.3%
21% - 30%	0%	0%
31% - 40%	25.0%	41.7%
41% - 50%	33.3%	25.0%
Over 50%	33.3%	25.0%

Nearly all of the films directed by women of color in 2020 had casts that were more than 30 percent minority (91.6 percent), and half had casts that were more than 40 percent female (50 percent).

WRITERS

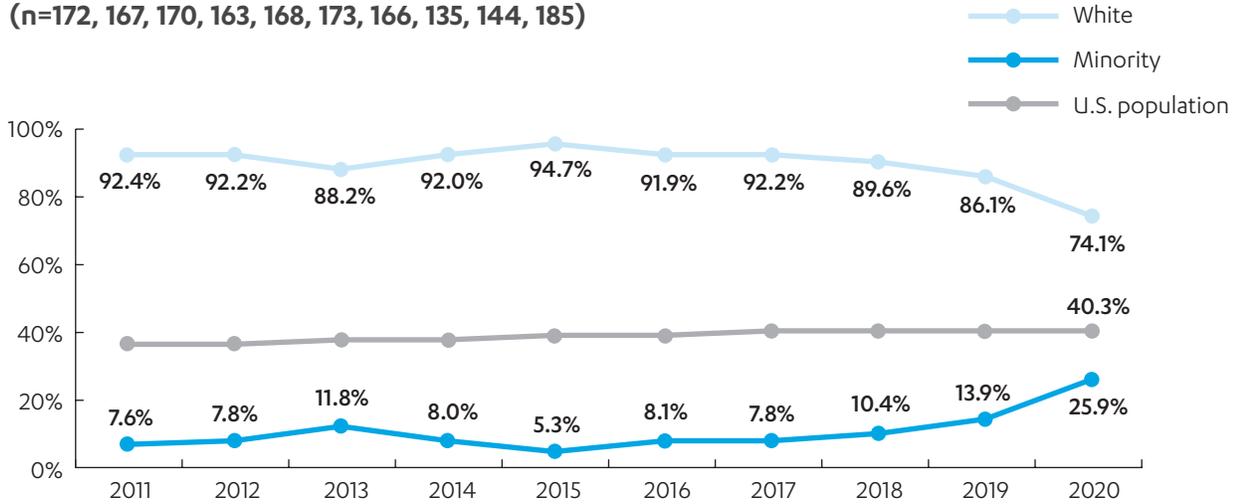
Writers

The recent progress documented in this report for women and minority directors is mirrored in the ranks of film writers. Women and people of color made huge gains relative to their male and White counterparts among those credited for penning the top films in 2020. The gains were particularly noteworthy for writers of color, who nearly doubled their share of these credits due to the inclusion, for the first time, of a proportionate share of Black writers in 2020. Still, both women and people of color (collectively) remained underrepresented among the artists responsible for transforming source material or their own original ideas into the stories that electrify audiences. These stories, of course, have profound consequences for how a film is cast. Indeed, films written by women and people of color in 2020 had casts that were significantly more diverse than those written by White men. While the films featuring writers of color also tended to have minority directors, women writers were nearly equally as likely to be credited for films directed by men as they were for those directed by women.



FIGURE 1: Writer Race, Theatrical/Streaming Films, 2011-2020

(n=172, 167, 170, 163, 168, 173, 166, 135, 144, 185)

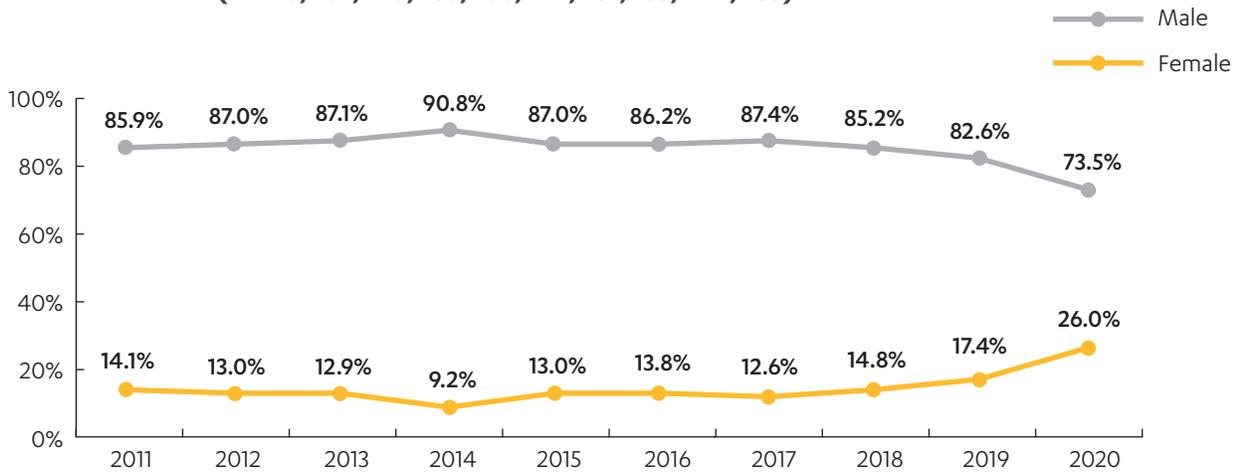


▲ People of color’s share of the writers credited for top Hollywood films increased to 25.9 percent in 2020, up from 13.9 percent in 2019. This 12-percentage-point increase was the biggest single-year increase over the course of this report series, resulting in the largest minority share of film writers on record. People of color nonetheless would have to increase their 2020 share by about 14 percentage points in order to reach proportionate representation in this employment arena (40.3 percent). It should be noted that more than three quarters of the films with minority writers in 2020 also had minority directors (81.3 percent).



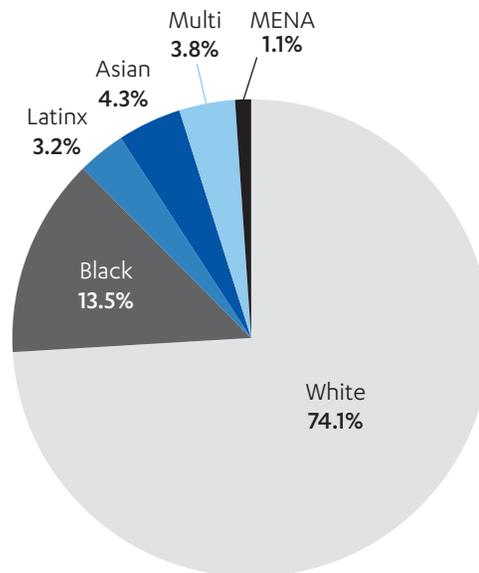
only **2.6 out of 10** film writers are people of color

FIGURE 2: Writer Gender, Theatrical/Streaming Films, 2011-2020
(n=170, 169, 170, 163, 168, 174, 167, 135, 144, 185)



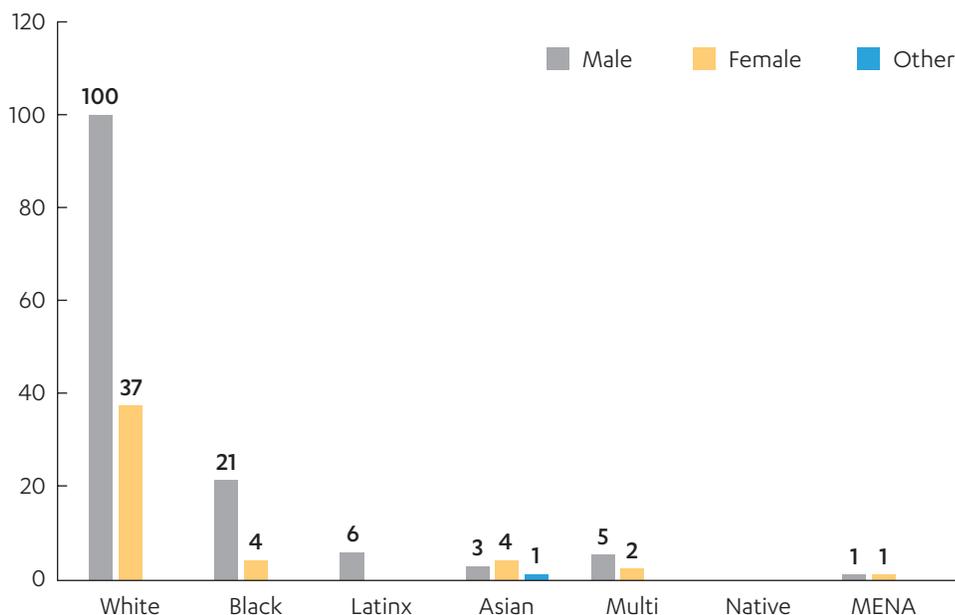
Women’s share of the writers credited for top films increased to 26 percent in 2020, an increase of nearly nine percentage points over the 17.4 percent figure the group posted for 2019 in the previous report. Over the course of this report series, women’s share of film writers has nearly doubled the 14.1 percent figure observed in 2011. Still, women would have to nearly double their 2020 share in order to reach parity with men in this employment arena. Writer/director matching was not as pronounced for women as it was for people of color in 2020 — a little more than half of the films with woman writers that year also had women directors (56.3 percent).

FIGURE 3: Share of Film Writers, by Race, 2020 (n=185)



Though White writers continued to dominate the credits for top Hollywood films in 2020 (74.1 percent), the group’s share declined significantly from the 86.1 percent share posted in 2019. Among people of color, Black (13.5 percent) and multiracial persons (3.8 percent) reached or exceeded proportionate representation in this employment arena in 2020, while Latinx (3.2 percent), Asian (4.3 percent), MENA (1.1 percent), and Native (0 percent) persons remained underrepresented.

FIGURE 4: Film Writer Counts, by Race and Gender, 2020 (n=185)



▶ In 2020, only Asian³⁴ and MENA women reached parity with their male counterparts among film writers. Black women, who had reached parity with their male counterparts in 2019, took a significant step backwards in 2020. White women continued to trail their male counterparts in this employment arena. There were no Latinx³⁵ women writers and no Native writers.

TABLE 1: White Male Writers and Cast Diversity, 2020 Films (n = 100)

▶ Nearly half of the films written by White males in 2020 had casts that were 30 percent minority or less (47 percent), and two thirds had casts that were 40 percent female or less (67 percent).

Percent Cast	Minority	Female
< 11%	14.0%	3.0%
11% - 20%	18.0%	9.0%
21% - 30%	15.0%	21.0%
31% - 40%	26.0%	34.0%
41% - 50%	12.0%	27.0%
Over 50%	15.0%	6.0%

TABLE 2: Women Writers and Cast Diversity, 2020 Films (n = 49)

Percent Cast	Minority	Female
< 11%	6.1%	0%
11% - 20%	16.3%	4.1%
21% - 30%	14.3%	2.0%
31% - 40%	22.5%	24.5%
41% - 50%	14.3%	24.5%
Over 50%	26.5%	44.9%

▶ Nearly two thirds of the films written by women³⁶ in 2020 featured casts that were greater than 30 percent minority (63.3 percent), and more than two thirds had casts that were greater than 40 percent female (69.4 percent).

TABLE 3: Writers of Color and Cast Diversity, 2020 Films (n = 48)

The lion's share of films written by people of color in 2020 featured casts that were over 30 percent minority (85.4 percent), including nearly two thirds with majority-minority casts (64.6 percent). Only a third of the films written by people of color that year had casts that were greater than 40 percent female (33.3 percent).

Percent Cast	Minority	Female
No cast	2.1%	2.1%
< 11%	4.2%	0%
11% - 20%	2.1%	10.4%
21% - 30%	6.3%	14.6%
31% - 40%	8.3%	39.6%
41% - 50%	12.5%	20.8%
Over 50%	64.6%	12.5%

TABLE 4: Women of Color Writers and Cast Diversity, 2020 Films (n = 12)

Percent Cast	Minority	Female
< 11%	0%	0%
11% - 20%	0%	16.7%
21% - 30%	0%	0%
31% - 40%	16.7%	33.3%
41% - 50%	33.3%	16.7%
Over 50%	50.0%	33.3%

All of the films written by women of color³⁷ in 2020 featured casts that were greater than 30 percent minority (100 percent), and half had casts that were over 40 percent female (50 percent).

ACCOLADES

Accolades

If the 2021 Oscar nominations are a sign of things to come, then women and people of color stand to make considerable progress among the talent awarded for their artistic merit.³⁸ The nominations set a number of diversity firsts at the Oscars for films released in 2020 — including the most inclusive acting slate ever, the first



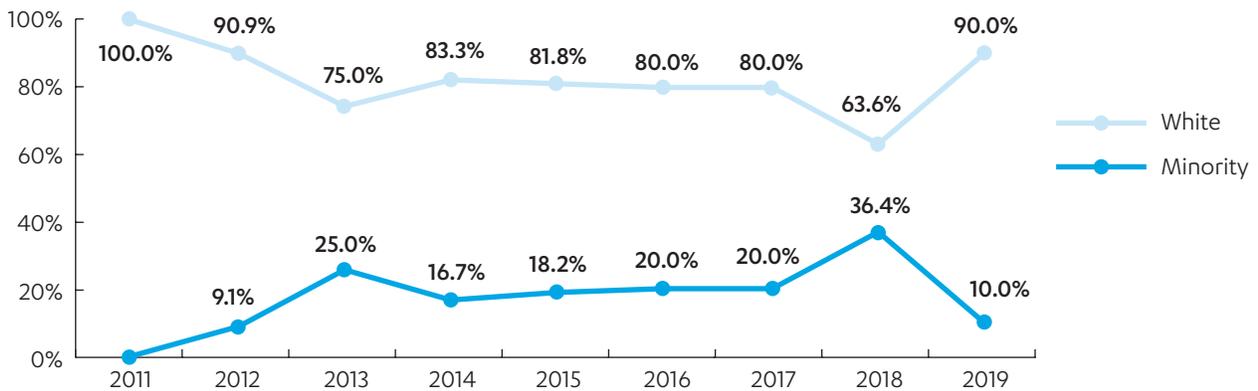
woman of color nominated for best director, and the first film with an all-Black producing team nominated for best picture.³⁹ Perhaps the record increase in the nomination of diverse talent for films released in 2020 is an indication that the Academy of Motion Picture Arts and Sciences' attempts to diversify its membership, post #OscarsSoWhite, are finally beginning to pay dividends. And more progress may lie ahead with the Academy's recently announced diversity standards for films seeking best picture consideration.

Of course, the bar for “considerable progress” is pretty low given how diverse talent fared at the Oscars a year earlier. Though English-language films released in 2019 with women leads and directors posted gains at the Oscars, those led and directed by people of color lost ground compared to

the year before. Indeed, not a single English-language film featuring a minority lead won at least one Oscar in 2019 — the first time this was true since 2011. English-language films with casts that were only from 11 percent to 20 percent minority were the most likely to win at least one Oscar for 2019, while those with casts that were more than 30 percent minority were shut out from winning an award.

FIGURE 1: Oscar Winners by Director Race, Theatrical Films, 2011-2019

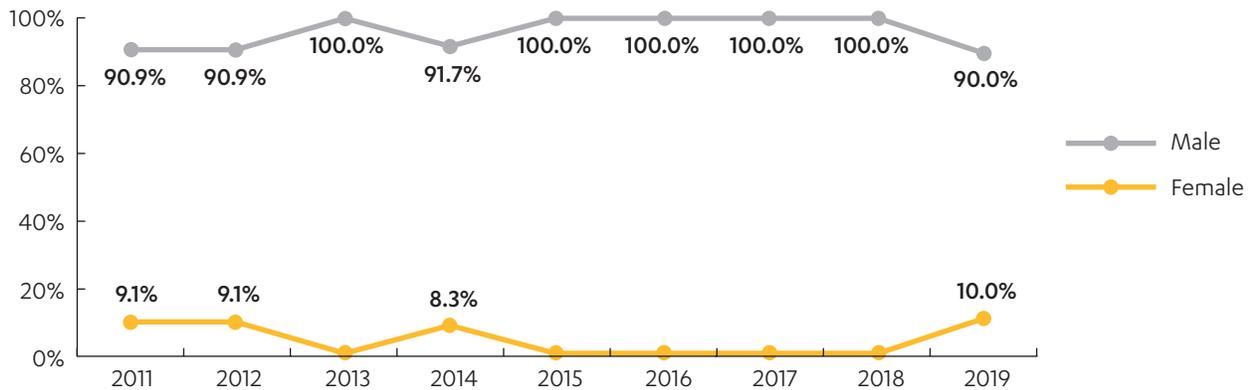
(n=11, 11, 8, 12, 11, 10, 10, 11, 10)



The share of English-language films with at least one Oscar winner that were also directed by a person of color declined from 36.4 percent for 2018 to just 10 percent for 2019. A single film directed by a person of color was responsible for this share, *Jojo Rabbit*. This was lowest share since 2012, when 9.1 percent of Oscar-winning films were directed by people of color.

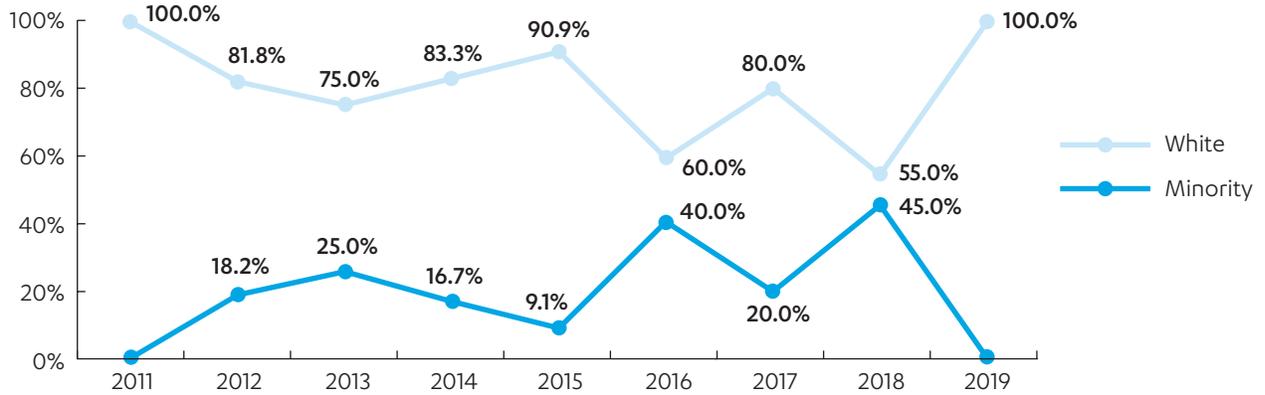
FIGURE 2: Oscar Winners by Director Gender, Theatrical Films, 2011-2019

(n=11, 11, 8, 12, 11, 10, 10, 11, 10)



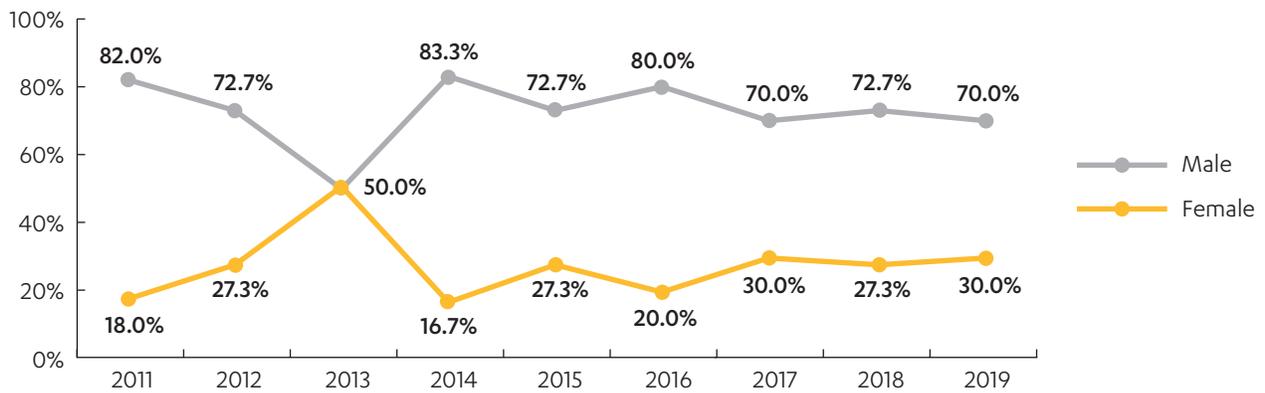
After remaining flat at zero between 2015 and 2018, the share of English-language films with at least one Oscar winner that were also directed by a woman increased to 10 percent for 2019. This was due to the Academy's recognition of *Little Women* for that year.

FIGURE 3: Oscar Winners, by Lead Actor Race, Theatrical Films, 2011-2019
(n=11, 11, 8, 12, 11, 10, 10, 11, 10)



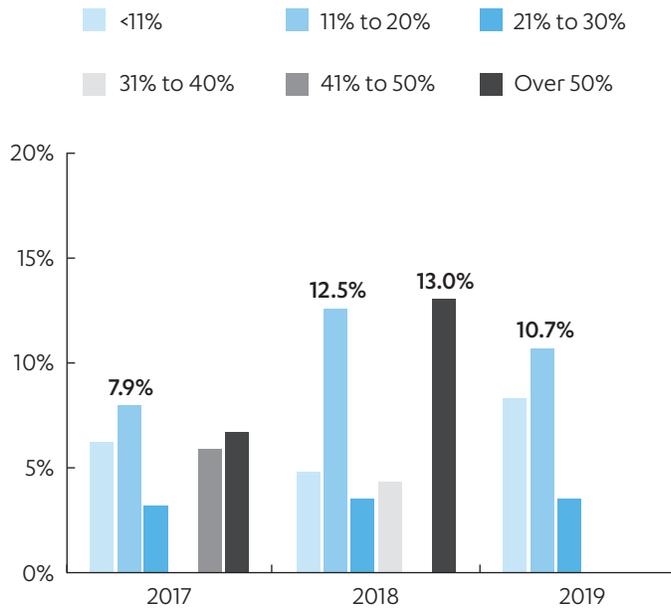
▲ The share of English-language films with at least one Oscar winner that also featured a person of color lead plummeted to zero for 2019, matching the previous low point in 2011.

FIGURE 4: Oscar Winners, by Lead Actor Gender, Theatrical Films, 2011-2019
(n=11, 11, 8, 12, 11, 10, 10, 11, 10)



▲ The share of English-language films with at least one Oscar winner that also featured a female lead has remained relatively flat since 2015, from 27.3 percent of all Oscar-winning films that year to 30 percent for 2019.

FIGURE 5: Likelihood of Winning Oscar, by Minority Cast Share, Theatrical Films, 2017-2019

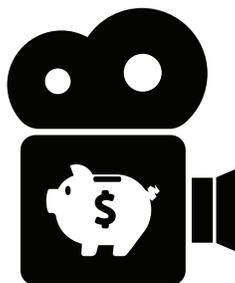


For 2019 — as for 2017 — the likelihood⁴⁰ that a film would win at least one Oscar was highest for English-language films with casts that were from only 11 percent to 20 percent minority (10.7 percent chance and 7.9 percent chance, respectively). Just a year earlier, by contrast, English-language films with majority-minority casts were most likely to win at least one Oscar (13 percent chance), and this was due to the Academy’s recognition of *Black Panther*, *If Beale Street Could Talk*, and *BlackKkKlansman* for 2018. English-language films featuring casts greater than 30 percent minority were shut out from winning an award for 2019.

THE BOTTOM LINE

The Bottom Line

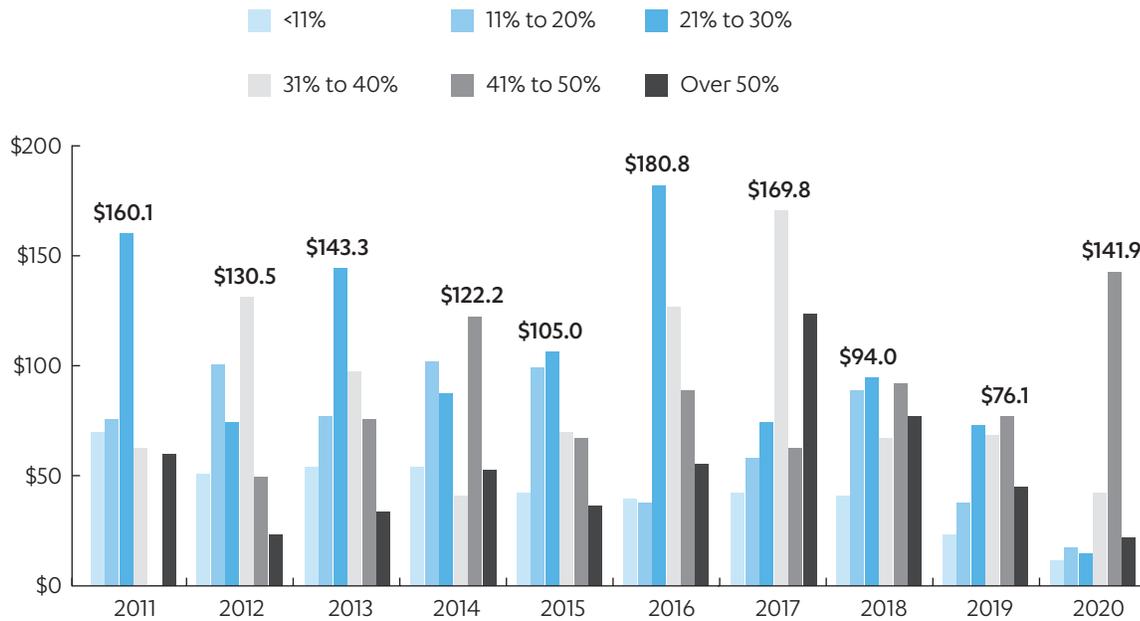
Though 2020 was far from a typical year in the Hollywood film sector, new evidence nonetheless supports longstanding findings from this report series that America's increasingly diverse audiences prefer diverse content. For the smaller-than-normal number of top films released theatrically in 2020, median global box office receipts peaked for those that had very diverse casts — from 41 percent to 50



percent minority. For the much larger collection of top films released via streaming platforms, ratings and social media interactions were highest for titles with casts that were from 21 percent to 30 percent minority. Meanwhile, people of color accounted for the majority of opening weekend domestic ticket sales for six of the top 10 films released in theaters in 2020 (ranked by global box office), as well as half of the tickets for a seventh top 10 film. Similarly, households of color accounted for a disproportionate share of the households viewing eight of the top 10 films released via streaming platforms in 2020, ranked by total household ratings. Finally, findings based on box office share and household ratings reveal that the films most favored by diverse moviegoers and households in 2020 tended to have casts that were greater than 30 percent minority.

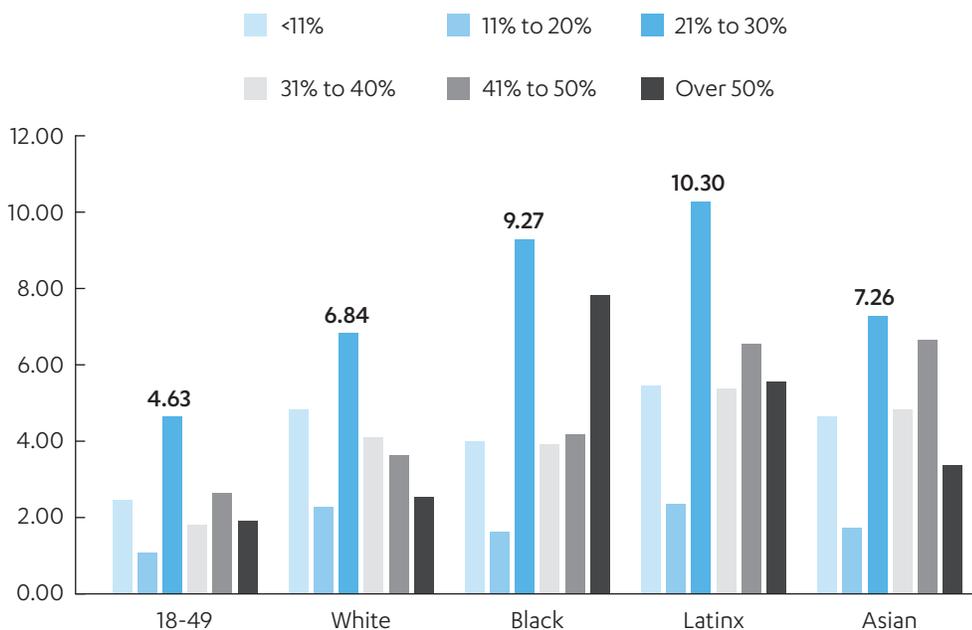
The following charts and tables document the details associated with these findings. They collectively underscore the degree to which diverse content has become a first-order business imperative in the Hollywood entertainment industry. Constituting more than 40 percent of the U.S. population, people of color accounted for an even a larger share of the market due to their heavy consumption of top films in 2020, and the data clearly show they preferred diverse content.

FIGURE 1: Global Box Office (000,000s), by Minority Cast Share, Theatrical Films, 2011-2020
(n=172, 164, 163, 162, 168, 173, 167, 140, 145, 56)



Median global box office peaked for films with casts that were from 41 percent to 50 percent minority in 2020 (\$141.9 million). Six films fell into this diversity interval, including *Birds of Prey* (\$201.9 million) and *Onward* (\$141.9 million). In a year in which theater attendance was decimated by the COVID-19 pandemic, theatrically released films with relatively diverse casts far outshined their less-diverse counterparts at the box office. Indeed, the 12 films with the least-diverse casts (less than 11 percent minority) were the poorest performers in 2020.

FIGURE 2: 18-49 Ratings and HH Ratings, by Minority Cast Share, Streaming Films, 2020 (n=87)



While the COVID-19 pandemic greatly reduced the number of theatrically released films in 2020, it had the opposite effect on the volume of top films released via streaming platforms. The number of streaming films increased dramatically in 2020, and for viewers 18-49, White, Black, Latinx, and Asian households, ratings peaked for films featuring casts that were from 21 percent to 30 percent minority. Nineteen films fell into this peak ratings category, including *Spenser Confidential*, *The Lovebirds*, and *The Willoughbys*.

FIGURE 3: Total Social Media Interactions (000s), by Minority Cast Share, Streaming Films, 2020 (n=107)

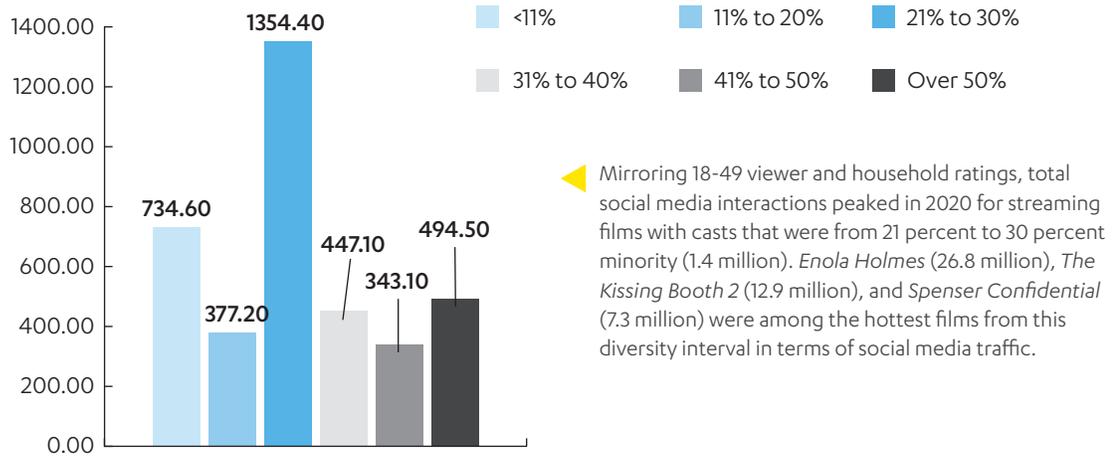


TABLE 1: Top 10 Theatrical Films and Minority Box Office Share (2020)

Rank	Title	Box Office (000,000s)	Lead Race	Minority Share	Percent Minority
1	Bad Boys for Life	\$426.5	Black	68%	Over 50%
2	Tenet	\$362.9	Black	38%	31% - 40%
3	Sonic the Hedgehog	\$313.6	White	53%	31% - 40%
4	Dolittle	\$245.2	White	41%	11% - 20%
5	Birds of Prey	\$201.9	White	53%	41% - 50%
6	The Invisible Man	\$143.2	White	51%	31% - 40%
7	Onward	\$141.9	White	50%	41% - 50%
8	Wonder Women 1984	\$118.2	MENA	52%	31% - 40%
9	The Croods: A New Age	\$115.3	White	59%	< 11%
10	The Call of the Wild	\$111.0	White	38%	31% - 40%

In 2020, people of color were responsible for the majority of opening weekend, domestic ticket sales for six of the top 10 films, ranked by global box office, and half the ticket sales for a seventh top 10 film. It should also be noted that eight of the top 10 theatrically released films in 2020 featured casts that were greater than 30 percent minority.

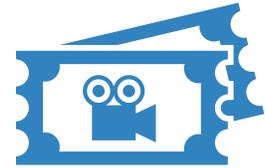
TABLE 2: Top 10 Streaming Films and Minority Household Share (2020)

Minority households were overrepresented⁴¹ among the households streaming eight of the top 10 films in 2020, ranked by total household ratings. Minority households reached or approached proportionate representation for the two remaining top 10 streaming films in 2020.

Rank	Title	Total HH Rating	Lead Race	Minority HH Share	Percent Minority
1	Onward	42.04	White	34%	41% - 50%
2	Spenser Confidential	30.70	White	43%	21% - 30%
3	Hamilton	22.41	Latinx	42%	Over 50%
4	Extraction	19.91	White	48%	Over 50%
5	The Wrong Missy	19.36	White	40%	< 11%
6	The Old Guard	18.00	White	48%	41% - 50%
7	The Willoughbys	17.37	White	48%	21% - 30%
8	The Christmas Chronicles 2	16.77	White	33%	41% - 50%
9	Project Power	16.11	Black	58%	41% - 50%
10	Hubie Halloween	15.70	White	38%	21% - 30%

TABLE 3: Top 10 Theatrical Films by Asian Box Office Share (2020)

Rank	Title	Box Office (000,000s)	Genre	Asian Share	Percent Minority
1	Birds of Prey	\$201.9	Action	11%	41% - 50%
2	Emma	\$25.9	Comedy	10%	11% - 20%
5	Onward	\$32.4	Adventure	9%	41% - 50%
6	The Turning	\$18.9	Drama	9%	11% - 20%
4	Fantasy Island	\$48.8	Action	9%	31% - 40%
3	Sonic the Hedgehog	\$313.6	Action	9%	31% - 40%
7	The Invisible Man	\$143.2	Drama	8%	31% - 40%
8	The Rhythm Section	\$6.0	Action	8%	31% - 40%
9	Gretel & Hansel	\$22.1	Fantasy	7%	11% - 20%
10	Come Play	\$11.9	Drama	7%	31% - 40%



Seven of the top 10 theatrical films in 2020, ranked by the Asian share of opening weekend, domestic box office, featured casts that were more than 30 percent minority.

TABLE 4: Top 10 Theatrical Films by Black Box Office Share (2020)

Rank	Title	Box Office (000,000s)	Genre	Black Share	Percent Minority
1	The Photograph	\$20.7	Drama	48%	Over 50%
2	Bad Boys for Life	\$426.5	Action	34%	Over 50%
3	Monster Hunter	\$11.1	Action	25%	Over 50%
4	Like a Boss	\$29.8	Comedy	25%	Over 50%
5	Wonder Woman 1984	\$118.2	Action	25%	31% - 40%
6	Unhinged	\$42.8	Action	20%	< 11%
7	Brahms: The Boy II	\$20.3	Drama	20%	< 11%
8	Fantasy Island	\$48.8	Action	20%	31% - 40%
9	The Turning	\$18.9	Drama	18%	11% - 20%
10	Sonic the Hedgehog	\$313.6	Action	17%	31% - 40%

Seven of the top 10 theatrical films in 2020, ranked by the Black share of opening weekend, domestic box office, featured casts that were more than 30 percent minority.

TABLE 5: Top 10 Theatrical Films by Latinx Box Office Share (2020)

Rank	Title	Box Office (000,000s)	Genre	Latinx Share	Percent Minority
1	Come Play	\$48.8	Drama	37%	31% - 40%
2	The Croods: A New Age	\$115.3	Adventure	36%	< 11%
3	Freaky	\$14.9	Comedy	32%	21% - 30%
4	Brahms: The Boy II	\$20.3	Drama	27%	< 11%
5	The War with Grandpa	\$31.5	Comedy	26%	11% - 20%
6	The Turning	\$18.9	Drama	25%	11% - 20%
7	Bloodshot	\$33.5	Action	23%	31% - 40%
8	Fantasy Island	\$48.8	Action	23%	31% - 40%
9	Gretel & Hansel	\$22.1	Fantasy	23%	11% - 20%
10	Underwater	\$40.9	Action	23%	31% - 40%

Four of the top 10 theatrical films in 2020, ranked by the Latinx share of opening weekend, domestic box office, featured casts that were more than 30 percent minority.

TABLE 6: Top 10 Theatrical Films by White Box Office Share (2020)

Rank	Title	Box Office (000,000s)	Genre	White Share	Percent Minority
1	The Personal History of David Copperfield	\$14.2	Comedy	90%	21% - 30%
2	The Broken Hearts Gallery	\$4.8	Comedy	84%	31% - 40%
3	News of the World	\$5.4	Action	77%	< 11%
4	Infidel	\$4.1	Thriller	76%	21% - 30%
5	I Still Believe	\$16.0	Biography	70%	11% - 20%
6	Impractical Jokers: The Movie	\$10.7	Comedy	69%	< 11%
7	Downhill	\$8.9	Comedy	68%	11% - 20%
8	Let Him Go	\$10.4	Crime	68%	< 11%
9	Emma	\$25.9	Comedy	66%	11% - 20%
10	Unhinged	\$42.8	Action	65%	< 11%

Only one of the top 10 theatrical films in 2020, ranked by the White share of opening weekend, domestic box office, featured a cast that was more than 30 percent minority.

TABLE 7: Top 10 Streaming Films by Asian Household Rating (2020)

Rank	Title	Asian HH Rating	Genre	18-49 Rating	Percent Minority
1	Hamilton	92.27	Musical	16.60	Over 50%
2	Mulan	41.04	Action	11.05	Over 50%
3	Onward	36.87	Adventure	29.01	41% - 50%
4	Spenser Confidential	25.82	Crime	19.65	21% - 30%
5	Extraction	24.39	Thriller	12.21	Over 50%
6	The Old Guard	23.78	Action	10.25	41% - 50%
7	Enola Holmes	18.37	Mystery	7.89	21% - 30%
8	Over the Moon	15.58	Animated	5.22	Over 50%
9	Soul	14.98	Animated	8.94	Over 50%
10	The Wrong Missy	14.94	Comedy	14.32	< 11%



Seven of the top 10 streaming films in 2020, ranked by Asian household rating, featured casts that were more than 30 percent minority.

TABLE 8: Top 10 Streaming Films by Black Household Rating (2020)

Rank	Title	Black HH Rating	Genre	18-49 Rating	Percent Minority
1	A Fall from Grace	61.49	Thriller	7.84	Over 50%
2	Spenser Confidential	45.67	Crime	19.65	21% - 30%
3	Project Power	42.46	Sci-Fi	10.34	41% - 50%
4	Fatal Affair	38.95	Thriller	5.00	Over 50%
5	The Old Guard	31.83	Action	10.25	41% - 50%
6	Coffee & Kareem	31.12	Action	6.86	Over 50%
7	Extraction	29.51	Thriller	12.21	Over 50%
8	Onward	24.39	Adventure	29.01	41% - 50%
9	The Willoughbys	23.45	Animated	8.59	21% - 30%
10	The Wrong Missy	22.72	Comedy	14.32	< 11%

Seven of the top 10 streaming films in 2020, ranked by Black household rating, featured casts that were more than 30 percent minority.

TABLE 9: Top 10 Streaming Films by Latinx Household Rating (2020)

Six of the top 10 streaming films in 2020, ranked by Latinx household rating, featured casts that were more than 30 percent minority.

Rank	Title	Latinx HH Rating	Genre	18-49 Rating	Percent Minority
1	Onward	61.54	Adventure	29.01	41% - 50%
2	Spenser Confidential	39.09	Crime	19.65	21% - 30%
3	The Willoughbys	31.88	Animated	8.59	21% - 30%
4	Extraction	30.42	Thriller	12.21	Over 50%
5	The Wrong Missy	26.84	Comedy	14.32	< 11%
6	The Old Guard	22.66	Action	10.25	41% - 50%
7	Mulan	22.54	Action	11.05	Over 50%
8	Project Power	21.67	Sci-Fi	10.34	41% - 50%
9	The Christmas Chronicles 2	21.63	Adventure	9.31	41% - 50%
10	Hubie Halloween	21.01	Comedy	10.67	21% - 30%

TABLE 10: Top 10 Streaming Films by White Household Rating (2020)

Rank	Title	White HH Rating	Genre	18-49 Rating	Percent Minority
1	Onward	41.68	Adventure	29.01	41% - 50%
2	Spenser Confidential	26.48	Crime	19.65	21% - 30%
3	Hamilton	19.70	Musical	16.60	Over 50%
4	The Wrong Missy	17.64	Comedy	14.32	< 11%
5	The Christmas Chronicles 2	17.07	Adventure	9.31	41% - 50%
6	Extraction	15.56	Thriller	12.21	Over 50%
7	Hubie Halloween	14.78	Comedy	10.67	21% - 30%
8	Enola Holmes	14.73	Mystery	7.89	41% - 50%
9	The Old Guard	14.00	Action	10.25	41% - 50%
10	The Willoughbys	13.52	Animated	8.59	21% - 30%

Six of the top 10 streaming films in 2020, ranked by White household rating, featured casts that were more than 30 percent minority.

CONCLUSION

Pandemic in Progress

Necessity is the mother of invention. It also has an uncanny ability to make very real what was once viewed as unthinkable or at best unlikely. Confronted with the COVID-19 pandemic and the concomitant shuttering of theaters for much of 2020, Hollywood was forced to rethink how it would distribute film content to its audiences around the globe. An explosion of film releases on streaming platforms was the answer, demonstrating in compelling fashion the power of alternative modes of delivery to upend a century's worth of business as usual with respect to major film releases. Now that new technologies permit viewers to instantaneously select and view a film at home on a large-screen, high definition television with surround sound — and without the threat of exposure to airborne viruses that may be circulating in a crowded auditorium — theaters may never be the same.

No doubt informed by the lessons of 2020, the major studios have lined up recently to announce increased roles for streaming platforms in the distribution of their films. Warner Bros., for example, announced that all of its films slated for release in 2021 would be distributed simultaneously in theaters and on their own streaming platform, HBO Max.⁴² And starting in 2022, Warner will cut in half the usual 90-day theatrical window, after which its films will go to HBO Max.⁴³ Similarly, Paramount plans to keep its new releases in theaters for only 45 days before moving them to the Paramount Plus streaming platform, Universal will offer its films on premium video-on-demand platforms after just 17 days in theaters, and Disney plans to release major new titles directly to Disney Plus.⁴⁴

Coinciding with Hollywood's most atypical year in terms of how films were released was the industry's most successful year on the diversity front. As this report documents, women and people of color not only made progress in each



of the major employment arenas considered in 2020, but in two of them — among leads and total actors — both groups either reached or came very close to reaching proportionate representation. This was a first. Could there be a relationship between the dictates of the pandemic and the tremendous progress observed on the diversity front? Or were these corresponding breaks with business as usual a mere coincidence, Hollywood finally coming to terms with its diversity problem by happenstance in year also rearranged by a pandemic? How do we know that the progress observed in 2020 was not an anomaly that will be revealed as such by findings from the next report?

Only future reports in this series can answer these questions for sure. This is because many of the more diverse films included in this report

may not have made the cut as top 200 films (ranked by global box office) if the analysis had been restricted to films originally released in theaters, as in previous reports. Though it is clear that streaming will play a larger role in the distribution of major films going forward, it is less clear how this new normal will take shape with respect to diverse content and the particular mix of theatrical and streaming films.

Nonetheless, Hollywood would benefit greatly from embracing 2020's revelations about the bottom-line possibilities associated with major advances on the diversity front. People of color already constitute more than 40 percent of the U.S. population, and their share is increasing by about half a percent a year — a trend that guarantees the growing importance of diverse audiences going forward. Indeed, findings

from this report reveal that in 2020 people of color accounted for the majority of opening weekend, domestic box office for six of the top 10 films (ranked by global box office), and half of the box office for a seventh top 10 film. Similarly, households of color accounted for a disproportionate share of the households viewing eight of the top 10 films released via streaming platforms in 2020 (ranked by total household ratings). Meanwhile, the top films from 2020, ranked by minority box office share and by household ratings for each minority group, underscore the fact that diverse audiences prefer diverse content. These market realities clearly make the case for Hollywood treating diversity as a first-order

business imperative. Indeed, a recent McKinsey & Company report estimates that the industry is leaving about \$10 billion on the table by not including more Black talent and stories in its creative ecosystem.⁴⁵ This figure only grows when we consider the audience shares and purchasing power of other diverse groups marginalized by the industry.

Later this year, Part 2 of this report will extend to the television sector and update the industry's progress in solving its diversity problem. Together, these releases endeavor to arm Hollywood stakeholders with objective data for effectively applying the M.E.A.N.S.⁴⁶ necessary for significant *and sustained* change.



ENDNOTES

- 1 A separate report examining television for the 2019-20 season will be released later this year.
- 2 Katherine Schaeffer, "The Most Common Age Among Whites in U.S. Is 58 – More Than Double That of Racial and Ethnic Minorities," Pew Research Center, July 30, 2019, <https://www.pewresearch.org/fact-tank/2019/07/30/most-common-age-among-us-racial-ethnic-groups/>.
- 3 This report considers only the top eight actors in each film, in order of appearance in the credits.
- 4 This report was released prior to the announcement of Oscars winners for films released in 2020. Similarly, the previous report considered Oscar winners for 2018 films.
- 5 As a non-English language film, the Oscar-winning film "Parasite" was not included in this analysis.
- 6 These films included the top 200 theatrically released films at the global box office in 2020, minus non-English language titles, and all English-language, scripted films released on major streaming subscription platforms (Amazon Prime, Apple TV+, Crackle Plus, Disney+, HBO Max, Hulu, Netflix, and Peacock) that year. Fifty-four of the films were released both in theaters and on streaming subscription platforms. For this report, "streaming" will refer to subscription video on demand (SVOD). Films released only on transactional video on demand (TVOD) and/or were not ranked in the top 200 at the global box office in 2020 were not included in the analysis. Theatrical films and their corresponding box office data were collected by selecting films ranked from 1 to 200 on the "2020 Worldwide Box Office" page on Box Office Mojo on January 4, 2021. Streaming (SVOD) films were selected using the aforementioned criteria on Studio System with an initial search on November 24, 2020 and then a final search on February 23, 2021.
- 7 Race/ethnicity was coded into the following major categories: White, Black, Asian, Native, Latinx, Black Latinx, Multi-ethnic/Multi-racial, and MENA (Middle Eastern or North African). Black Latinx cases are combined with Latinx cases in featured charts and tables, and the counts are noted separately in the endnotes. The Latinx category contains persons of Latin American origin or descent and does not include Spaniards. The Native category contains global indigenous peoples, including Native Americans, Native Hawaiians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa.
- 8 Gender was coded according to the following categories: male, female, transgender, and non-binary. Transgender and non-binary cases were combined as "other" in featured charts and tables.
- 9 For each film, this study considers the top eight credited actors for the purpose of computing overall cast diversity.
- 10 For SVOD content ratings, Nielsen identifies Programs & Episodes viewed through the TV glass by the National TV panel. Because Nielsen measures these SVOD programs independently, Nielsen needs to capture certain viewership levels for a program through its panel in order to be able to report on it.
- 11 *2020 Theatrical and Home Entertainment Market Environment Report (THEME)*, p. 34 (Washington, DC: Motion Picture Association, 2021), <https://www.motionpictures.org/wp-content/uploads/2021/03/MPA-2020-THEME-Report.pdf>.
- 12 *Ibid.*, p. 50.
- 13 *Ibid.*, p. 11.
- 14 *Ibid.*, p. 24.
- 15 *Ibid.*, p. 27.
- 16 Films were categorized as "Streaming" if they were released directly to a streaming (SVOD) platform in 2020 and not released theatrically.
- 17 Films were categorized as "Theatrical" if they were ranked within the top 200 at the global box office in 2020 and were *not* released on SVOD/TVOD within the traditional theatrical window.
- 18 Films were categorized as "Streaming/Limited Theatrical" if they were released on a streaming (SVOD) platform in 2020, released in ten or fewer non-domestic markets, and/or released in limited theaters domestically. None of these films were ranked in the top 200 at the global box office.
- 19 Films were categorized as "TVOD/Theatrical" if they were ranked within the top 200 at the global box office in 2020 and they were released on TVOD within the traditional theatrical window.
- 20 Films were categorized as "Streaming/Theatrical" if they were released on a streaming (SVOD) platform in 2020, released in more than ten non-domestic markets, and/or released wide domestically. All of these films were ranked in the top 200 at the global box office.
- 21 "Lead role" is defined in this report as the first credited actor/performer for a given project's list of cast members.
- 22 The figures for male and female shares of leads do not sum to 100 percent for 2020 due to leads who identified as non-gender binary.

- 23 Among White leads, there was one transgender person.
- 24 Among Asian leads, there was one transgender person.
- 25 Among Black leads, there was one actor who identified as non-binary.
- 26 This report provides data on the top eight actors for each film, in order of on-screen credits. These featured actors are used to compute each film's overall cast diversity, as well as aggregate race, gender, and intersectional figures across all films.
- 27 Among White actors, there were two actors who identified as non-binary and one transgender person.
- 28 Among Black actors, there were three actors who identified as non-binary and one transgender person.
- 29 Among MENA actors, there was one transgender person.
- 30 Among Latinx actors, there were seven Black Latinx males, five Black Latinx females, and one Black Latinx transgender person.
- 31 Among Asian actors, there were two transgender persons.
- 32 Among Asian directors, there was one transgender person.
- 33 Total includes one transwoman.
- 34 Among Asian writers, there was one transgender person.
- 35 Among the six Latinx male writers, there was one Black Latinx male.
- 36 Total includes one transwoman.
- 37 Total includes one transwoman.
- 38 This report was released in advance of the announcement of Oscar awards for 2021, which honor films released in 2020.
- 39 Adam B. Vary, "Oscars Nominate Most Diverse Acting Slate Ever, Including First Asian American Best Actor," *Variety*, March 15, 2021, <https://variety.com/2021/film/news/oscars-diversity-steven-yeun-riz-ahmed-1234928862/>.
- 40 In this chart (and others that consider the odds of winning an Oscar or Emmy), the conditional probability of Event A (winning an award) is computed, given that Event B (overall cast diversity) has already occurred.
- 41 Defined here as accounting for more than 34 percent of the households streaming the film. See <https://www.statista.com/statistics/242027/number-of-households-in-the-us-by-ethnic-group/>.
- 42 Ahiza García-Hodges, "Warner Bros. Will Simultaneously Release 2021 Movies on HBO Max and in Theaters," *NBC News*, December 3, 2020, <https://www.nbcnews.com/business/business-news/warner-bros-will-simultaneously-release-2021-movies-hbo-max-theaters-n1249896>.
- 43 Tom Brueggemann, "Why 'Godzilla vs. Kong' Box Office Won't Tell the Future of Theaters, Even if It's a Hit," *IndieWire*, March 31, 2021, <https://www.indiewire.com/2021/03/godzilla-vs-kong-box-office-future-of-theaters-1234626779/>.
- 44 Rebecca Rubin, "'Black Widow,' 'Cruella' to Debut on Disney Plus and in Theaters as Disney Shifts Dates for Seven Films," *Variety*, March 23, 2021, <https://variety.com/2021/film/news/disney-postpones-black-widow-shang-chi-1234935874/>.
- 45 Jonathan Dunn, Sheldon Lyn, Nony Onyeador, and Ammanuel Zegeye, *Black Representation in Film and TV: The Challenges and Impact of Increasing Diversity*, (New York: McKinsey & Company, March 2021), <https://www.mckinsey.com/featured-insights/diversity-and-inclusion/black-representation-in-film-and-tv-the-challenges-and-impact-of-increasing-diversity#>.
- 46 Darnell Hunt, Ana-Christina Ramón, and J Shim, *By All M.E.A.N.S. Necessary: Essential Practices for Transforming Hollywood Diversity and Inclusion*, (Los Angeles: University of California, Los Angeles, September 2019), <https://lasocialscience.ucla.edu/wp-content/uploads/2019/09/UCLA-By-All-Means-Necessary-Report-9-18-2019.pdf>.

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