THEME REPORT 2021

A comprehensive analysis and survey of the theatrical and home/mobile entertainment market environment for 2021.

MOTION PICTURE ASSOCIATION

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To all fans of film, television, and streaming:

Over the last two years, the pandemic has impacted almost every aspect of our daily lives, generating new and unexpected challenges. The film, television, and streaming industry has not been immune, and in many ways, we are still navigating this new reality. But, as the Motion Picture Association commemorates our 100th anniversary this year, I have a renewed sense of optimism, thanks to what I see in our 2021 Theatrical and Home Entertainment Market Environment (THEME) Report.

In short, 2021 marked the onset of our industry’s rapid rebound. I’d like to thank each and every member of our global audience for contributing to this success, which supports millions of creators around the world. The combined global theatrical and home/mobile entertainment market reached $99.7 billion, a growth of 24 percent since 2020, but more importantly, surpassing the pre-pandemic 2019 value. Add in pay TV, and the combined global theatrical and home entertainment market grew six percent from 2020 to $328.2 billion, matching 2019’s record high.

These figures underscore that our industry is swiftly recovering around the world. For example, the digital content streaming marketplace in 2021 accounted for 72 percent of the combined theatrical and home/mobile entertainment market, up from 46 percent in 2019.

In the U.S., the combined theatrical and home/mobile entertainment market in 2021 was $36.8 billion, a 14 percent increase compared to 2020, but notably overtaking the 2019 figure of $36.1 billion. Streaming globally also continued to boom, with subscriptions in 2020 surpassing the one billion mark, and growing 14 percent in 2021 to reach 1.3 billion.

The global box office market was $21.3 billion in 2021, up 81 percent compared to 2020, due to theater re-openings following the COVID-19 pandemic lockdowns, but remained well below pre-pandemic levels. Similarly, the U.S./Canada box office market was $4.5 billion in 2021, up 105 percent from 2020, although still down substantially compared to 2019. At the same time, the resounding success of *Spider-Man: No Way Home* and, more recently, *The Batman*, unmistakably show the value of big theatrical openings even during a pandemic.

This report clearly demonstrates that our industry is powerful and resilient, and I am proud to see that production and releases of new shows and movies continue to skyrocket. Last year alone, more than 940 films entered production (more than double the 2020 figure), almost 560 original scripted series were released to U.S. audiences (up 13% from 2020), and more than 1,800 total original series were released, including children’s programming, daytime dramas, and unscripted shows. This kind of pace of creativity is testament to how successful our industry’s health and safety protocols have been during the COVID-19 era.

As the Motion Picture Association looks ahead to our second century, I have never felt more confident about the future. We have navigated a century’s worth of challenges, and yet we continue to re-emerge as vibrant and creative as ever. Our members are the most dynamic and innovative companies on earth. Their capacity to bring people together through the timeless magic of extraordinary stories, well told, will continue to amaze, inspire, and captivate billions of viewers over the next 100 years.

Best,

Charles H. Rivkin

Chairman and CEO

A NOTE FROM THE RESEARCH TEAM

Each year, the Motion Picture Association (MPA) research team produces the Theatrical and Home/Mobile Entertainment Market Environment (THEME) Report by collecting and analyzing data from third-party sources and conducting an online audience survey of U.S. viewers of theatrical and 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 at home or on mobile. The report also provides estimates of subscriptions to pay television and online video services. The appendix contains a glossary of key terms.

As with last year, we aimed to collect comparable data to provide accurate measurements during the ongoing COVID-19 pandemic. However, due to the unprecedented impacts of the pandemic on our industry, we have continued the adjustments to our reporting from last year. For example, some comparisons included in past reports continue to be infeasible to include (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 require some caveats, such as country box office comparisons.

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: As with last year, we asked two additional questions 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 included an updated graph to the report showing the percentage of screens closed by week.

Methodological Refinements: We added new data and graphs to provide an aggregated view of the theatrical and home entertainment/mobile market combined with the pay television subscription market using Omdia data. We provided new breakouts of the international home/mobile market by region and added new data estimating online exclusive film releases based on Ampere data. Due to changes in data availability, we have updated the U.S. top 20 watched at home titles to be based on weekly charts available at The Numbers.

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 made by Omdia. Pandemic-related shutdowns have affected availability of cinema screen classification. 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 evolving global theatrical and home/mobile entertainment market.

Julia Jenks
Vice President of Worldwide Research

TOTAL THEATRICAL & HOME/MOBILE ENTERTAINMENT

- In 2021, the combined global theatrical and home/mobile entertainment market, excluding pay TV, was $99.7 billion, a 24 percent increase compared to 2020 (p.8), surpassing 2019's total. A 14 percent increase in the global home/mobile entertainment market (p.13) and an 81 percent increase in the global theatrical market following theater re-openings (p.38) contributed to the increase. When including pay TV, the combined global theatrical and home/mobile entertainment market was $328.2 billion, a six percent increase, matching 2019's record high (p.9).
- In the United States, theatrical and home/mobile entertainment, excluding pay TV, was $36.8 billion in 2021, a 14 percent increase compared to 2020 (p. 10). A 105 percent increase in the box office market (p. 45) and a 11 percent increase in the U.S. digital home/mobile entertainment market (p.17) contributed to the overall increase. When including pay TV, the combined theatrical and home/mobile entertainment market was $133.5 billion, holding steady from 2020 (p.11).

HOME/MOBILE ENTERTAINMENT

Global Trends

- The global home/mobile entertainment market (content released digitally and on disc) reached $78.5 billion in 2021, a 14 percent increase compared to 2020, driven by digital. The digital market increased 11 percent in the U.S. and 24 percent outside the U.S., compared to 2020 (p. 13).
- The number of subscriptions to online video services around the world increased to 1.3 billion in 2021, a 14 percent increase compared to 2020. Online video subscription became the second largest subscription revenue market in 2021, surpassing satellite TV, as a result of a $17.9 billion, or 26 percent, increase. (p. 15).

U.S. Trends

- In the United States, the home/mobile entertainment market (content released digitally and on disc) increased to $32.3 billion in 2021, up seven percent compared to 2020, driven by digital (p.17). The number of online video subscriptions in the United States increased 14 percent to 353.2 million in 2021 (p. 20).
- In 2021, there were more than 1,800 original series released, including nearly 560 scripted original series. The number of original series increased 15 percent compared to 2020, when many series skipped seasons due to pandemic-related production delays. The increase in 2021 was driven by original series released on online services, which reached nearly 700 series in 2021 (p. 23). There were nearly 180 original films exclusive to online services released in 2021, comparable to 2020 and an over 90 percent increase from 2017 (p. 24).
- Approximately 80 percent of U.S. adults watch movies and shows/series via traditional television services and online subscription services, the highest proportion of the home/mobile viewing methods (p.27). The Hispanic/Latino ethnicity category is overrepresented in the population of daily viewers of several viewing methods (p.29).
- More than half (53 percent) of U.S. adults reported that their viewing of movies or shows/series via an online subscription service increased during the COVID-19 pandemic period, while 42 percent reported that their viewing via pay TV increased (p. 28).
- More than 85 percent of children and more than 55 percent of adults watched movies and/or shows/series on mobile devices (p. 33). 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. 31).

THEATRICAL

Global Trends

- The global box office market for all films released in each country around the world was $21.3 billion in 2021, up 81 percent over 2020's total as a result of theater re-openings following COVID-19 pandemic lockdowns. The international box office market ($16.8 billion), which excludes the U.S./Canada, increased 76 percent and accounted for 79 percent of the global market (p. 38).
- Year-end comparisons between country box office totals are challenging due to the effects of the pandemic, differing local restrictions, and related theater closures. Under these parameters, the top three box office markets outside the U.S./Canada in 2021 were China ($7.3 billion, including online ticketing fees), Japan ($1.5 billion), and the U.K. ($0.8 billion) (p. 40).

U.S./Canada Trends

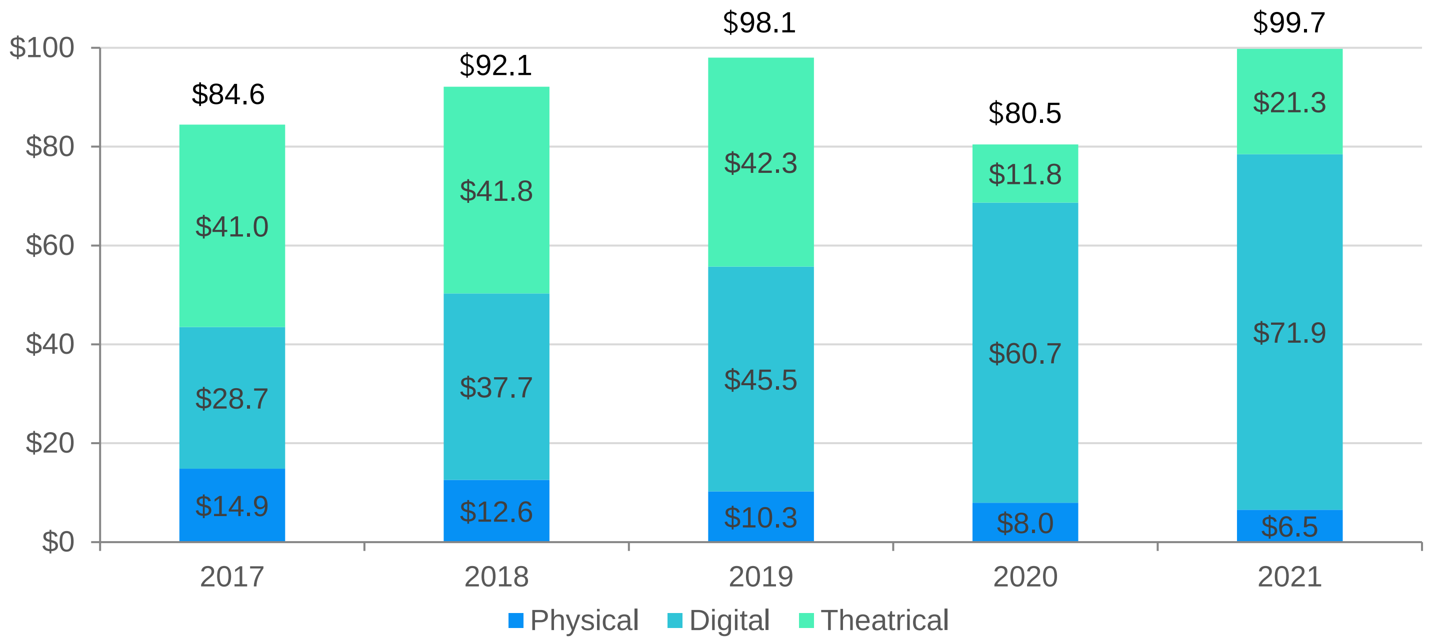
- The U.S./Canada box office market was $4.5 billion in 2021, up 105 percent from 2020, although the market is still down substantially from pre-pandemic levels. U.S./Canada admissions, or tickets sold (470 million), were up 100 percent compared to 2020 (p. 45).
- Just under half (47%) of the U.S./Canada population – or 168 million people – went to the cinema at least once in 2021 (p. 53). Per capita attendance, or the average number of times a person went to the cinema, was highest among the 12-17 age group, and among the Hispanic/Latino ethnicity category (p. 55).
- 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 2021 but accounted for 34 percent of tickets sold (p.53).
- More than 940 films entered production during 2021, an increase of 111 percent compared to 2020, when many productions were shut down or delayed due to the COVID-19 pandemic. (p.47).

TOTAL THEATRICAL & HOME/MOBILE ENTERTAINMENT

In 2021, the combined theatrical and home/mobile entertainment[1] market[2] globally was $99.7 billion, a 24 percent increase compared to 2020, surpassing 2019's value. This figure does not include the pay television subscription market. There was an 81 percent increase in the global theatrical market due to theaters re-opening and an 18 percent increase in the digital home/mobile entertainment market compared to 2020.

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

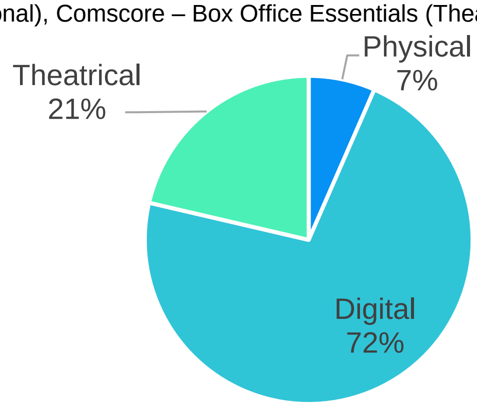
Source: Omdia (International), Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (U.S.)



In 2021, the digital market accounted for 72 percent of the combined theatrical and home/mobile entertainment market, down from 75 percent in 2020. The theatrical market (21%) and the physical market (7%) made up the rest.

2021 Global Theatrical & Home/Mobile Entertainment Market (% Share)[3]

Source: Omdia (International), Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (U.S.)



[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. The advertising-based market is also excluded. Previous years' estimates may be updated based on changes made by sources.

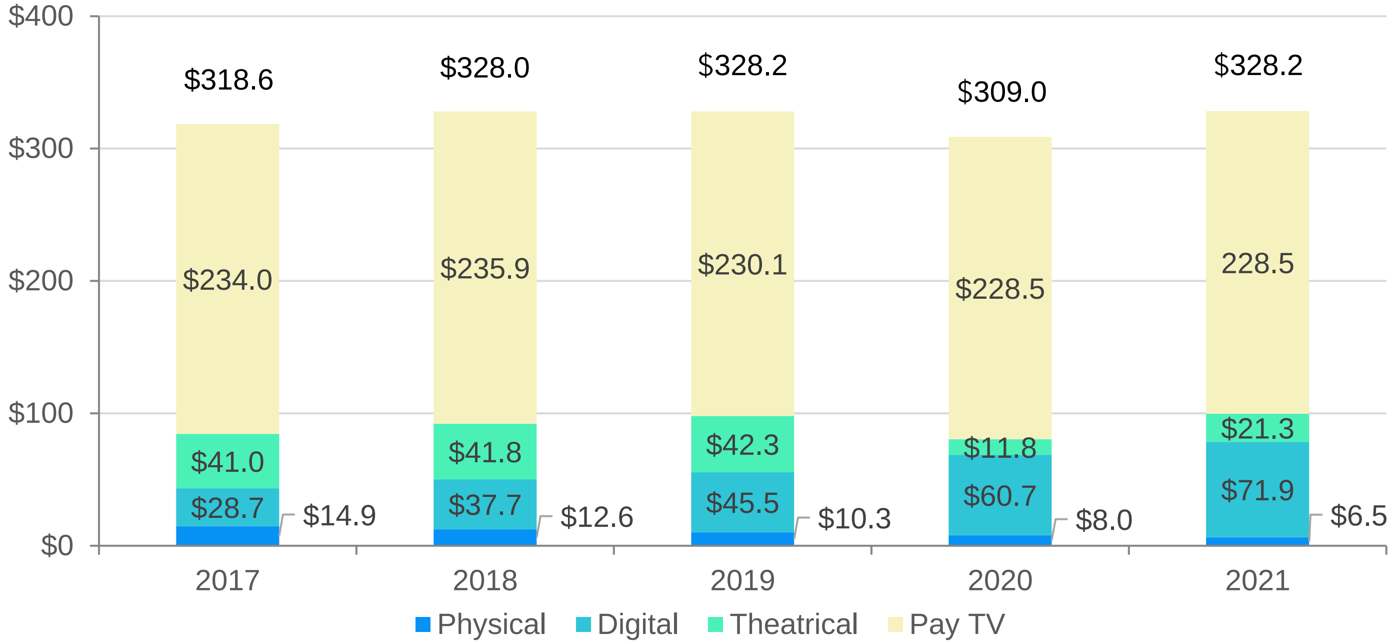
[2] Throughout this report, the term "market" refers to consumer spending. (Note that the subscription streaming subcategory is revenue.)

[3] The combined market for entertainment content at movie theaters and content released digitally and on disc. This excludes pay television subscription revenue and licensing, and the advertising-based market.

When pay television subscription[4] is added to the total combined global theatrical and home/mobile entertainment market, the value increases to $328.2 billion, a six percent increase compared to 2020, matching 2019's record high.

Global Theatrical, Home/Mobile Entertainment and Pay TV Market (US$ Billions)

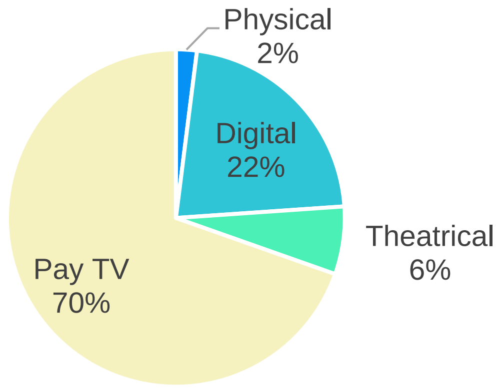
Source: Omdia (International), Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (U.S.)



Pay television subscription accounted for 70 percent of the total combined theatrical, home/mobile entertainment and pay TV market, with the digital market (22%), theatrical market (6%), and the physical market (2%) making up the rest.

2021 Global Theatrical, Home/Mobile Entertainment and Pay TV Market (% Share)[5]

Source: Omdia (International), Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (U.S.)

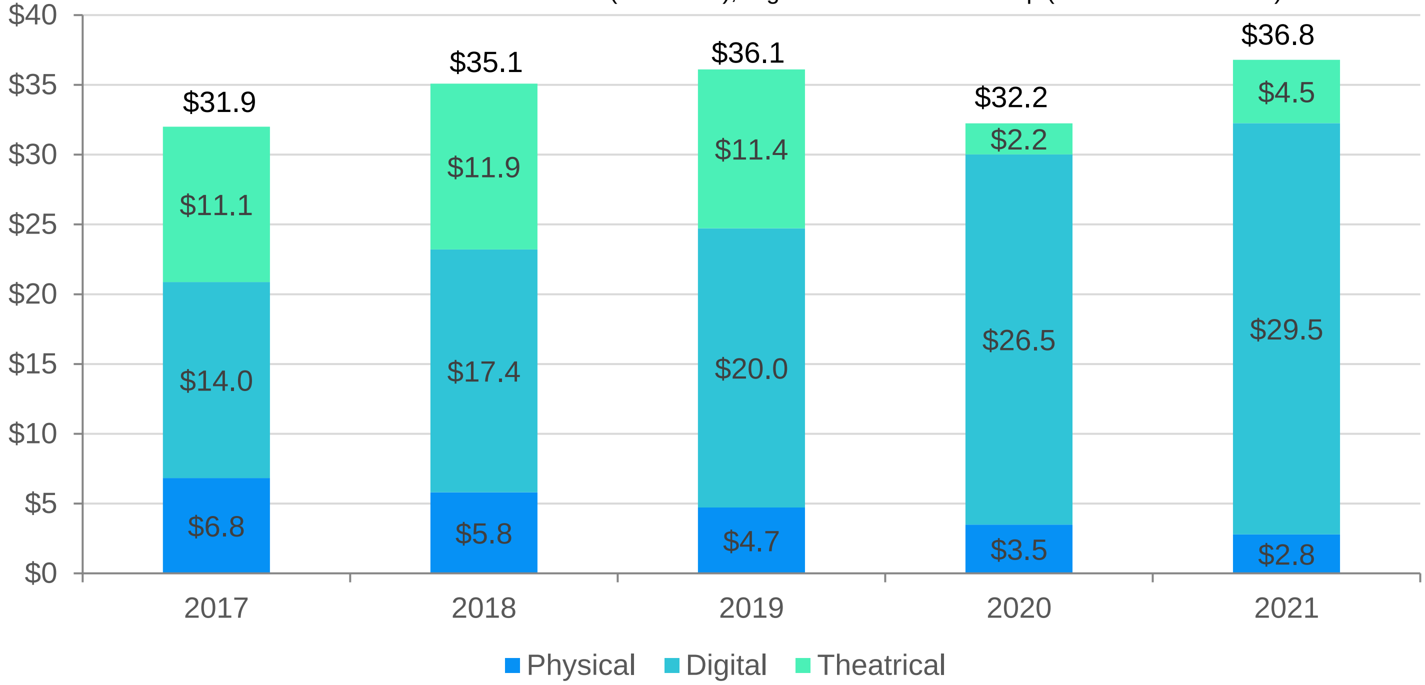


[4] Pay television subscription includes monthly pay TV subscription fees and pay TV on-demand services, excluding set-top box rental or installation fees. Tiers included are basic, extended basic, premium, and a la carte. Previous years' estimates may be updated based on changes made by sources.

[5] The combined market for entertainment content on pay TV services, cinema screens, digital services and discs. This excludes the advertising-based market.

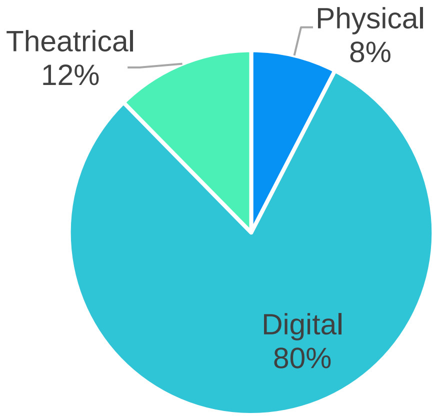
In 2021, the combined theatrical and home/mobile entertainment market in the United States[6] was $36.8 billion, a 14 percent increase compared to 2020 and a 15 percent increase compared to 2017, with growth in both the theatrical and digital markets.

U.S. Theatrical & Home/Mobile Entertainment Market (US$ Billions)
Source: Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (Home Entertainment)



In 2021, the digital market accounted for 80 percent of the combined theatrical and home/mobile entertainment market in the United States, followed by the theatrical market (12%), and the physical market (8%).

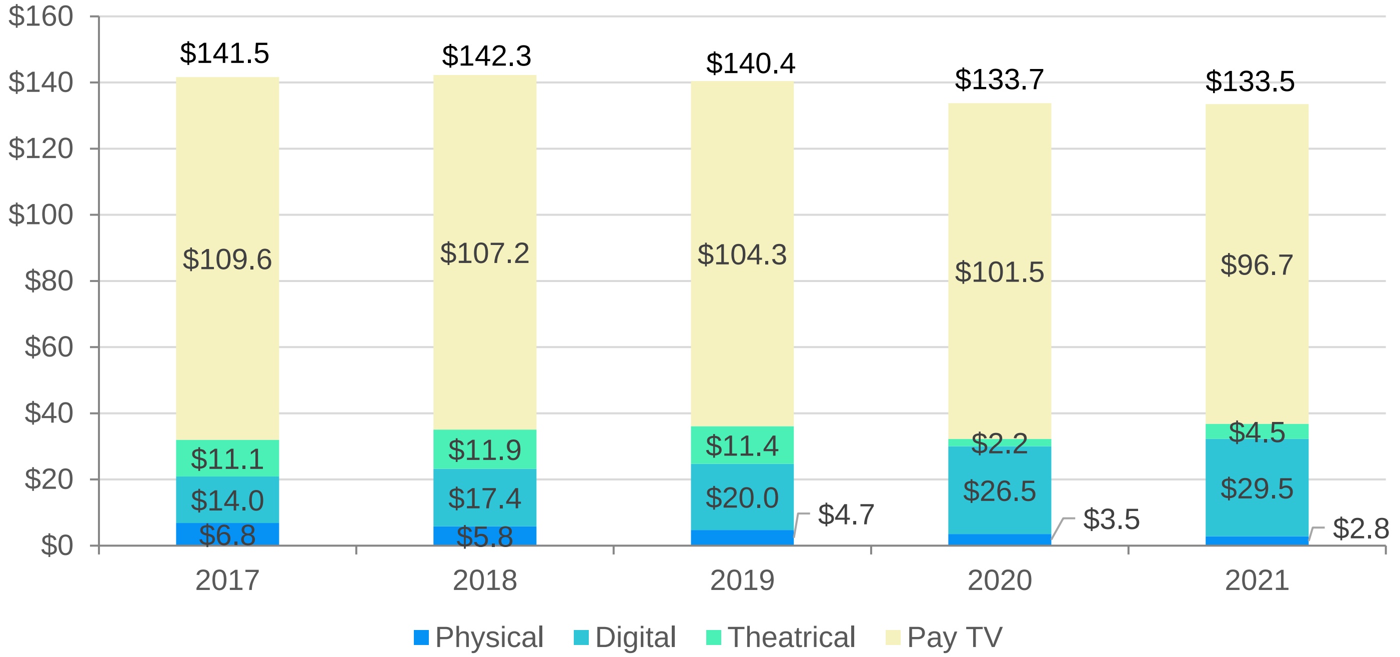
2021 U.S. Theatrical & Home/Mobile Entertainment Market (US$ Share)
Source: Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (Home Entertainment)



[6] 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. Pay television subscription revenue and licensing, and the advertising-based market, are not included.

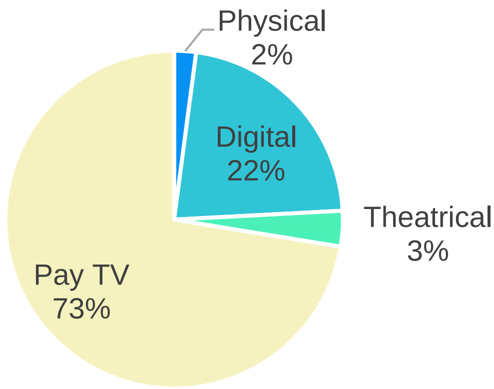
When pay television subscription[7] is added to the combined U.S. theatrical and home/mobile entertainment market in the United States, the 2021 total was $133.5 billion, holding steady compared to 2020 and a six percent decrease compared to 2017 due to decreases in the pay TV and physical markets.

U.S. Theatrical & Home/Mobile Entertainment Market and Pay TV Market (US$ Billions)
Source: Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (Home Entertainment), Omdia (Pay Television)



Pay television subscription accounted for 73 percent of the total combined theatrical, home/mobile entertainment and pay TV market, followed by the digital market (22%), theatrical market (3%), and the physical market (2%).

2021 U.S. Theatrical & Home/Mobile Entertainment Market and Pay TV Market (US$ Share)[8]
Source: Comscore – Box Office Essentials (Theatrical), Digital Entertainment Group (Home Entertainment), Omdia (Pay Television)



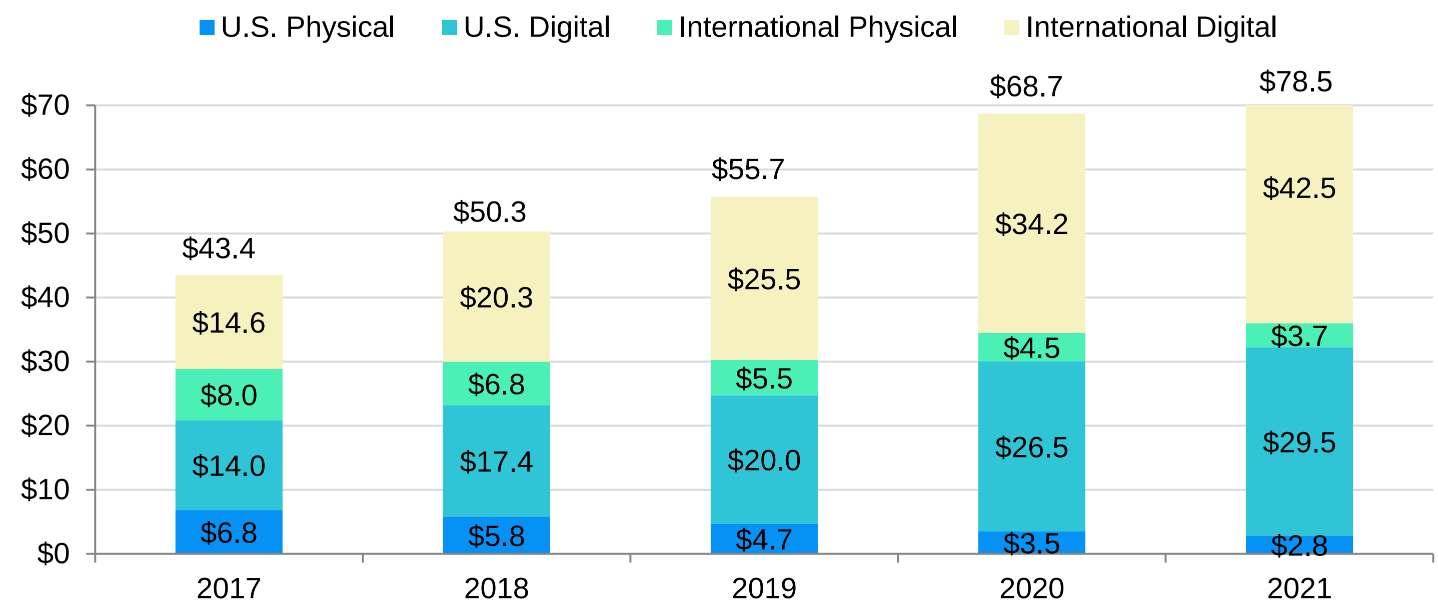
[7] Pay television subscription includes monthly pay TV subscription fees and pay TV on-demand services, excluding set-top box rental or installation fees. Tiers included are basic, extended basic, premium, and a la carte. Previous years' estimates may be updated based on changes made by sources.
[8] The combined market for entertainment content on pay TV services, cinema screens, digital services and discs. This excludes the advertising-based market.

HOME/MOBILE ENTERTAINMENT: GLOBAL

In 2021, the home/mobile entertainment[9] market (content released digitally and on disc) reached $78.5 billion globally, a 14 percent increase compared to 2020. The digital market was the driver of growth. The U.S. digital market increased 11 percent and the international digital market increased 24 percent, when compared to 2020.

Global Home/Mobile Entertainment Market (US$ Billions)

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



		2017	2018	2019	2020	2021	21 vs. 20
International	Physical[10]	$8.0	$6.8	$5.5	$4.5	$3.7	-16%
	Digital[11]	$14.6	$20.3	$25.5	$34.2	$42.5	24%
U.S.[12]	Physical	$6.8	$5.8	$4.7	$3.5	$2.8	-20%
	Digital	$14.0	$17.4	$20.0	$26.5	$29.5	11%
Total		**$43.4**	**$50.3**	**$55.7**	**$68.7**	**$78.5**	**14%**

[9] 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.

[10] 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.

[11] 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.

[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). Including PVOD would increase the digital total. Previous years' estimates may be updated based on changes made by source.

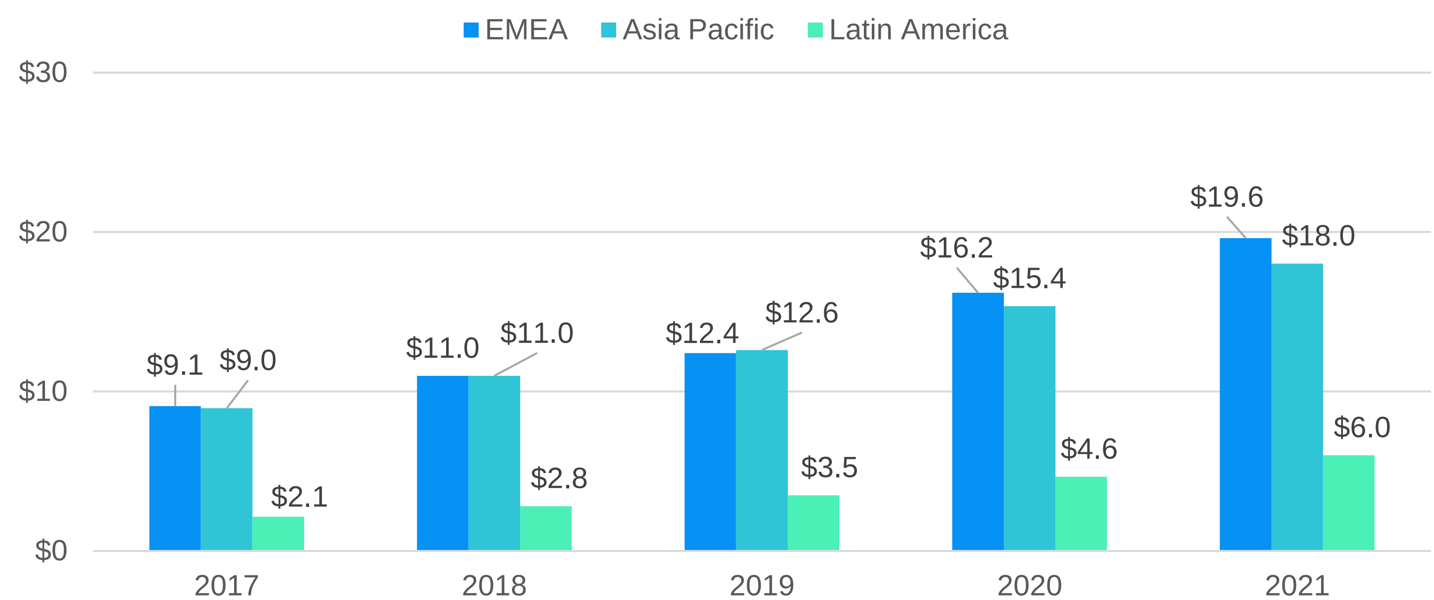
International Home/Mobile Entertainment

The Europe, Middle East & Africa (EMEA) home/mobile entertainment market[13] reached $19.6 billion in 2021, a 21 percent increase compared to 2020.

The Asia Pacific home/mobile entertainment market reached $18.0 billion in 2021, a 17 percent increase compared to 2020.

Latin America's home/mobile entertainment market increased 29 percent in 2021 to a total of $6.0 billion.

International Home/Mobile Entertainment Market by Region (US$ Billions)
Source: Omdia



	2017	2018	2019	2020	2021	% Change[14] 21 vs. 20	% Change[14] 21 vs. 17
Europe, Middle East & Africa	$9.1	$11.0	$12.4	$16.2	$19.6	21%	116%
Asia Pacific	$9.0	$11.0	$12.6	$15.4	$18.0	17%	101%
Latin America	$2.1	$2.8	$3.5	$4.6	$6.0	29%	179%
Total	**$20.2**	**$24.8**	**$28.5**	**$36.2**	**$43.6**	**21%**	**116%**

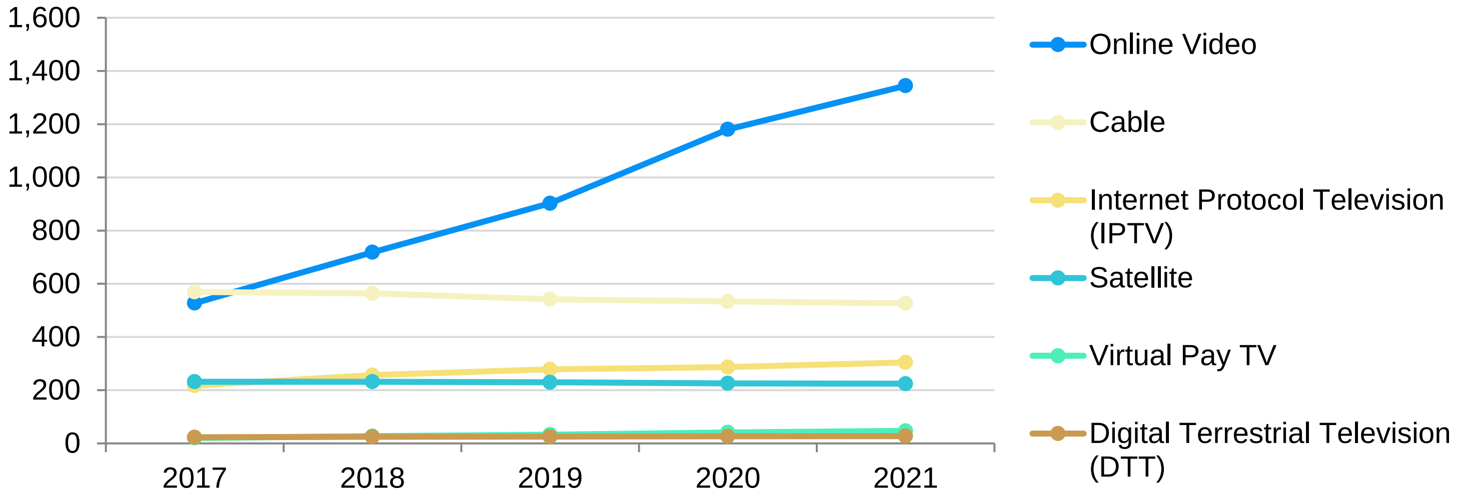
[13] Home/mobile entertainment refers to entertainment content viewed on all devices, whether home-based (e.g. TVs) or mobile-based (e.g. smart phones). This includes both digital methods (EST, VOD, and paid subscription streaming (SVOD) – excluding virtual pay TV – and physical methods (Blu-ray and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

[14] Percentage change is calculated using table values before rounding.

The global total of online video subscriptions (1.3 billion), such as Netflix and Disney+, increased by 14 percent, or 164.1 million, when comparing 2021 to 2020. The number of cable subscriptions decreased by one percent in 2021 to 526.5 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[15], and are counted in both categories.

Global Pay TV & Online Video Subscriptions (Millions)[16]

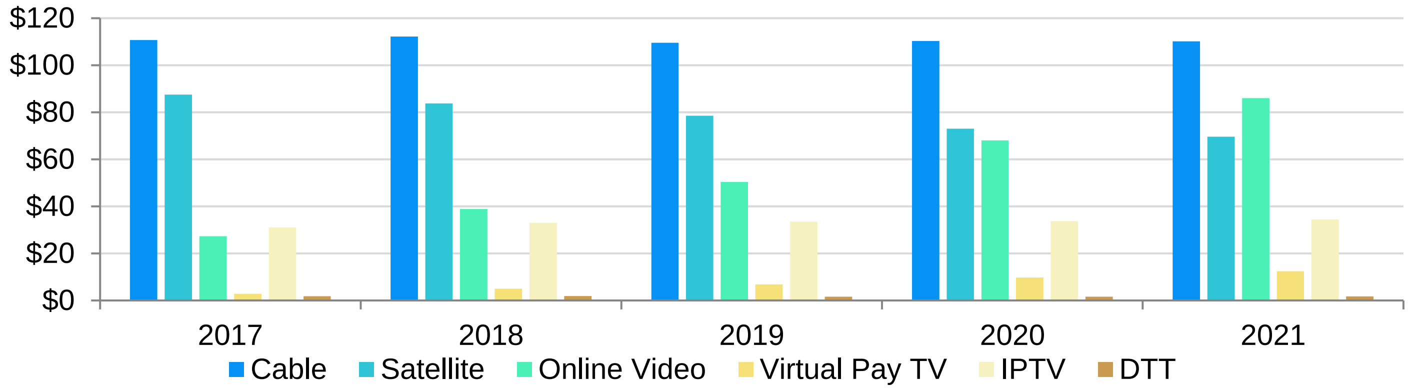
Source: Omdia



The pay TV subscription market (excluding online video subscription) was $228.5 billion globally in 2021. Cable remains the largest subscription market in terms of revenue, remaining steady from 2020 despite the decrease in subscriptions. Online video subscription became the second largest subscription revenue market in 2021, surpassing satellite TV, as a result of a $17.9 billion, or 26 percent, increase.

Global Pay TV & Online Video Subscription Markets (US$ Billions)[16, 17]

Source: Omdia



[15] 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

[16] Online video subscription includes Channel (e.g. SVOD), Multiscreen (e.g. TV Everywhere), and N/A (Others), and excludes Virtual Pay TV as well as the advertising-based and online transactional markets. Virtual Pay TV includes services such as Sling TV and Hulu Live TV. Online and Virtual Pay TV both include movies, sports, and TV. Previous years' estimates were updated based on changes made by source.

[17] 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.

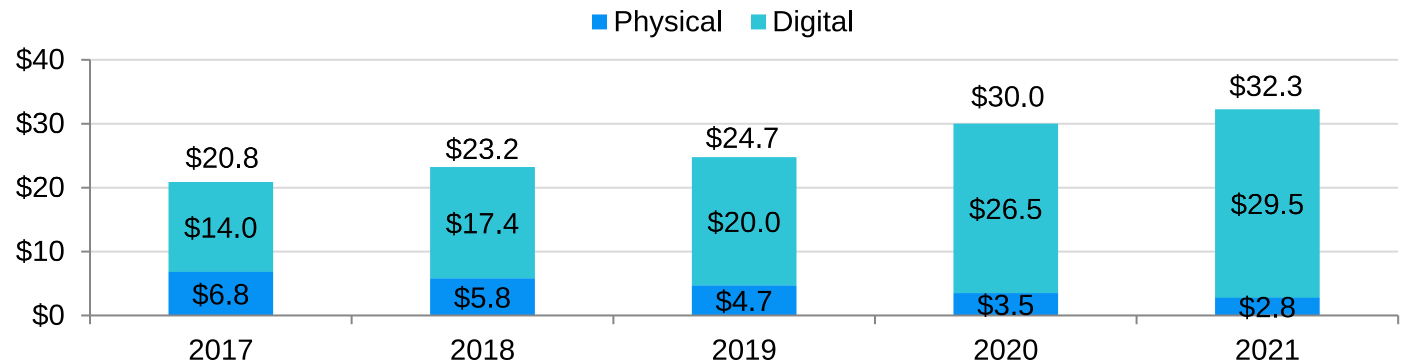
HOME/MOBILE ENTERTAINMENT: UNITED STATES

U.S. Home/Mobile Entertainment

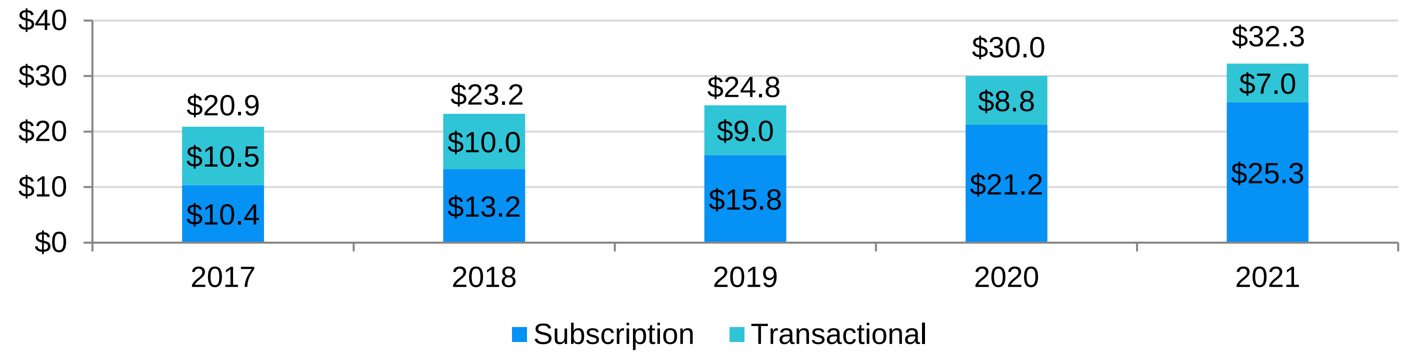
In 2021, the overall home/mobile entertainment market (content released digitally and on disc) in the United States was $32.3 billion, up seven percent compared to 2020. The digital market increased by 11 percent compared to 2020, while the physical market decreased by 20 percent. The subscription market continues to increase (up 19% from 2020), while the transactional market continues to decrease (down 21% from 2020).

U.S. Home/Mobile Entertainment Market (US$ Billions)[18]

Source: Digital Entertainment Group



	2017	2018	2019	2020	2021	21 vs. 20
Physical	$6.8	$5.8	$4.7	$3.5	$2.8	-20%
Digital	$14.0	$17.4	$20.0	$26.5	$29.5	11%
Total	**$20.8**	**$23.2**	**$24.7**	**$30.0**	**$32.3**	**7%**



	2017	2018	2019	2020	2021	21 vs. 20
Transactional[19]	$10.5	$10.0	$9.0	$8.8	$7.0	-21%
Subscription[19]	$10.4	$13.2	$15.8	$21.2	$25.3	19%
Total	**$20.9**	**$23.2**	**$24.8**	**$30.0**	**$32.3**	**7%**

[18] 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.

[19] 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 Weekly Watched at Home

Top 20 Titles in DEG[20] Weekly Watched at Home List, 2021[21]
Source: DEG and The Numbers

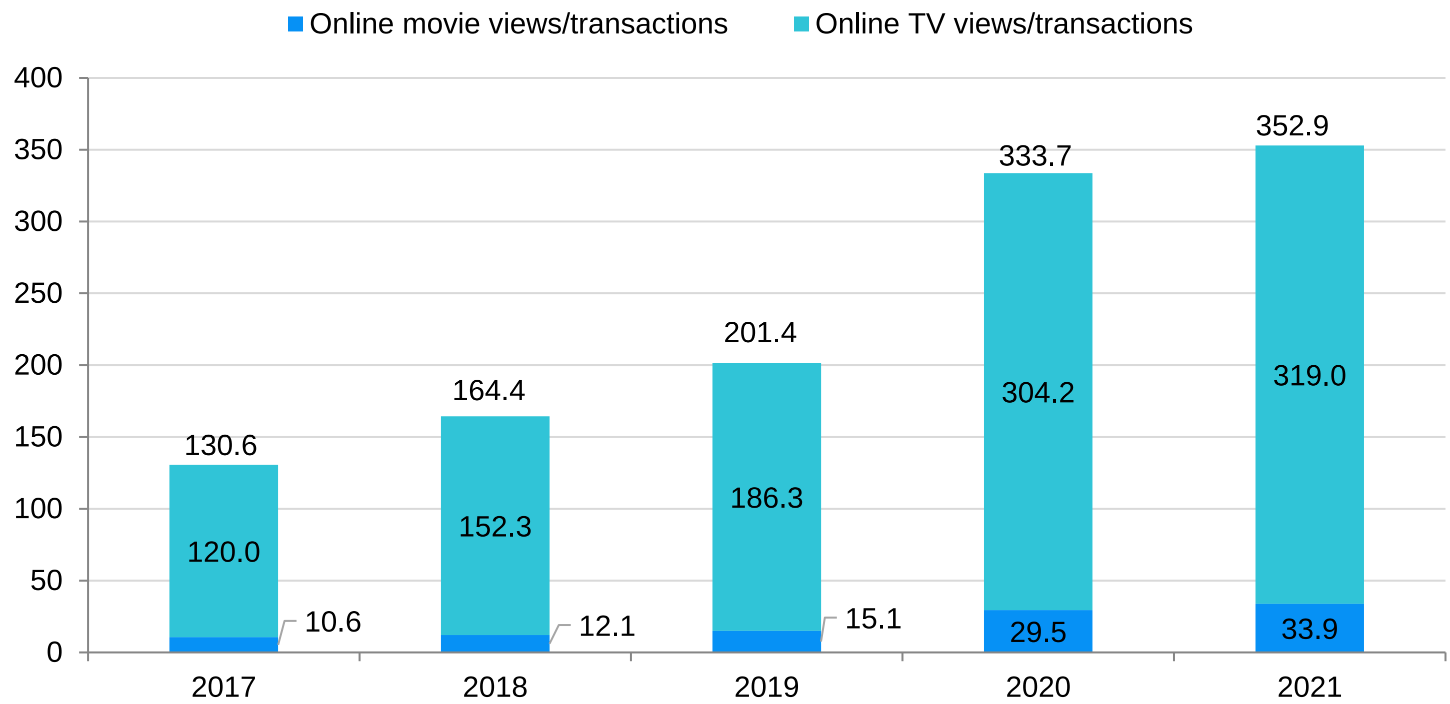
Rank	Title	Studio	Weeks in Top 20 Watched at Home
1	Yellowstone: S1	Paramount	49
2	Yellowstone: S3	Paramount	45
3	Harry Potter: Complete 8-Film Collection	Warner Bros.	40
4	Yellowstone: S2	Paramount	35
5	The Croods: A New Age	DreamWorks	19
6	Nobody	Universal	17
7	Tenet	Warner Bros.	16
8	Wrath of Man	MGM	16
9	News of the World	Universal	15
10	The Hitman's Wife's Bodyguard	Lionsgate	14
11	F9: The Fast Saga	Universal	14
12	Free Guy	Disney	14
13	A Quiet Place: Part II	Paramount	14
14	Let Him Go	Universal	13
15	Monster Hunter	Sony	13
16	Lord of the Rings - The Motion Picture Trilogy	Warner Bros.	13
17	Greenland	Warner Bros.	13
18	Promising Young Woman	Universal	12
19	The Marksman	Open Road Films	12
20	Rick and Morty: S5	Warner Bros.	12

[20] Digital Entertainment Group Watched at Home Top 20 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).
[21] Weekly top 20 lists pulled from The Numbers covering 53 weeks of 2021, from week closing January 2, 2021 to week closing January 1, 2022. Frequencies compiled by MPA.

Online video content viewing continued its upward trend in 2021, reaching 352.9 billion views/transactions in the United States, a six percent increase compared to 2020. Online movie views/transactions increased by 15 percent and TV views/transactions increased by 5 percent compared to 2020. There are more than 135 online services providing movies and television shows to U.S. consumers.

U.S. Online Views & Transactions (Billions)

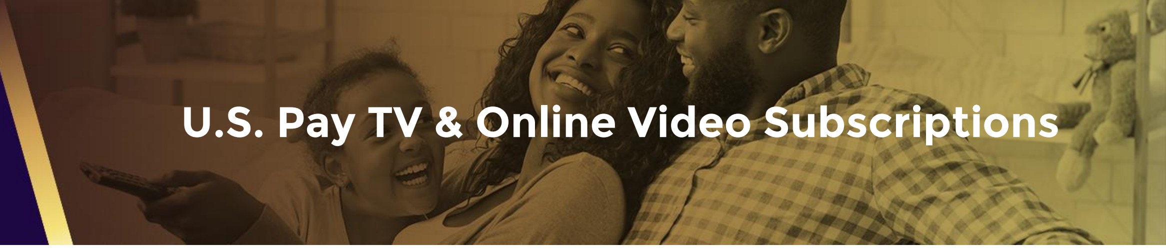
Source: Omdia



	2017	2018	2019	2020	2021	21 vs. 20
Online movie views/transactions[22]	10.6	12.1	15.1	29.5	33.9	15%
Online TV views/transactions[23]	120.0	152.3	186.3	304.2	319.0	5%
Total	**130.6**	**164.4**	**201.4**	**333.7**	**352.9**	**6%**

[22] 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.

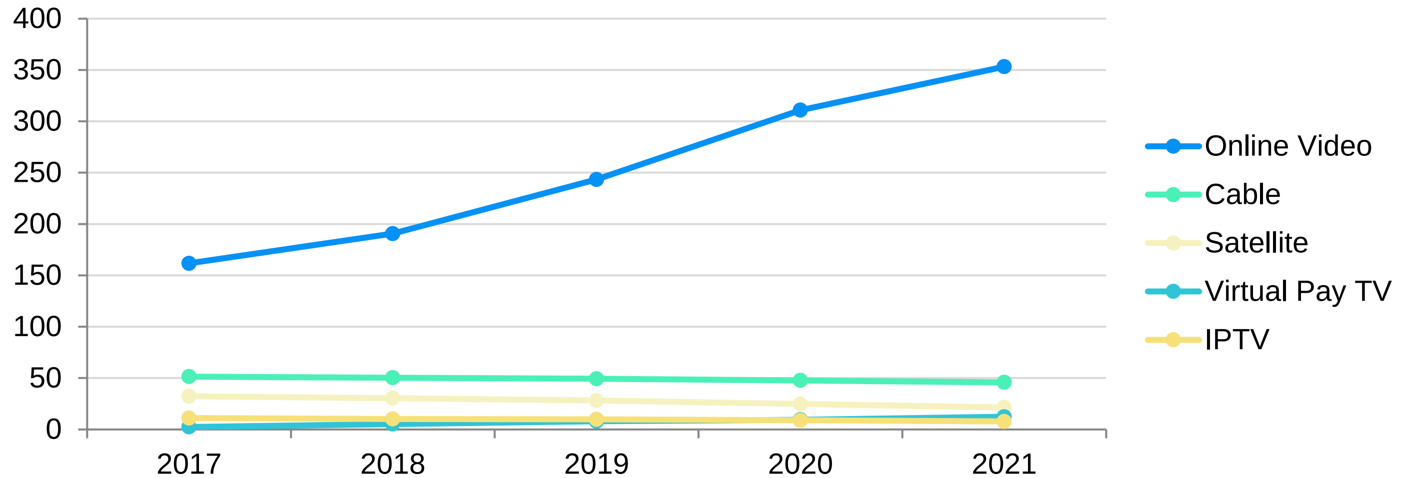
[23] Online TV views/transactions includes subscription services (including virtual pay TV), and digital transactions. Previous years' estimates may be updated based on changes made by source. Previous years had included free to view via pay TV services but current figures do not.



U.S. Pay TV & Online Video Subscriptions

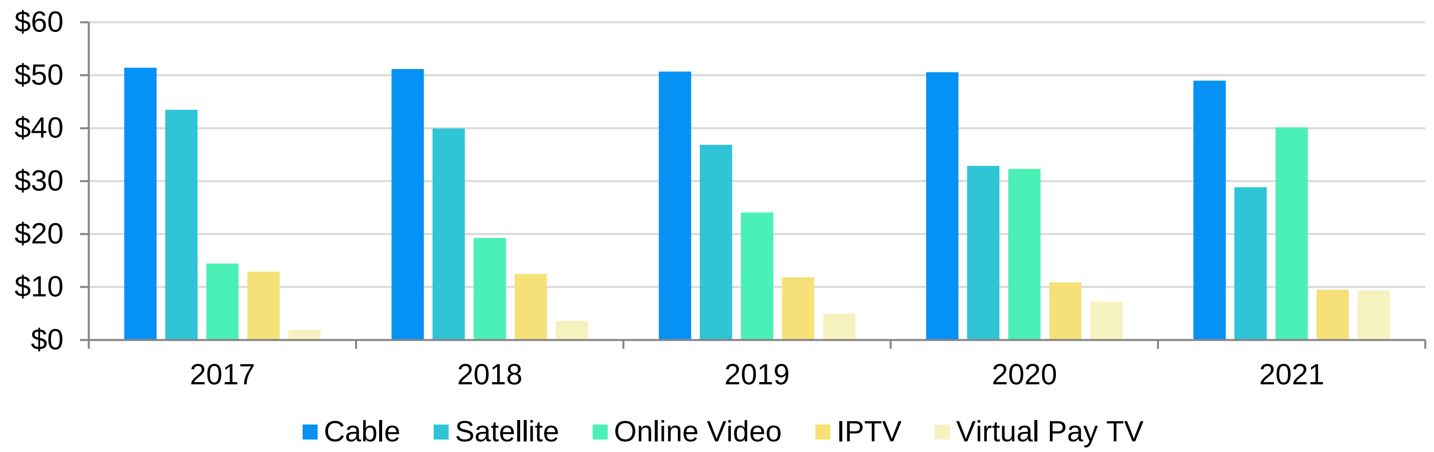
In 2021, the number of online video subscriptions in the United States increased to 353.2 million, up 14 percent from 2020. The number of virtual pay TV subscriptions increased to 14.5 million, up 18 percent from 2020. Households with more than one type of subscription service are counted in each of the categories to which they subscribe. For example, the majority of households have both pay TV and online subscriptions[24] and are counted in both categories.

U.S. Pay TV & Online Video Subscriptions (Millions)[25]
Source: Omdia



The pay TV subscription market (excluding online video subscriptions) was $96.7 billion in the United States in 2021. Cable, the largest subscription revenue market, was $49.0 billion in 2021, down three percent compared to 2020. Online video surpassed satellite to become the second largest subscription revenue market, with an increase of 24 percent to $40.2 billion in 2021.

U.S. Pay TV & Online Video Subscription Markets (US$ Billions)[25, 26]
Source: Omdia



[24] 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

[25] Online video subscription includes Channel (e.g. SVOD), Multiscreen (e.g. TV Everywhere), and N/A (Others), and excludes Virtual Pay TV as well as the advertising-based and online transactional markets. 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.

[26] 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 Series

U.S. Top 10 Streaming Original Series[27]

Source: Nielsen

Rank	Title	SVOD Provider(s)	# of Episodes	Minutes Streamed (Nearest Millions)
1	Lucifer	Netflix	93	18,342
2	Squid Game	Netflix	9	16,432
3	Great British Baking Show	Netflix	75	13,636
4	Virgin River	Netflix	30	12,908
5	Bridgerton	Netflix	8	12,356
6	You	Netflix	30	11,124
7	Cobra Kai	Netflix	30	10,915
8	The Crown	Netflix	40	9,651
9	Longmire	Netflix	63	8,892
10	The Handmaid’s Tale	Hulu	46	8,564

U.S. Top 10 Streaming Acquired Series[27]

Source: Nielsen

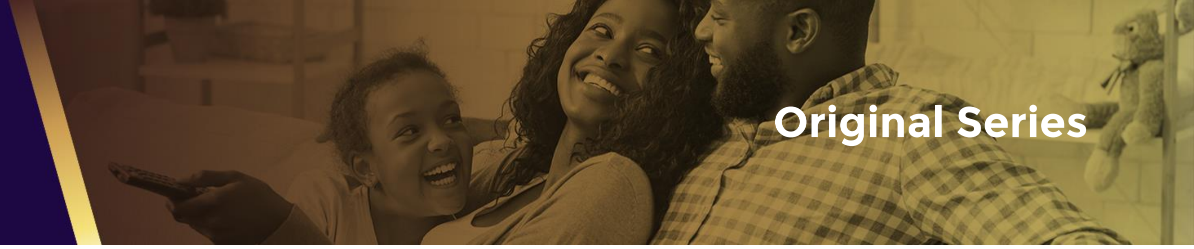
Rank	Title	SVOD Provider(s)	# of Episodes	Minutes Streamed (Nearest Millions)
1	Criminal Minds	Netflix	322	33,865
2	Cocomelon	Netflix	15	33,278
3	Grey's Anatomy	Netflix	382	32,625
4	NCIS	Netflix	354	29,529
5	Heartland	Netflix	215	20,410
6	Manifest	Netflix	42	19,923
7	Supernatural	Netflix	329	18,912
8	Schitt's Creek	Netflix	80	18,062
9	Gilmore Girls	Netflix	153	14,704
10	New Girl	Netflix	146	14,680

[27] 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 2021 (12/28/2020-12/26/21).

U.S. Top 10 Streaming Films[28]
Source: Nielsen

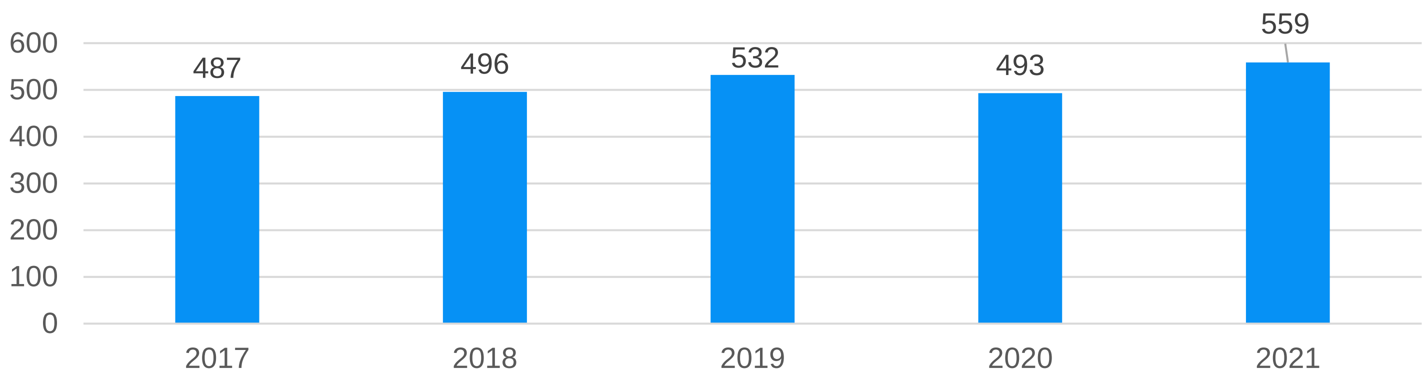
Rank	Title	SVOD Provider(s)	Minutes Streamed (Nearest Millions)
1	Luca (2021)	Disney+	10,592
2	Moana	Disney+	8,896
3	Raya and the Last Dragon	Disney+	8,343
4	Frozen II	Disney+	5,746
5	Red Notice	Netflix	5,528
6	Frozen	Disney+	5,146
7	Soul (2020)	Disney+	5,282
8	Cruella	Disney+	5,174
9	Mitchells vs. The Machines	Netflix	4,517
10	Jungle Cruise	Disney+	4,425

[28] 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 2021 (12/28/2020-12/26/21).



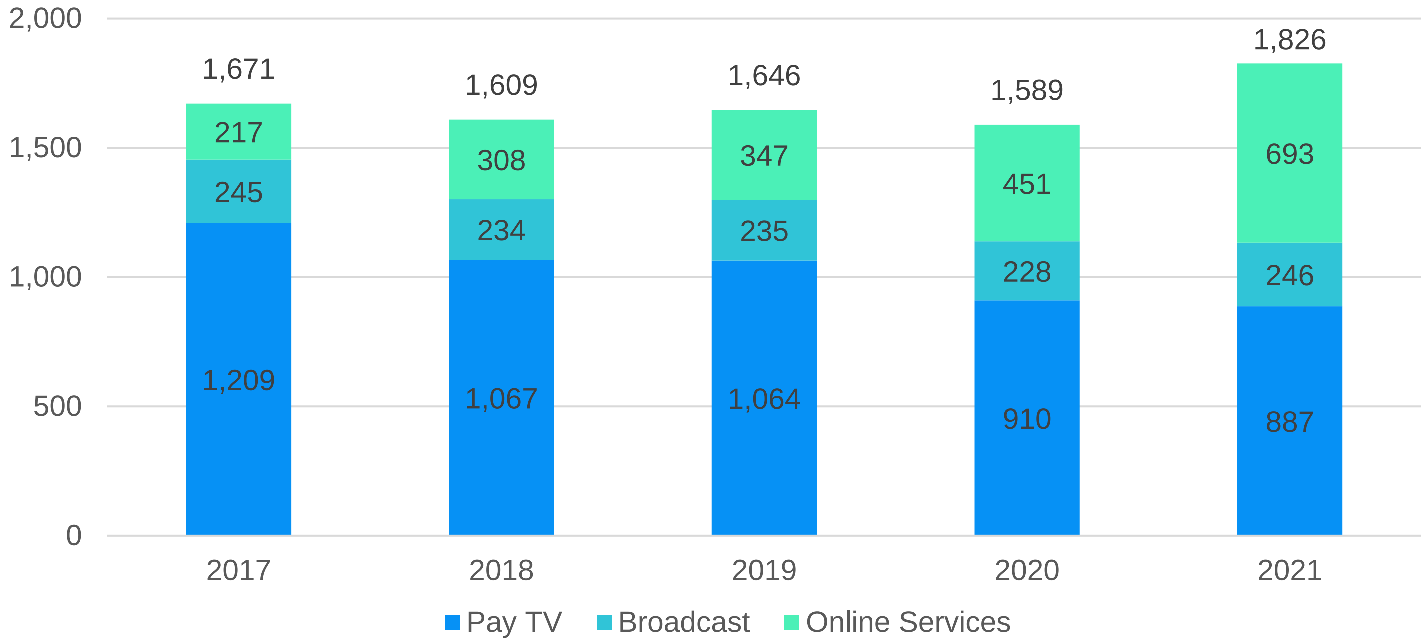
In 2021, there were 559 original scripted series released on broadcast, pay TV, and online services aimed at U.S. audiences, according to FX Networks Research, a 13 percent increase compared to 2020.

Estimated Number of Scripted Original Series[29]
Source: FX Networks Research



Expanding the analysis to include additional categories of original series (unscripted shows, children's programs, and daytime dramas) released, there were 1,826 total original series in 2021. This was up 15 percent from 2020, when many series skipped seasons due to pandemic-related production delays. The increase was driven by original series released on online services, which reached 693 in 2021, a 54 percent increase compared to 2020.

Estimated Number of Total Original Series[30]



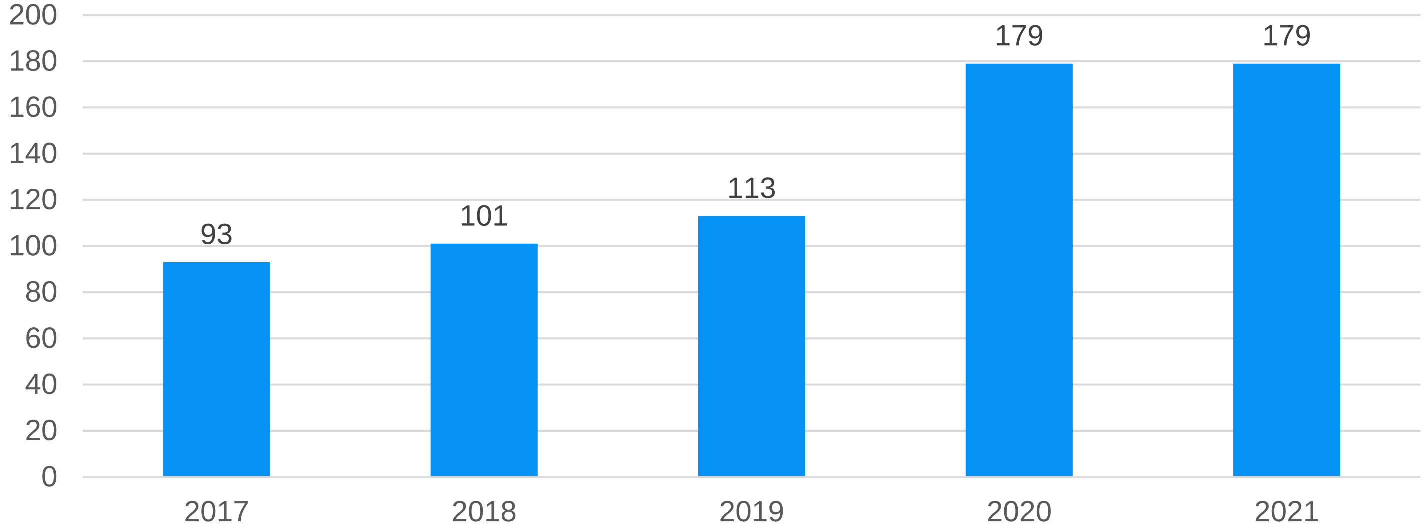
[29] Estimated by FX Networks Research as of January 2022 based on third party data covering broadcast, cable and online outlets. Excludes library, daytime dramas, one-episode specials, non-English language/English-dubbed, children's programs, and short form content (<15 mins). See, e.g. Schneider, Michael, Peak TV Tally: According to FX Research, A Record 559 Original Scripted Series Aired in 2021 Variety, 1/14/2022.

[30] 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 are updated as more information becomes available.

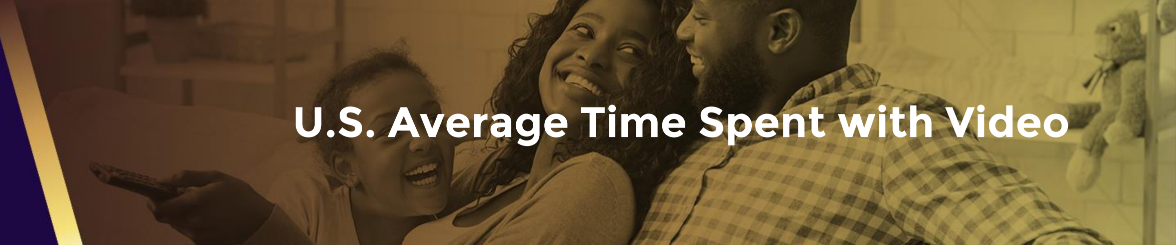
Online Exclusive Films

In 2021, there were 179 original films exclusive to online streaming services, comparable to 2020.

Estimated Number of Online Exclusive Films[31]
Source: Ampere



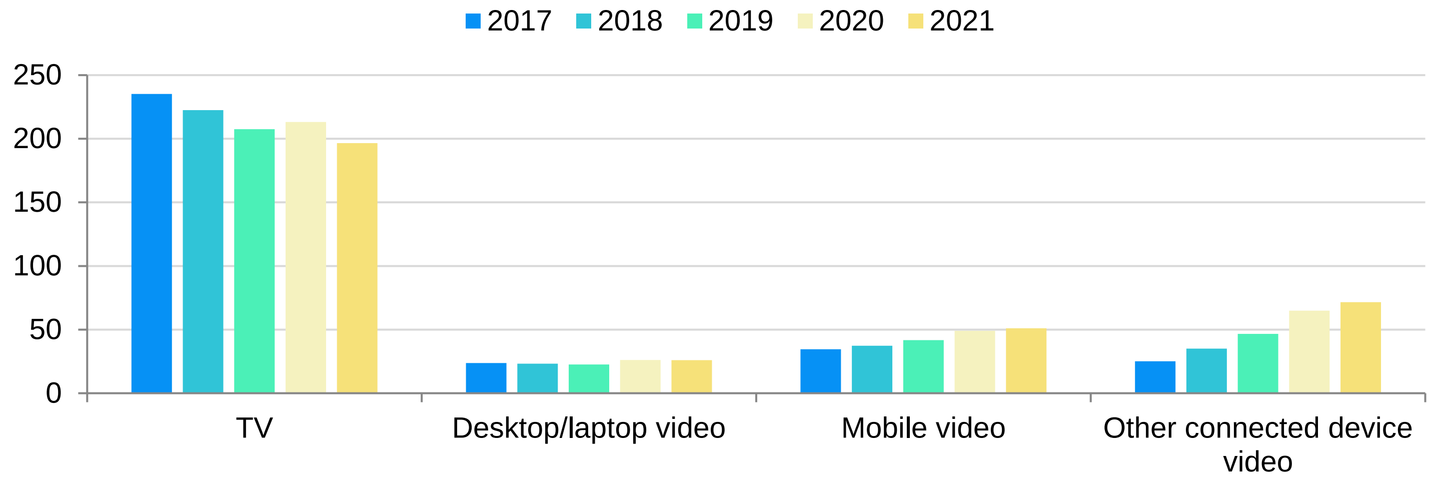
[31] These estimates reflect full-length (greater than 70 minutes) original films that were released exclusively in the U.S. on the following streaming services available in the U.S.: Amazon Prime Video, Apple TV+, Disney+, HBO Max, Hulu, Netflix, Paramount+, Peacock, Roku, Showtime, and Starz. Films with any theatrical release, including limited release are not included.



U.S. Average Time Spent with Video

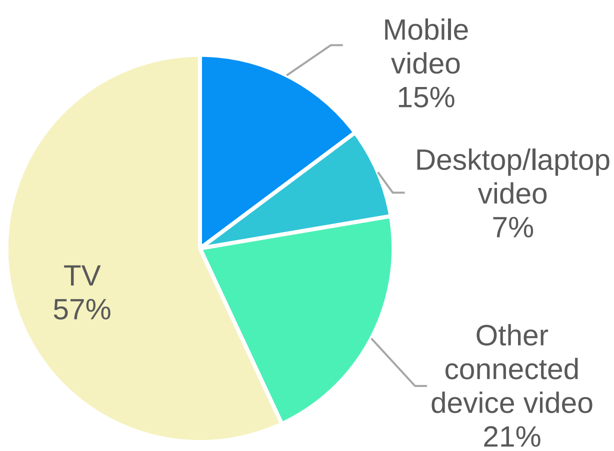
In 2021, the time U.S. adults spent per day watching TV (live or recorded) decreased by 17 minutes to 3 hours and 16 minutes compared to 2020. The time U.S. adults spent per day watching video on other connected devices, such as an app on a smart TV or a streaming device, increased 6 minutes to 1 hour and 11 minutes in 2021.

Average Time Spent per Day with Video by U.S. Adults (Minutes)[32]
Source: eMarketer



In 2021, 57 percent of time spent watching video was via TV (live or recorded), the highest share of any device, but the share was down three percentage points compared to 2020. The share via other connected devices was 21 percent, up from 18 percent in 2020. The time spent per day watching subscription over-the-top (OTT) video increased nine percent to 79.8 minutes.

2021 Average Time Spent per Day with Video by U.S. Adults (Minutes)[32]
Source: eMarketer



	Subscription Video (Minutes/Day)
2017	36.7
2018	44.8
2019	53.7
2020	73.4
2021	79.8

[32] 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.

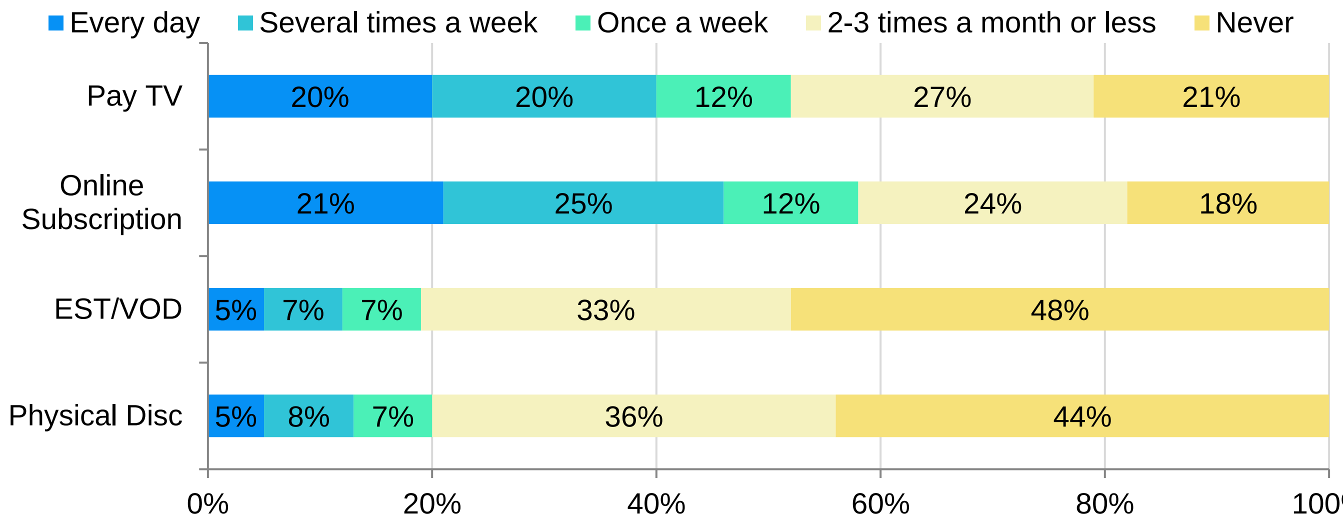
HOME/MOBILE VIEWING DEMOGRAPHICS

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

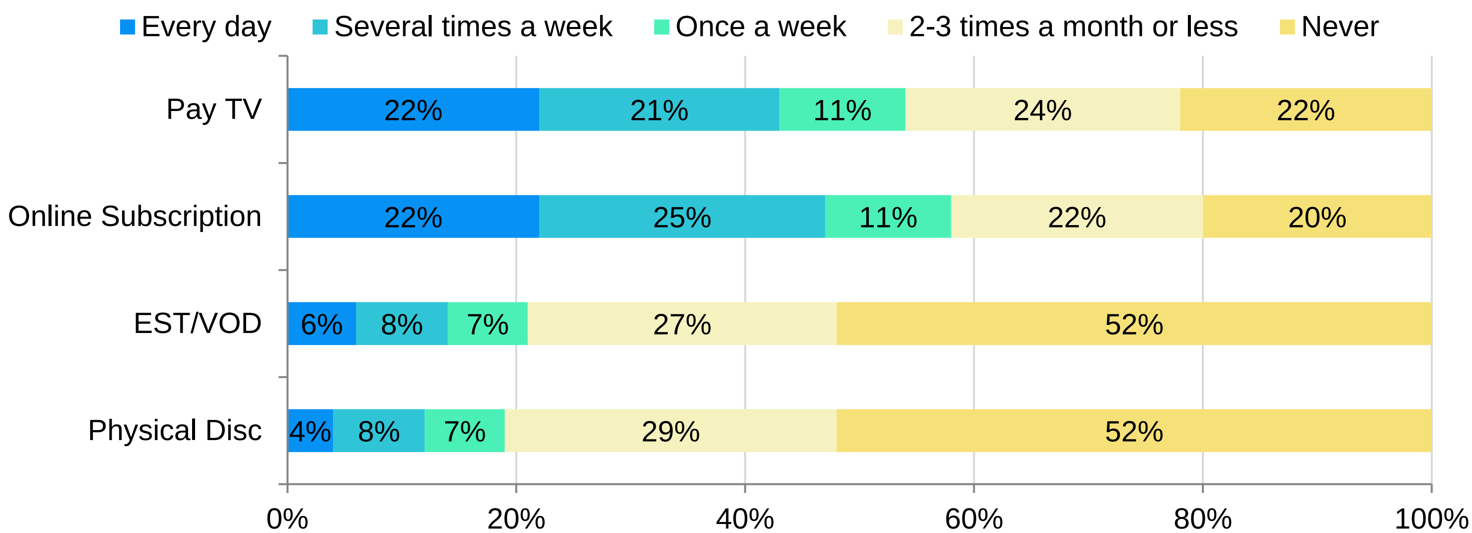
In 2021, approximately 80 percent of U.S. adults watched movies and shows/series via traditional television services and online subscription services, the highest proportion of the home/mobile viewing methods. The percent using online subscription services and traditional television services was similar to 2020. These viewing methods also had the highest share of daily viewers (just over 20% of the population).

Viewing via online Electronic Sell-Through (EST)/video-on-demand (VOD) services decreased in 2021, with 52 percent of U.S. adults watching movies on EST/VOD in 2021, down from 54 percent in 2020. In 2021, 60 percent of adults who viewed movies via EST/VOD also paid to rent movies not released or newly released in movie theaters (PVOD).[33]

2021 Share of Population Viewing Movies by Home/Mobile Distribution Channel[34]



2021 Share of Population Viewing TV Shows/Series by Home/Mobile Distribution Channel[34]

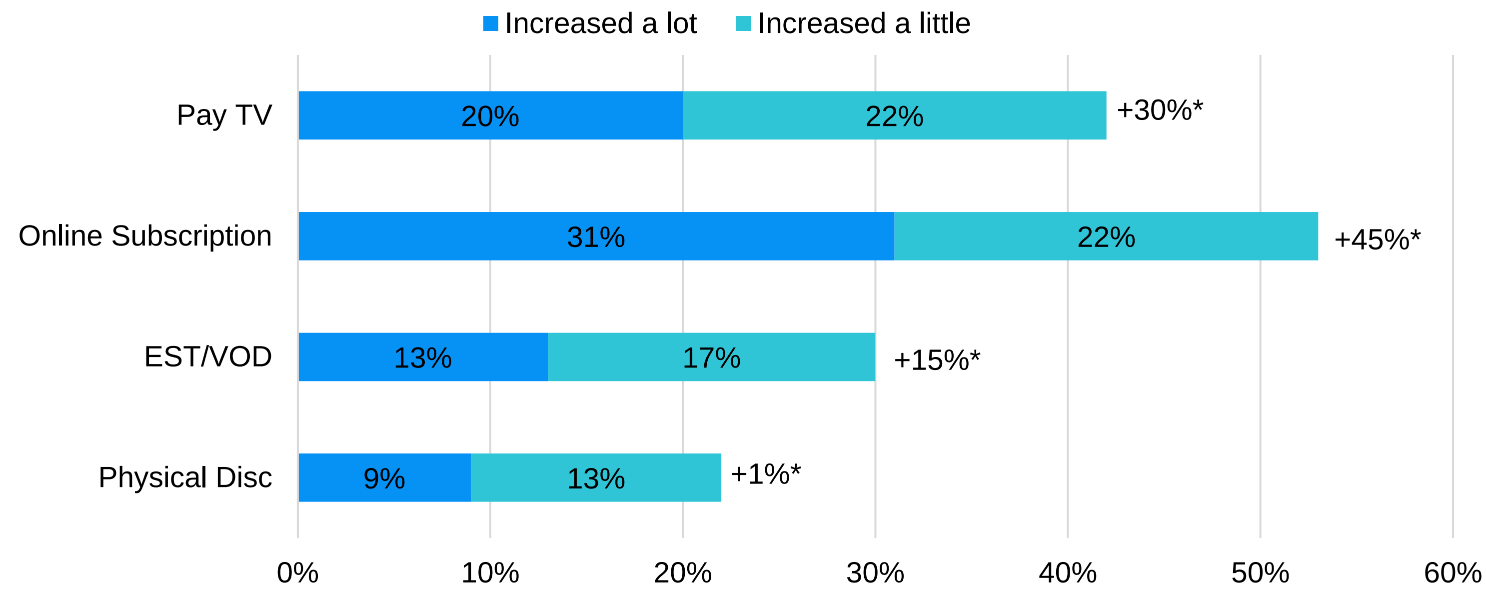


[33] In the 2020 survey, a question was added to measure how many users of EST/VOD viewed a movie via Premium VOD (PVOD).
[34] Pay TV includes regular television services (broadcast, cable and satellite), premium channels and pay-per-view through those services.

Home/Mobile Viewing: COVID-19 Impact

Home/mobile viewers reported that they increased viewing via all methods during the COVID-19 pandemic period. The largest number, more than half of adults (53%), reported that their viewing of movies or shows/series via online subscription services increased over the period of the COVID-19 pandemic, with a net increase of 45 percent when accounting for those who reported a decrease in viewing. Pay TV also had a net increase in viewing of 30 percent (42% reported an increase), followed by EST/VOD (15% net increase) and physical disc (1% net increase).

Increase in Home/Mobile Adult Viewing Over the COVID-19 Pandemic Period
(% of all adults 18+)

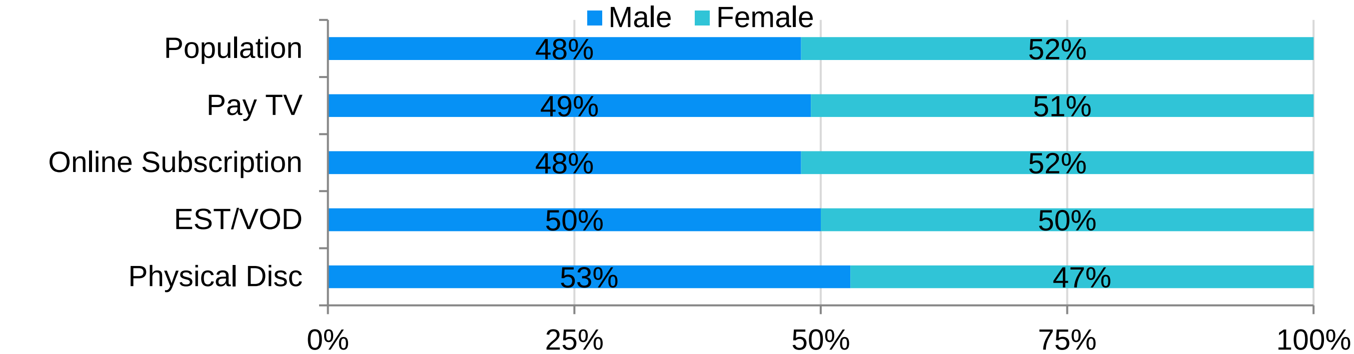


*Percentage represents the difference between those who said viewing increased a lot or a little and those who said viewing decreased a lot or a little.

Home/Mobile Viewing Demographics: All Viewers

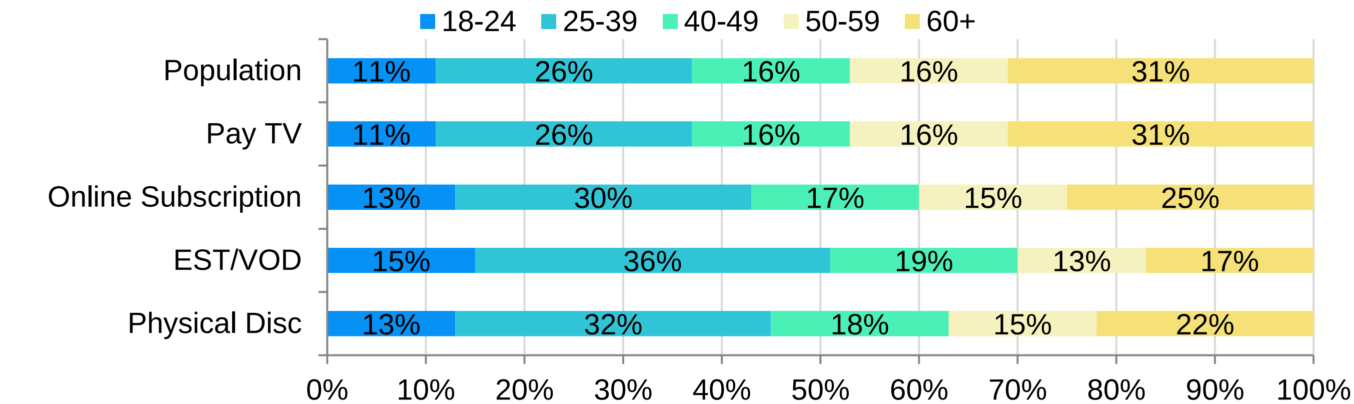
In 2021, the gender composition of home/mobile viewers of all frequencies was generally similar to the population, although physical disc adult viewers skewed slightly more toward men.

2021 Gender Share of Adult Population and Home/Mobile Viewers



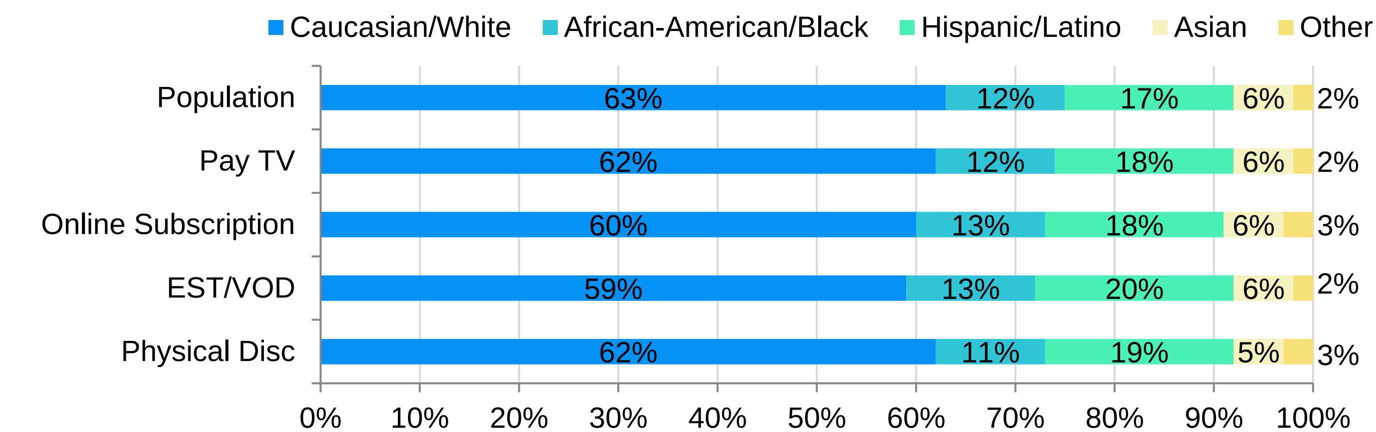
In 2021, the age group representation of viewers of traditional TV services was the same as the population. The 25-39 age group was overrepresented in terms of viewers in the distribution channels of EST/VOD (36%), online subscriptions (30%), and physical discs (32%), relative to their share of the population (26%), similar to 2020.

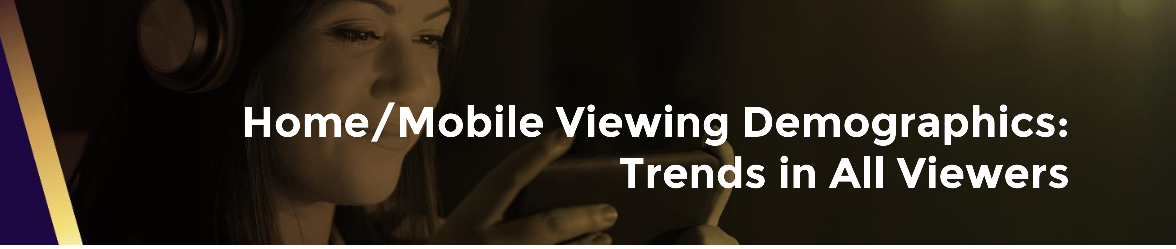
2021 Age Group Share of Adult Population and Home/Mobile Viewers



In 2021, the Hispanic/Latino category was overrepresented in terms of reported EST/VOD (20%) viewing relative to their share of the adult population (17%). All shares were similar to those in 2020.

2021 Ethnicity Share of Adult Population and Home/Mobile Viewers

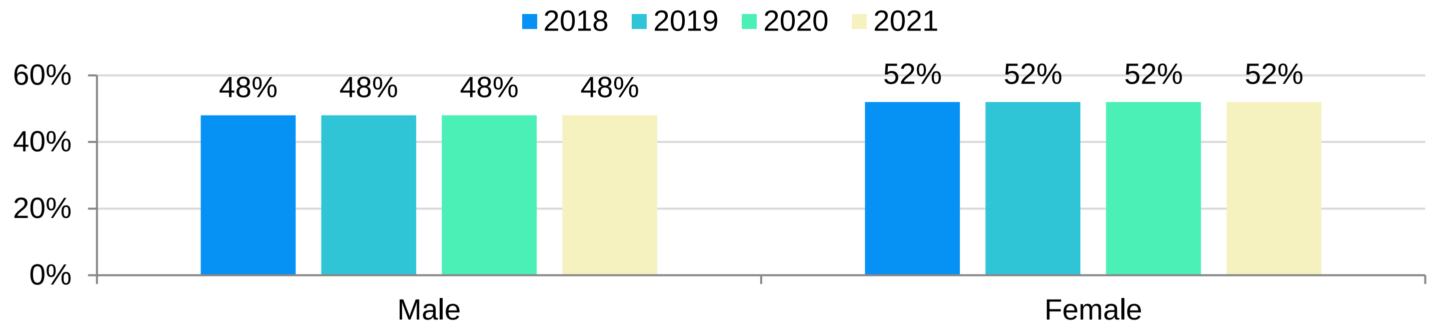




Home/Mobile Viewing Demographics: Trends in All Viewers

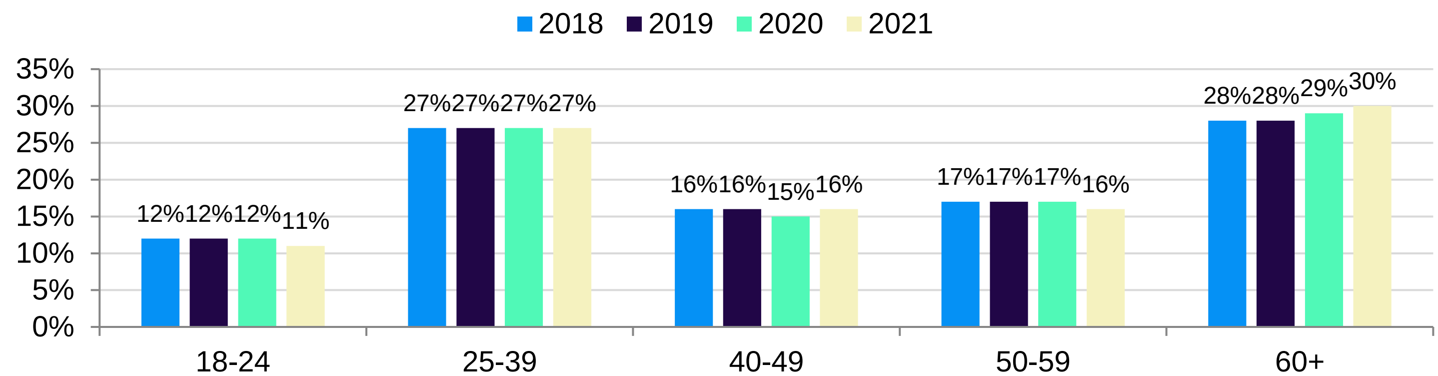
In 2021, the gender composition of all home/mobile viewers was the same as the population composition, consistent with 2020.

Trend in Gender Share of All Home/Mobile Viewers[35]



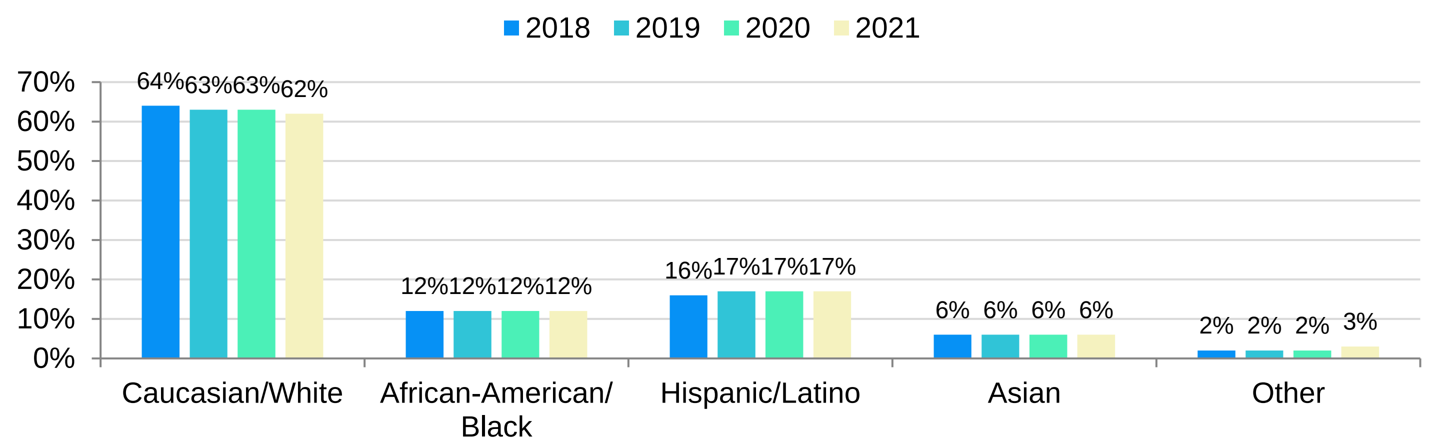
The age group representation of all home/mobile viewers has remained relatively consistent since 2018.

Trend in Age Group Share of All Home/Mobile Viewers[35]

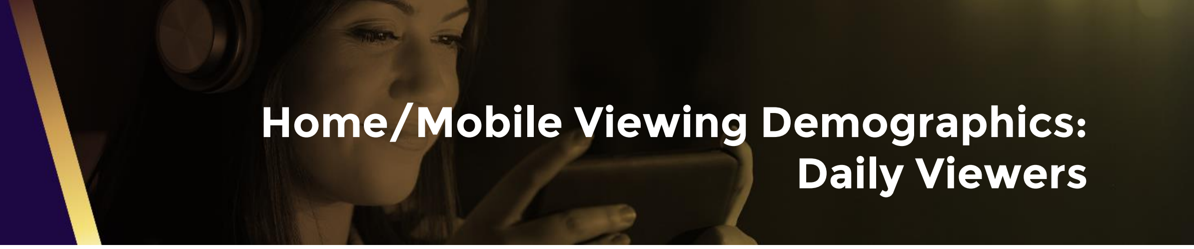


In 2021, the share of all home/mobile viewers by ethnicity was consistent with previous years.

Trend in Ethnicity Share of All Home/Mobile Viewers[35]



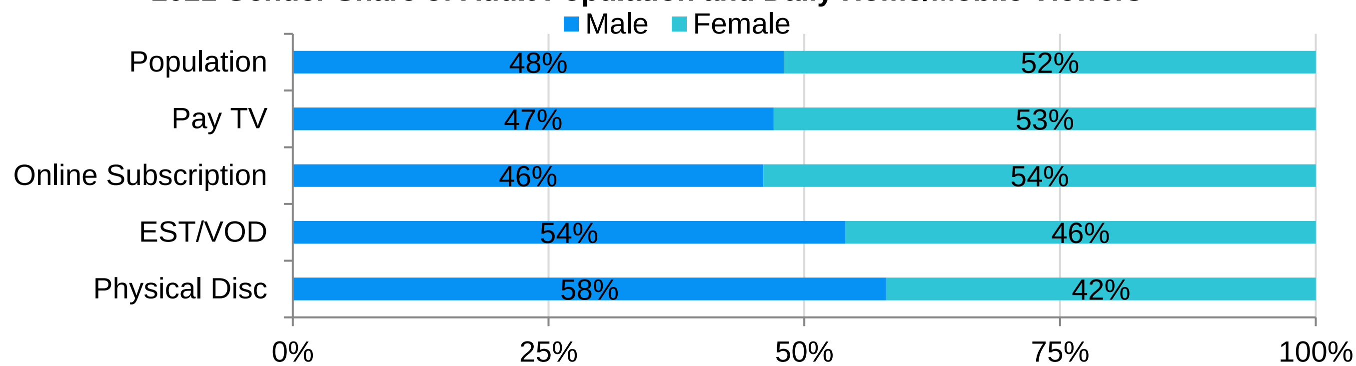
[35] Home/mobile viewers on this page refers to the net movie or show/series viewers via any of the following channels: Pay TV, online subscription, EST/VOD or physical discs.



Home/Mobile Viewing Demographics: Daily Viewers

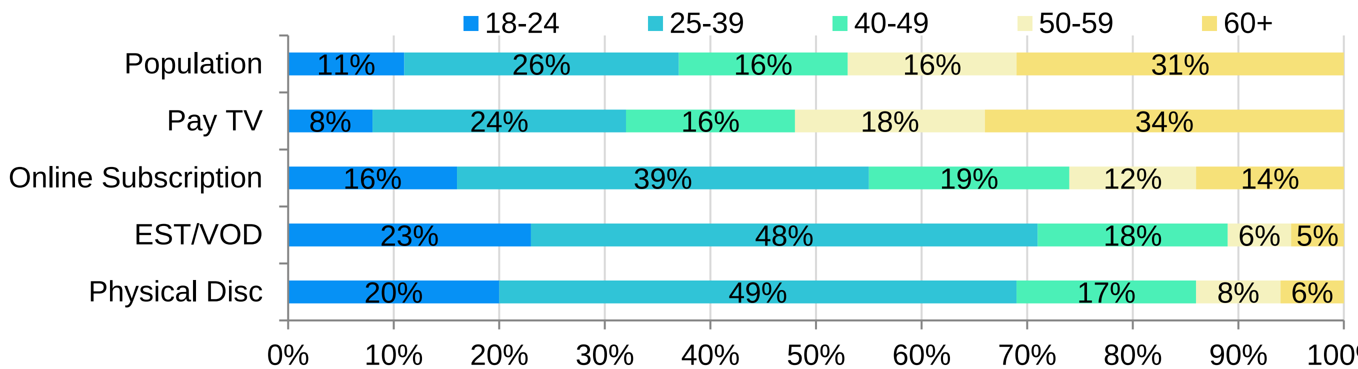
Focusing on daily viewers, in 2021, the gender composition of online subscription viewers who watch daily skewed slightly female relative to the population, while the small group of EST/VOD and physical disc daily viewers skewed more male, relative to the population and similar to 2020.

2021 Gender Share of Adult Population and Daily Home/Mobile Viewers[36]



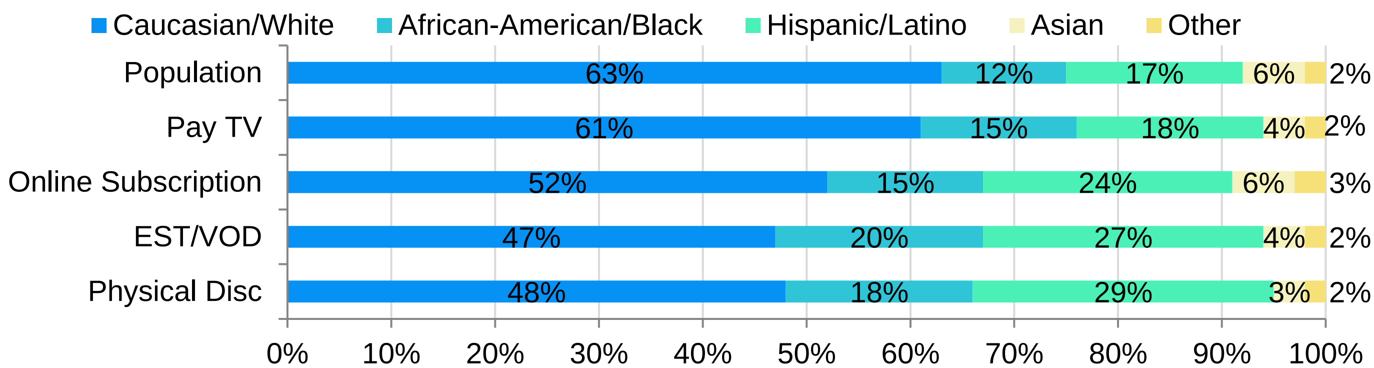
In 2021, the 25-39 age group was heavily overrepresented in terms of daily viewers to online subscription, EST/VOD, and physical disc distribution channels, similar to 2020.

2021 Age Group Share of Adult Population and Daily Home/Mobile Viewers[36]



In 2021, the Hispanic/Latino category was overrepresented in the population of daily viewers in the distribution channels of physical discs (29%), EST/VOD (27%), and online subscriptions (24%) relative to their share of the population (17%), similar to 2020. The African-American/Black category was overrepresented in the EST/VOD distribution channel (20%) and physical discs (18%) relative to their share of the population (12%), similar to 2020.

2021 Ethnicity Share of Adult Population and Daily Home/Mobile Viewers[36]

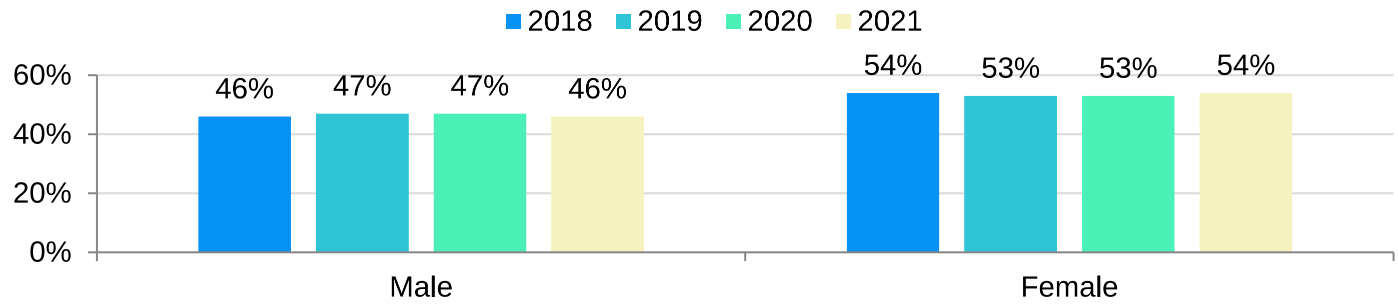


[36] Home/mobile viewers on this page refers to the net movie or show/series viewers via any of the following channels: Pay TV, online subscription, EST/VOD or physical discs.

Home/Mobile Viewing Demographics: Trends in Daily Viewers

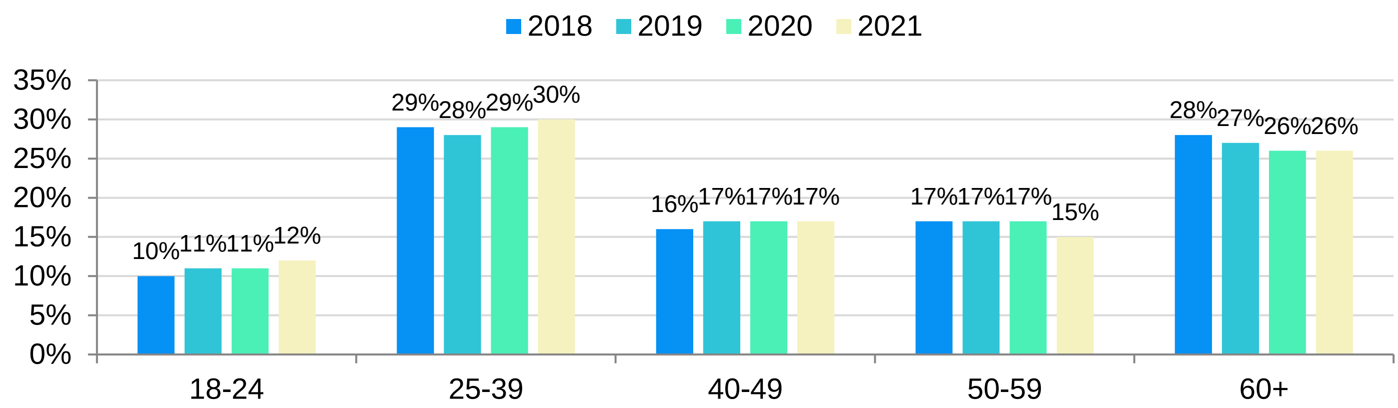
In 2021, the gender composition of daily viewers of any home/mobile entertainment viewing method is similar to the composition of the overall population.

Trend in Gender Share of Daily Home/Mobile Viewers[37]



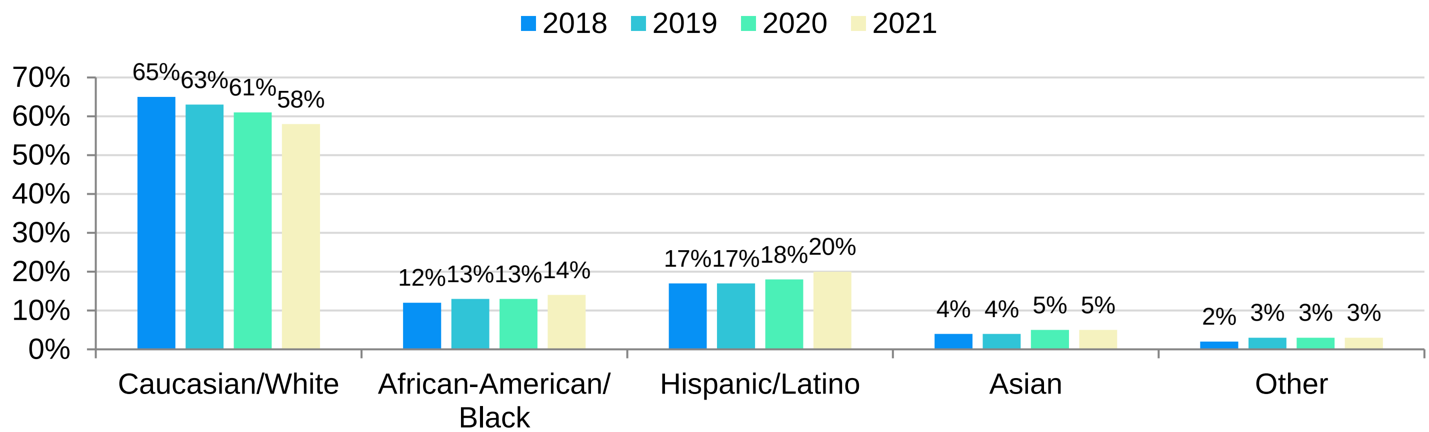
In 2021, the 25-39 age group had the largest share of daily home/mobile viewers, similar to prior years, followed by the 60+ age group.

Trend in Age Group Share of Daily Home/Mobile Viewers[37]

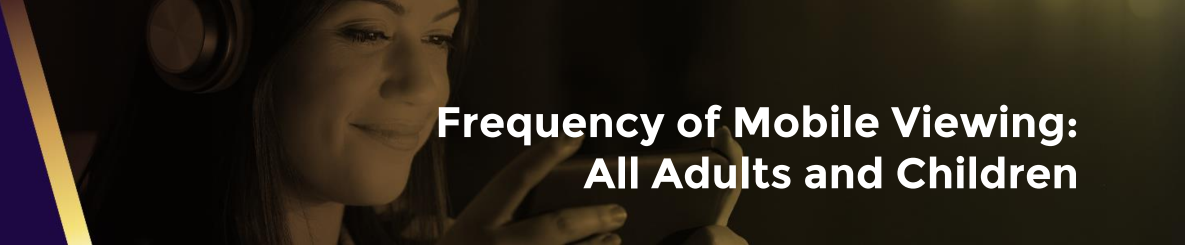


The Caucasian/White share of daily home/mobile viewers has decreased seven percentage points since 2018, while the shares of other ethnicity categories have increased.

Trend in Ethnicity Share of Daily Home/Mobile Viewers[37]



[37] 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.

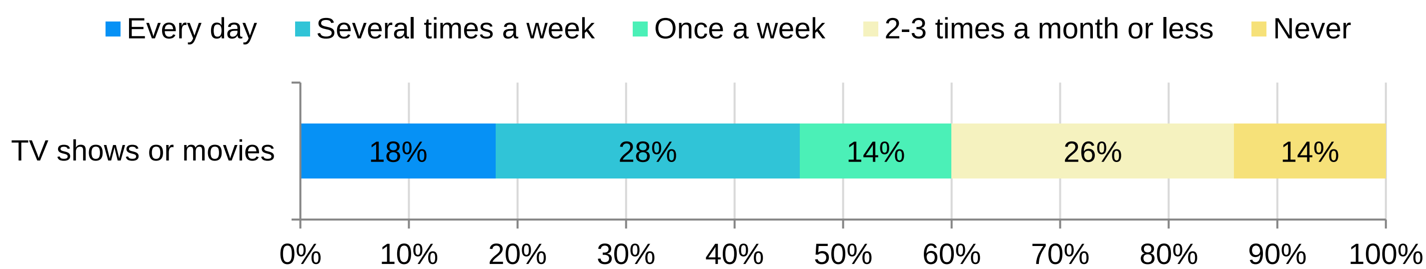


Frequency of Mobile Viewing: All Adults and Children

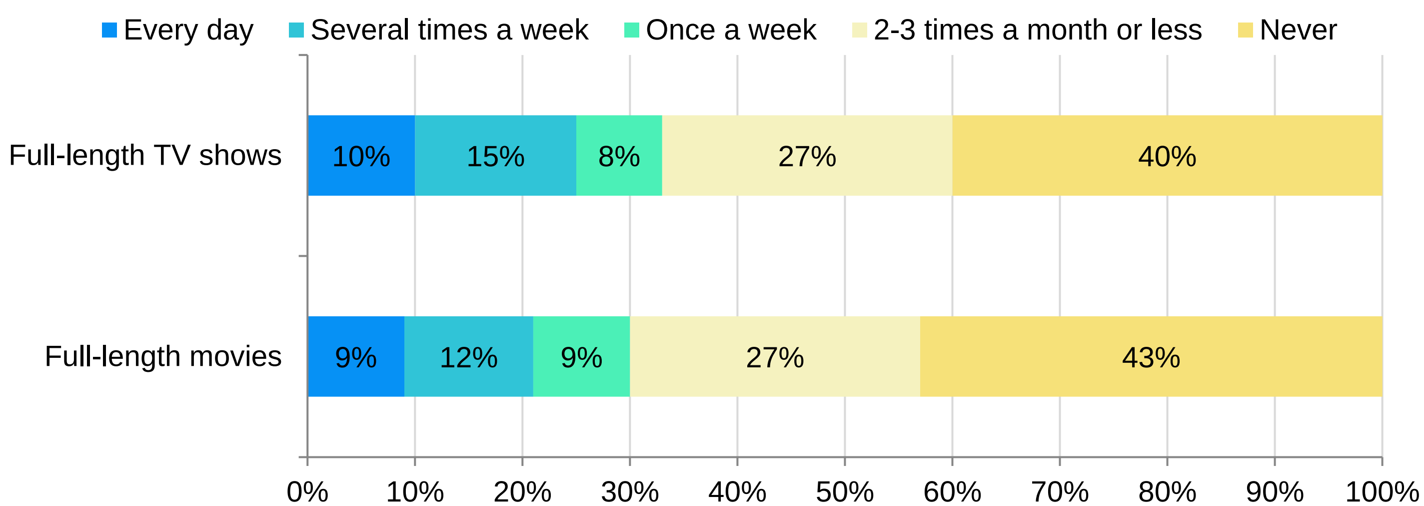
More than 85 percent of U.S. children (ages 2-17) watch full-length shows/series or movies on a mobile device, similar to 2020. Eighteen percent use a mobile device to view shows/series or movies daily. The highest proportion of children (28%) watch movies or shows/series on mobile devices several times a week.

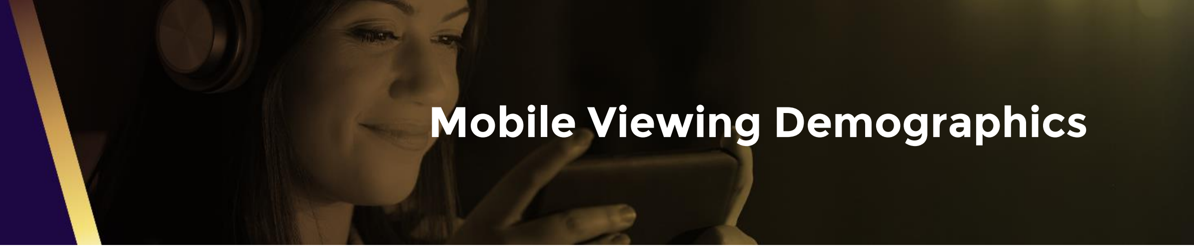
Sixty percent of U.S. adults watch full-length shows/series and 57 percent watch movies on a mobile device, similar to 2020. The percentage of adults who use a mobile device to watch shows/series daily is 10 percent. The highest proportion of adults never watch on a mobile device – while those who watch are most likely to do so 2-3 times a month or less, similar to 2020.

2021 Children Mobile Viewing Frequency



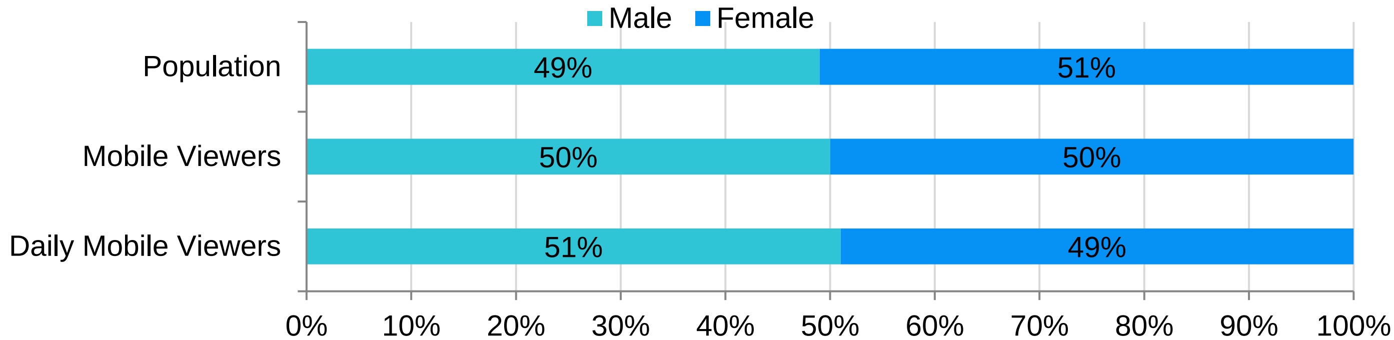
2021 Adult Mobile Viewing Frequency





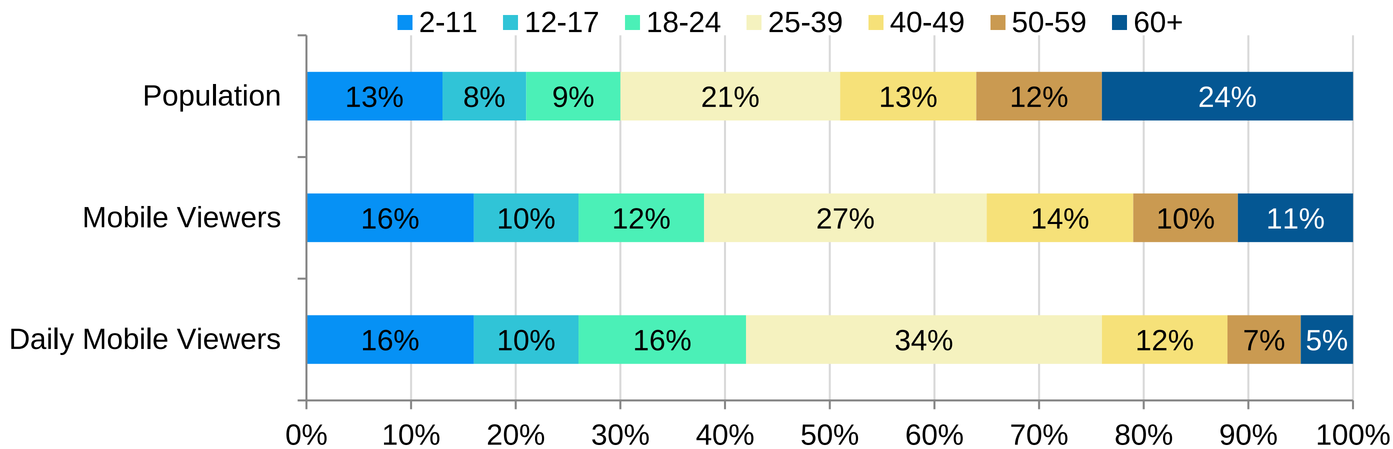
In 2021, the gender composition of viewers via a mobile device skewed slightly toward men compared to the total population, similar to in 2020.

2021 Gender Share of Population, Mobile Viewers, and Daily Mobile Viewers



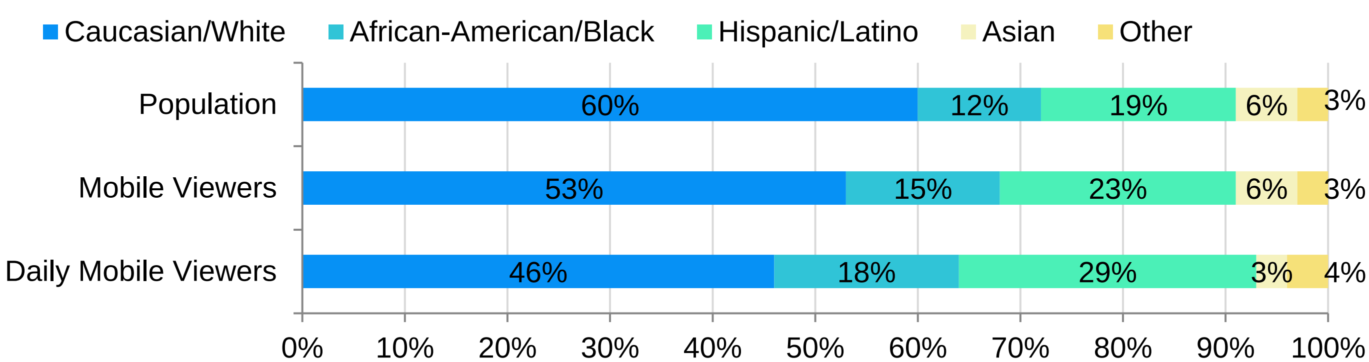
In 2021, the 2-11, 12-17, 18-24, and 25-39 age groups were all overrepresented in terms of mobile viewers and daily mobile viewers relative to their share of the total population.

2021 Age Group Share of Population, Mobile Viewers, and Daily Viewers



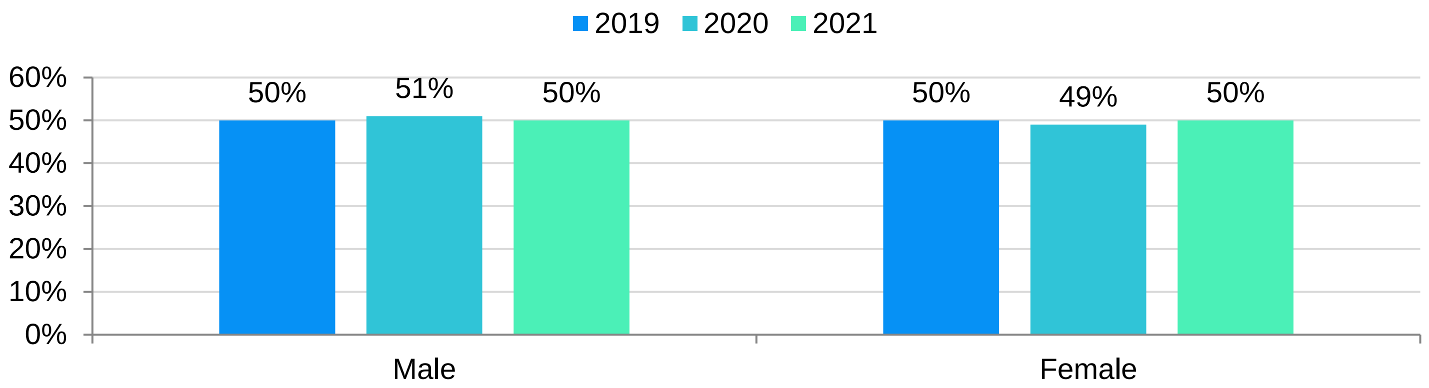
In 2021, the Hispanic/Latino (29%) and African-American/Black (18%) categories were overrepresented in terms of daily show/series or movie viewers via a mobile device relative to their share of the total population (19% and 12%, respectively), similar to 2020.

2021 Ethnicity Share of Population, Mobile Viewers, and Daily Viewers



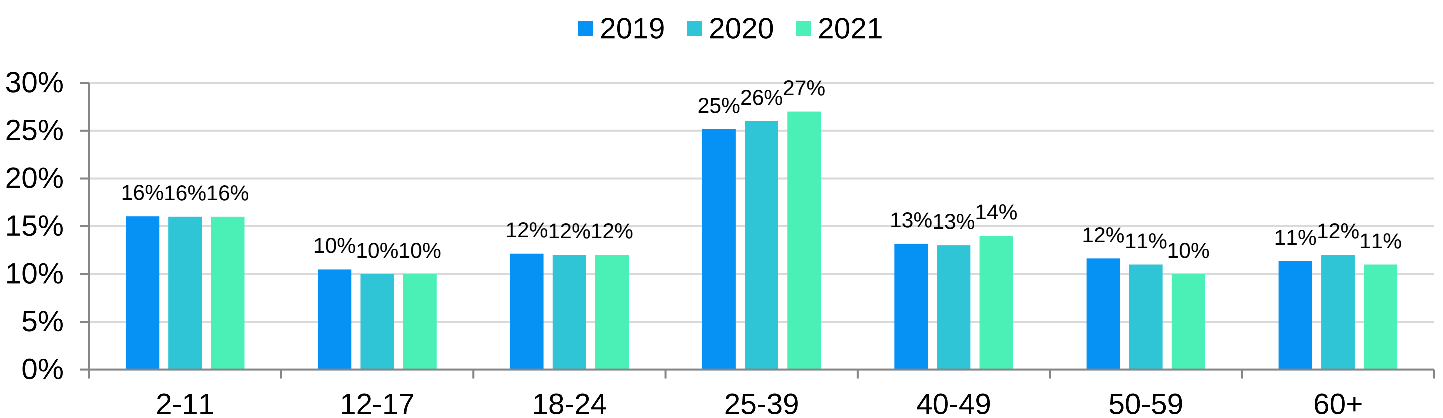
In 2021, the gender composition of show/series or movie viewers via a mobile device was an even split, similar to 2020.

Trend in Gender Share of Mobile Viewers



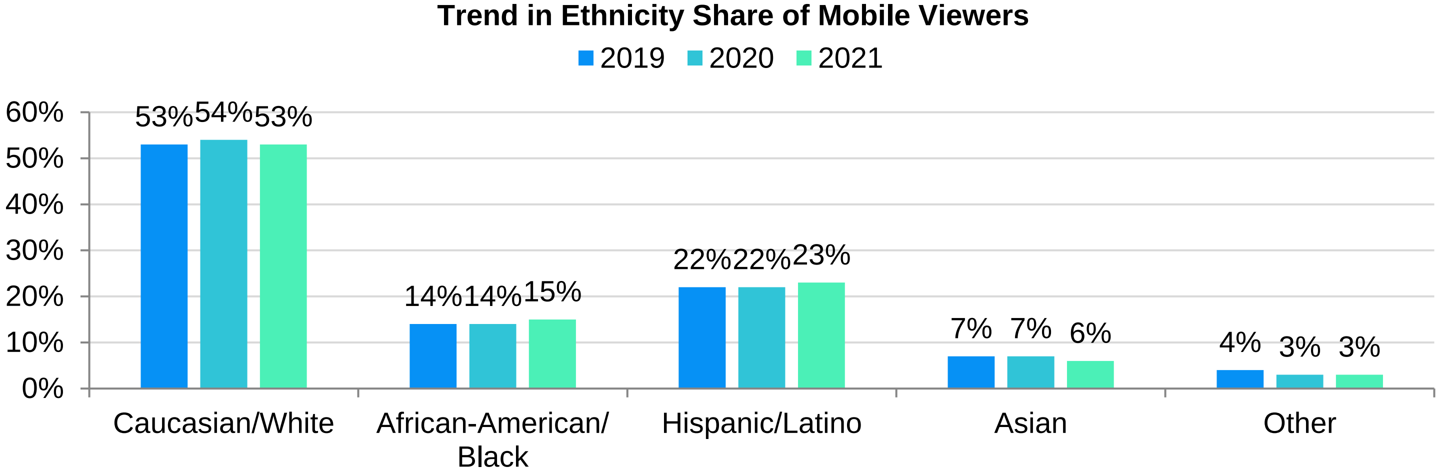
In 2021, the share of mobile viewers by age group remained relatively consistent compared to 2020.

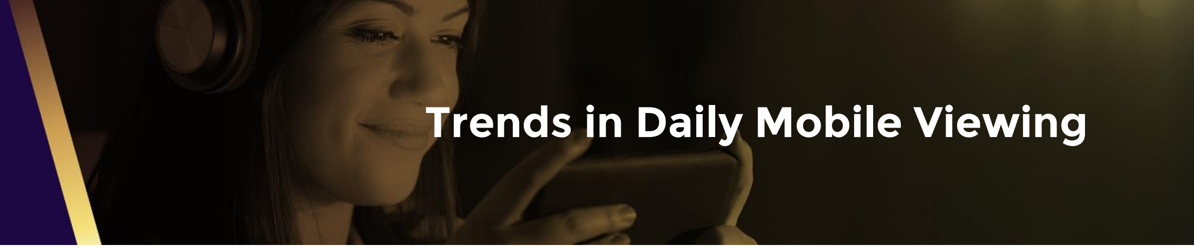
Trend in Age Group Share of Mobile Viewers



The share of mobile viewers by ethnicity also remained relatively consistent compared to 2020.

Trend in Ethnicity Share of Mobile Viewers

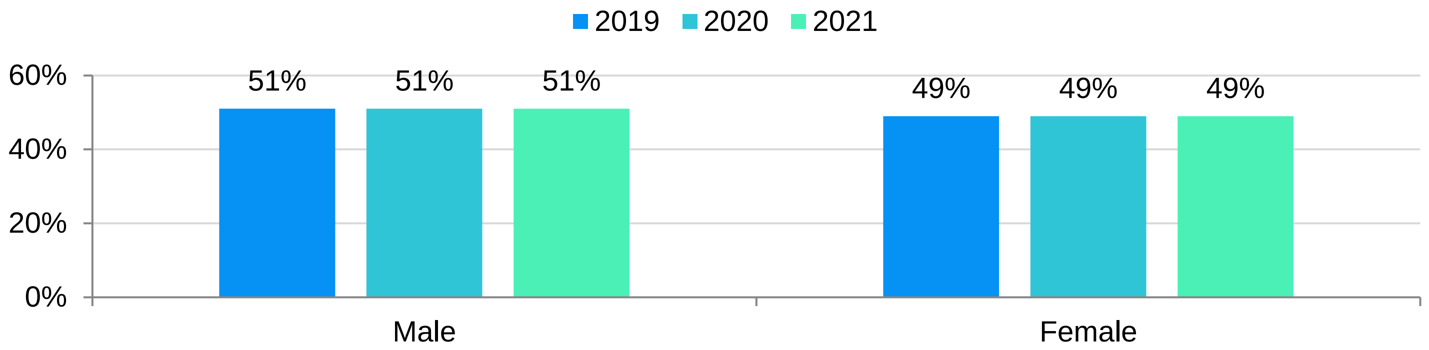




Trends in Daily Mobile Viewing

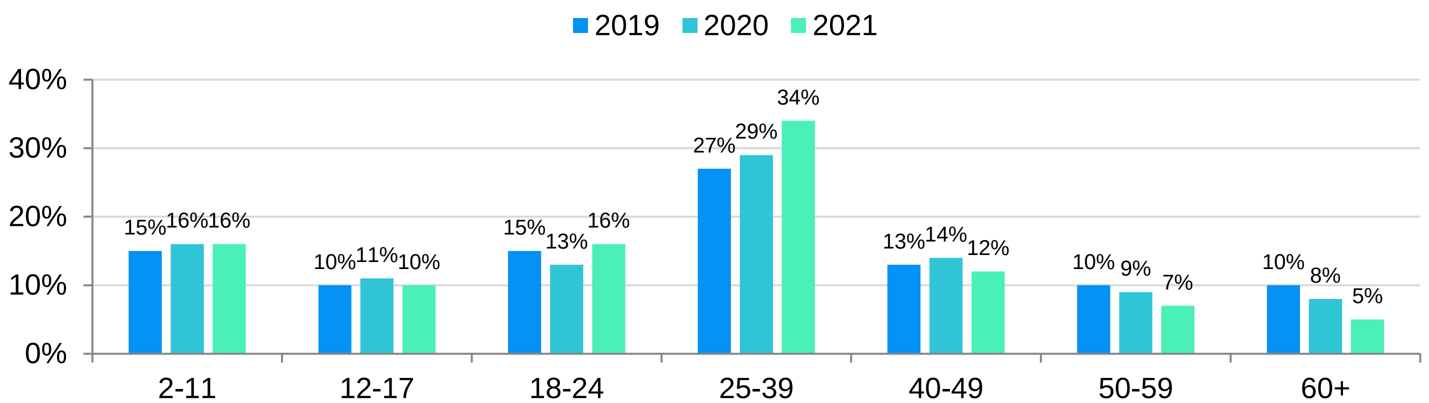
In 2021, the gender composition of daily show/series or movie viewers remained the same as in 2020.

Trend in Gender Share of Daily Mobile Viewers



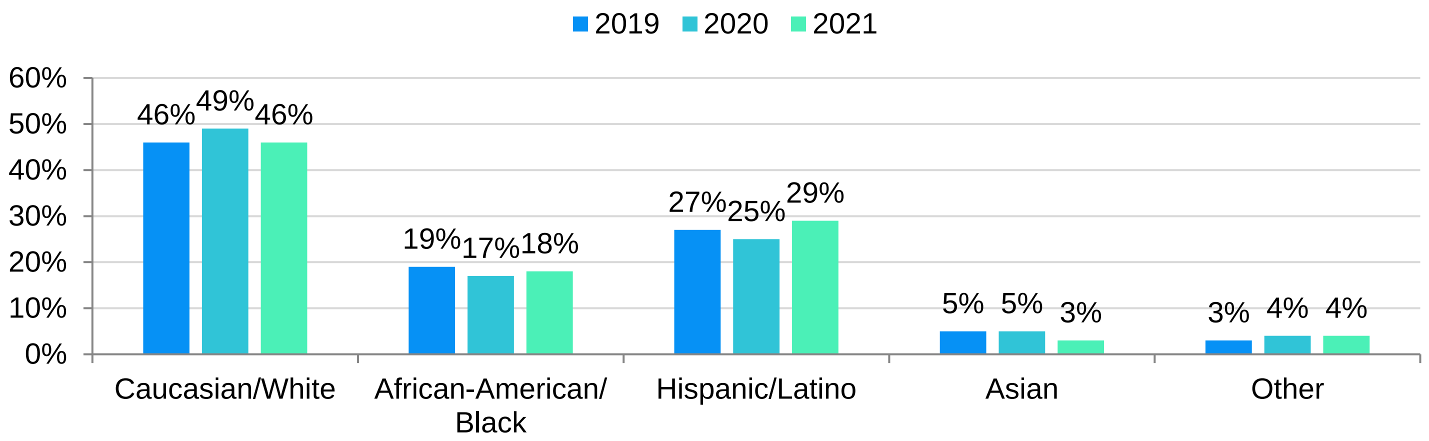
In 2021, the share of daily mobile viewers increased five percentage points among the 25-39 group compared to 2020. The share also increased three percentage points among the 18-24 age group.

Trend in Age Group Share of Daily Mobile Viewers



The Hispanic/Latino category share of daily mobile viewers increased four percentage points in 2021.

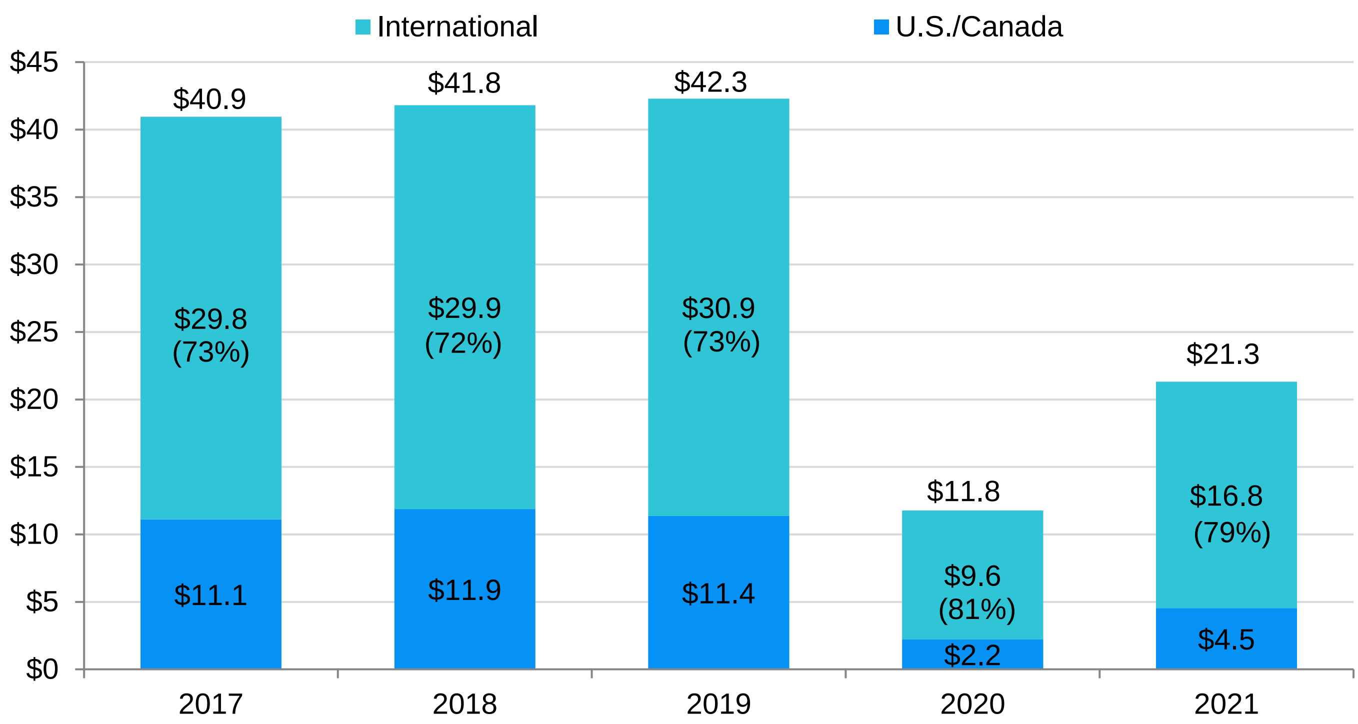
Trend in Ethnicity Share of Daily Mobile Viewers



THEATRICAL: GLOBAL

The global box office market for all films released in each country around the world[38] was $21.3 billion in 2021, up 81 percent compared to 2020, due to theater re-openings following the COVID-19 pandemic lockdowns, but remained below pre-pandemic levels. The international box office market ($16.8 billion) increased 76 percent, while the U.S./Canada box office market ($4.5 billion) increased 105 percent compared to 2020. The international box office market accounted for 79 percent of the total box office market in 2021.

Global Box Office Market – All Films (US$ Billions)
Source: Comscore, Omdia (International), MPA sources



	2017	2018	2019	2020	2021	% Change[39] 21 vs. 20	% Change[39] 21 vs. 17
U.S./Canada[40]	$11.1	$11.9	$11.4	$2.2	$4.5	105%	-59%
International[41]	$29.8	$29.9	$30.9	$9.6	$16.8	76%	-44%
Total	**$40.9**	**$41.8**	**$42.3**	**$11.8**	**$21.3**	**81%**	**-48%**

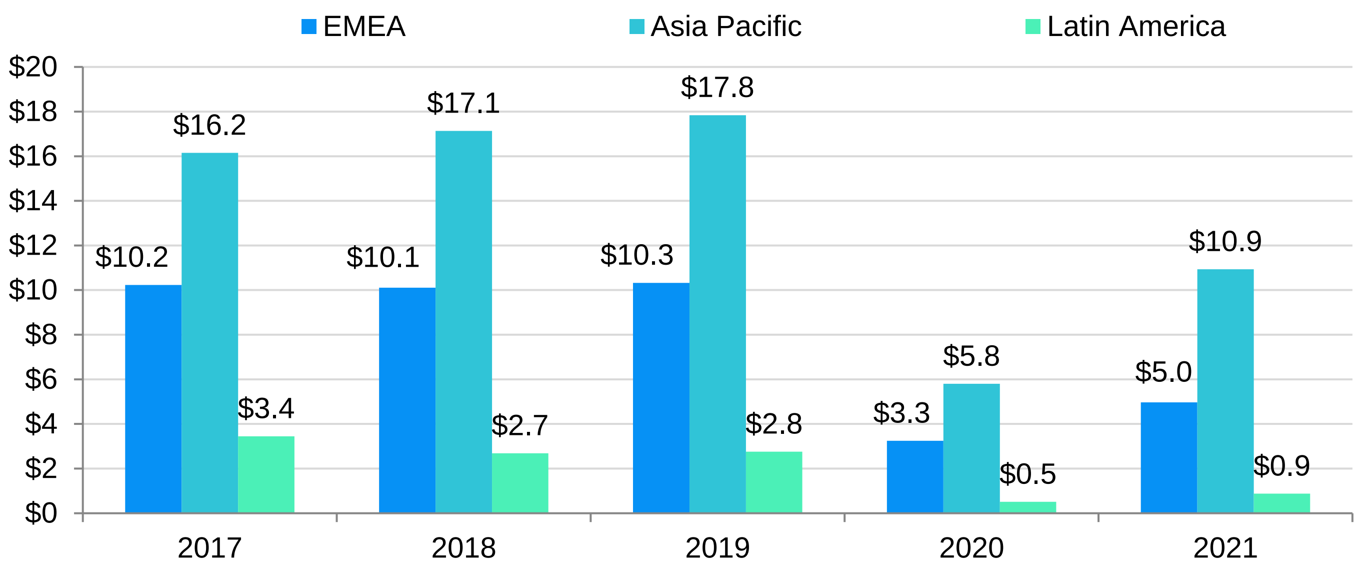
[38] Values in the report reflect all films released, regardless of distributor or country of origin, except where specified as a subset.
[39] Percentage change and international share (above) are calculated using values before rounding.
[40] Source: Comscore – Box Office Essentials, calendar year from January 1-December 31.
[41] 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 Europe, Middle East & Africa (EMEA) box office market increased 53 percent in U.S. dollars over 2020. This was driven by increases in the U.K. & Ireland (93%), Russia (78%), and France (56%).

The Asia Pacific box office market ($10.9 billion) increased 89 percent in U.S. dollars compared to 2020. This was mostly driven by China's $4.4 billion increase from 2020.

Latin America's box office market increased 72 percent in U.S. dollars in 2021, driven by a 104 percent increase in Mexico and a 17 percent increase in Brazil.

International Box Office Market by Region – All Films (US$ Billions)[42]
Source: Comscore, Omdia, MPA sources



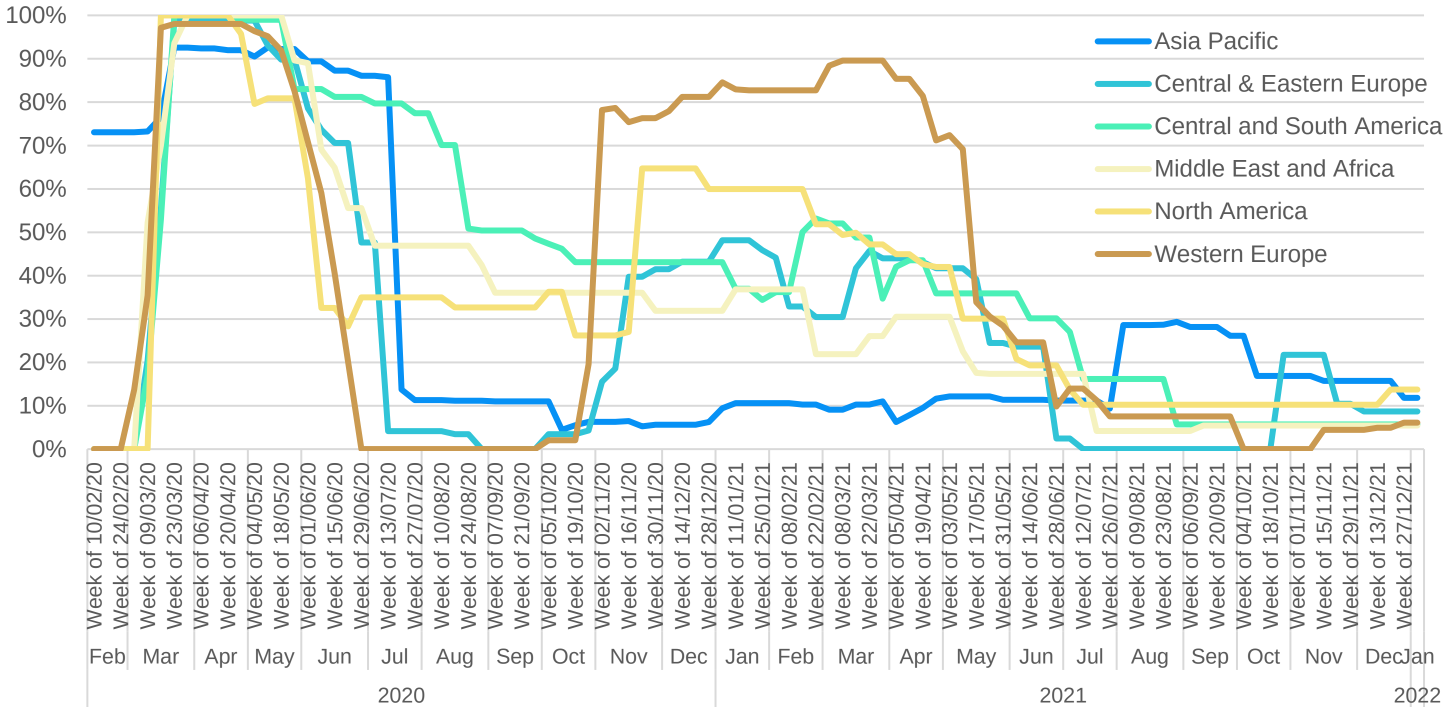
	2017	2018	2019	2020	2021	% Change[43] 21 vs. 20	% Change[43] 21 vs. 17
Europe, Middle East & Africa	$10.2	$10.1	$10.3	$3.3	$5.0	53%	-51%
Asia Pacific	$16.2	$17.1	$17.8	$5.8	$10.9	89%	-32%
Latin America	$3.4	$2.7	$2.8	$0.5	$0.9	72%	-75%
Total	**$29.8**	**$29.9**	**$30.9**	**$9.6**	**$16.8**	**76%**	**-44%**

[42] 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.
[43] Percentage change is calculated using table values before rounding.

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 after mid-2020, Asia theaters remained mostly open through the first half of 2021, while Europe and North America re-closed in late 2020. The majority of theaters in all regions were open by mid-2021, but capacity restrictions and other requirements may have remained in place.

Percentage of Cinema Screens Closed by Region, By Week in 2021[44]

Source: Omdia



2021 Top 20 International Box Office Markets – All Films (US$ Billions)

Source: Omdia

Taking into account the caveats regarding comparisons, the top three box office markets outside the U.S./Canada in 2021 were China ($7.3 billion, including online ticketing fees), Japan ($1.5 billion), and U.K. ($0.8 billion). China's box office total surpassed the U.S./Canada total in 2021 for the second time, with the majority of Chinese theaters staying open through 2021.

1.	China[45]	$7.3	11.	Spain	$0.3
2.	Japan	$1.5	12.	Italy	$0.2
3.	U.K.	$0.8	13.	Taiwan	$0.2
4.	France	$0.8	14.	Netherlands	$0.2
5.	Russia	$0.6	15.	Hong Kong	$0.2
6.	South Korea	$0.5	16.	Brazil	$0.2
7.	India	$0.5	17.	UAE	$0.1
8.	Australia	$0.5	18.	Poland	$0.1
9.	Germany	$0.4	19.	Denmark	$0.1
10.	Mexico	$0.4	20.	Switzerland	$0.1

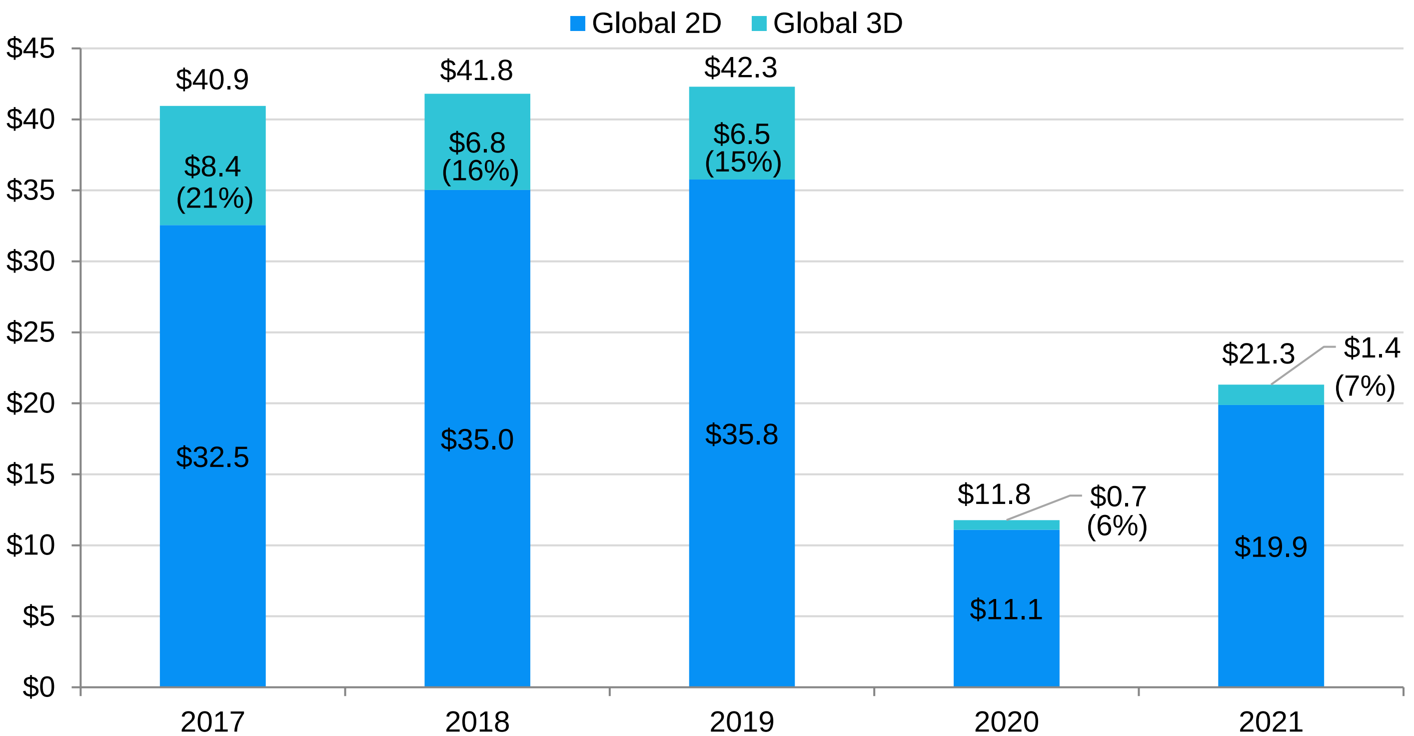
[44] Omdia, "COVID-19 Impact on Cinema Activity – February 2022."

[45] China box office total includes online ticketing fees. The China box office total excluding ticketing fees is no longer made available.

Of the total global box office market in 2021, 3D technology represented seven percent, up one percentage point compared to 2020. The global 3D box office market totaled $1.4 billion in 2021, an increase of 112 percent compared to 2020.

Global 3D Box Office Market – All Films (US$ Billions)[46]

Source: Omdia, MPA sources



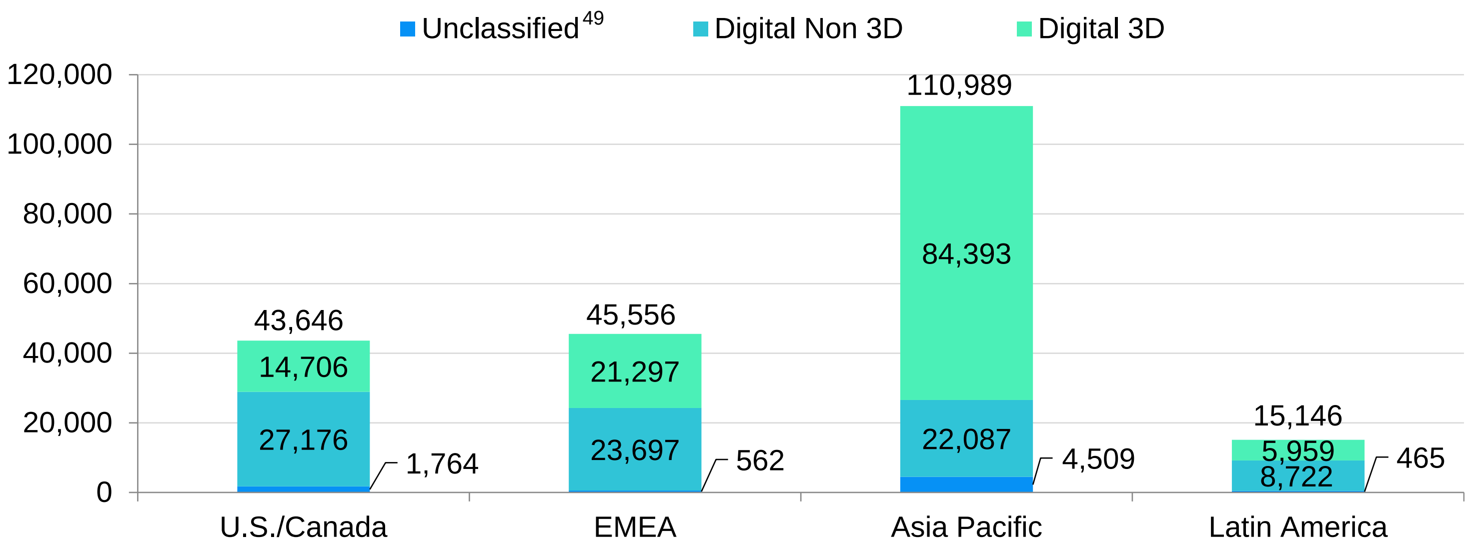
	2017	2018	2019	2020	2021	% Change[47] 21 vs. 20	% Change[47] 21 vs. 17
Global 2D	$32.5	$35.0	$35.8	$11.1	$19.9	79%	-39%
Global 3D	$8.4	$6.8	$6.5	$0.7	$1.4	112%	-83%
Total	**$40.9**	**$41.8**	**$42.3**	**$11.8**	**$21.3**	**81%**	**-48%**

[46] 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.

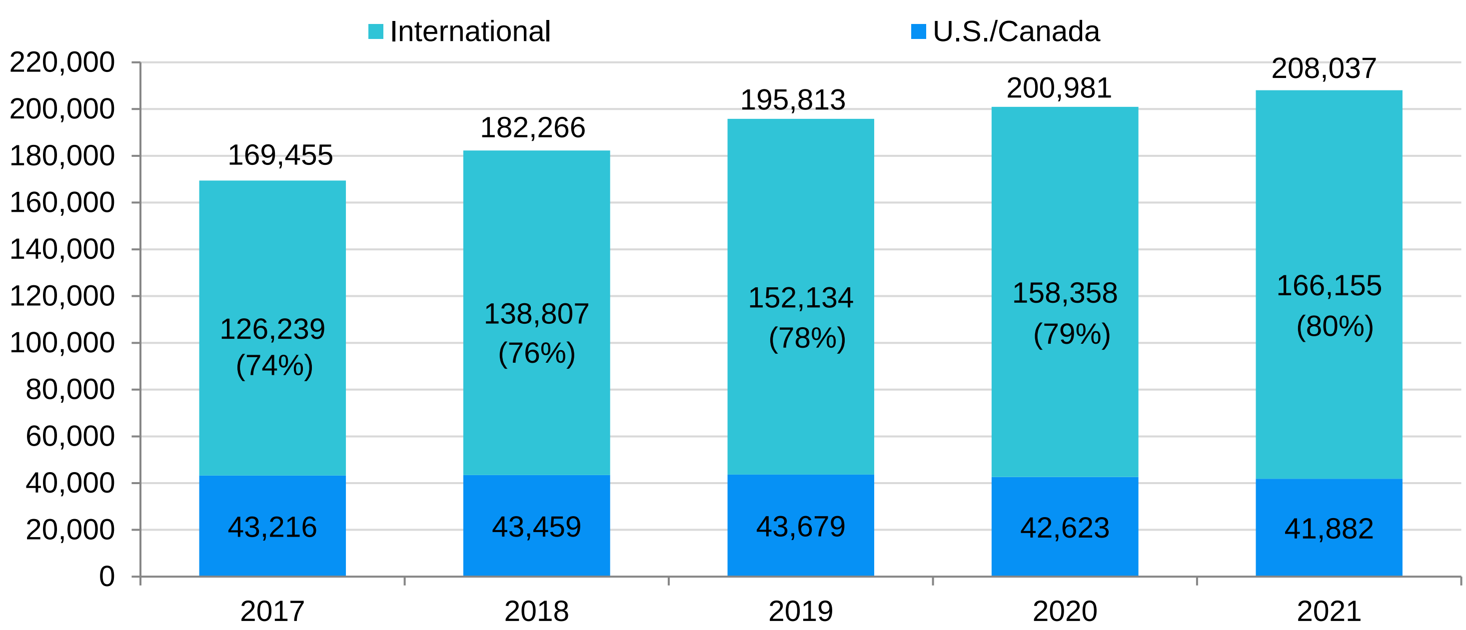
[47] Percentage change and share of total box office is calculated using table values before rounding.

Total cinema screens increased four percent globally in 2021, due to a seven percent increase in the Asia Pacific region.

2021 Global Cinema Screens by Format and Region[48]
Source: Omdia



Global Digital Screens
Source: Omdia



[48] 2021 total screens figures are estimates as of February 2022. Previous years' estimates may be updated based on changes made by source.
[49] Omdia screens data collection has been affected by pandemic theater closures, which have impacted classification of screens in 2020 and 2021. The "Unclassified" category includes all screens that were not able to be classified as digital.

The number of digital 3D screens around the world surpassed 126,000 in 2021, an increase of five percent compared to 2020. They account for 61 percent of all digital screens globally. The Asia Pacific region had an eight percent increase in the number of digital 3D screens in 2021. 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 fourth straight year, with a three percent decrease compared to 2020.

Global Digital 3D Screens[50]
Source: Omdia

	2017	2018	2019	2020	2021	2021 % of digital
U.S./Canada	16,978	16,972	16,586	15,089	14,706	35%
EMEA	19,159	20,711	20,884	20,713	21,297	47%
Asia Pacific	51,661	62,937	73,215	78,423	84,393	79%
Latin America	5,619	5,818	6,071	6,059	5,959	41%
Total	**93,417**	**106,438**	**116,756**	**120,284**	**126,355**	**61%**
% change vs. previous year	13%	14%	10%	3%	5%	

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

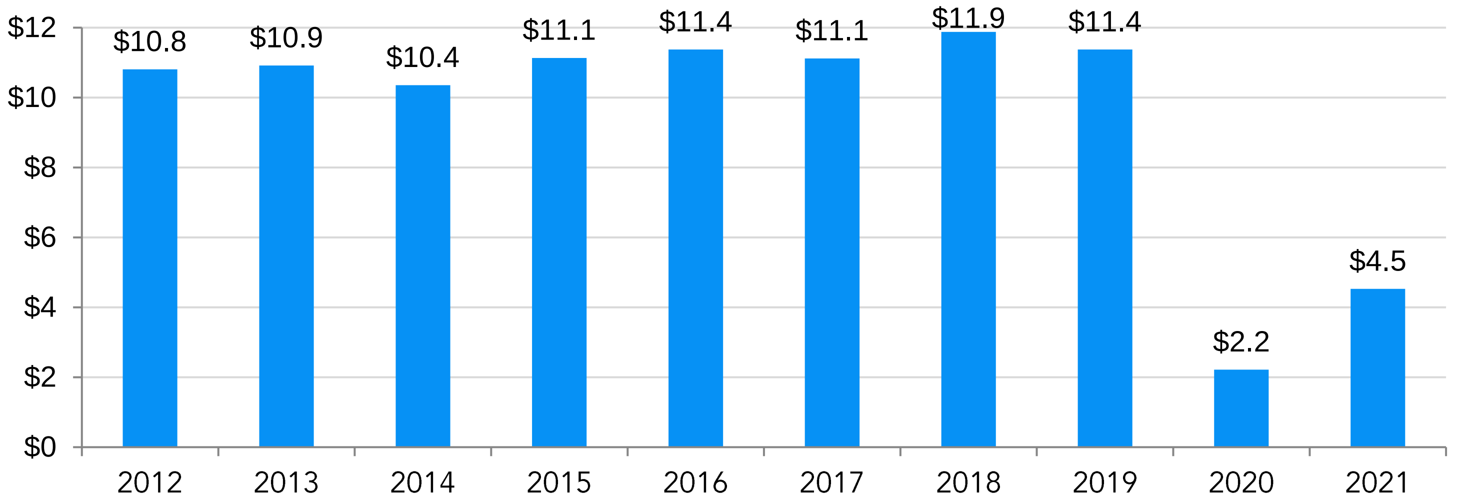


THEATRICAL: U.S. & CANADA

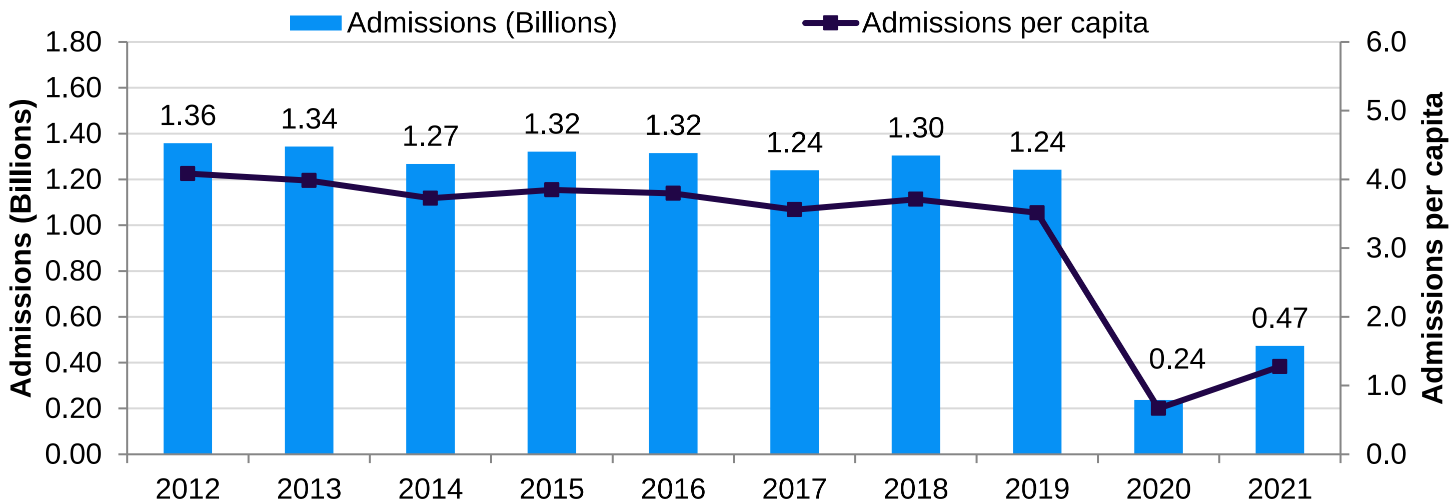
U.S./Canada Box Office & Admissions

In 2021, the U.S./Canada box office market was $4.5 billion, up 105 percent from $2.2 billion in 2020.[51] However, it remained below pre-pandemic levels. Admissions, or tickets sold (0.47 billion), were up 100 percent compared to 2020.

U.S./Canada Box Office Market (US$ Billions)
Source: Comscore Box Office Essentials



	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	% Chg. 21 vs. 20
U.S./Can. box office (US$B)	$10.8	$10.9	$10.4	$11.1	$11.4	$11.1	$11.9	$11.4	$2.2	$4.5	105%



	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	% Chg. 21 vs. 20
U.S./Can. admissions (Billions)[52]	1.36	1.34	1.27	1.32	1.32	1.24	1.30	1.24	0.24	0.47	100%
U.S./Can. admissions per capita[53]	4.1	4.0	3.7	3.8	3.8	3.6	3.7	3.5	0.7	1.3	91%

[51] Percentage change is calculated using table values before rounding.
[52] 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 2021, ticket price ($9.57) was calculated based on the average annual change in ticket price over the past five years.
[53] Admissions per capita is calculated using aggregated U.S. Census Bureau and Statistics Canada data for population aged 2+.

Films Rated & Released

In 2021, the Motion Picture Association's Classification and Ratings Administration (CARA) rated 498 films (including non-theatrical films), a similar amount to 2020. The number of MPA member films rated was 185 (37%) in 2021, while the number of non-MPA member films rated was 313 (63%).

Film Ratings[54]
Source: CARA

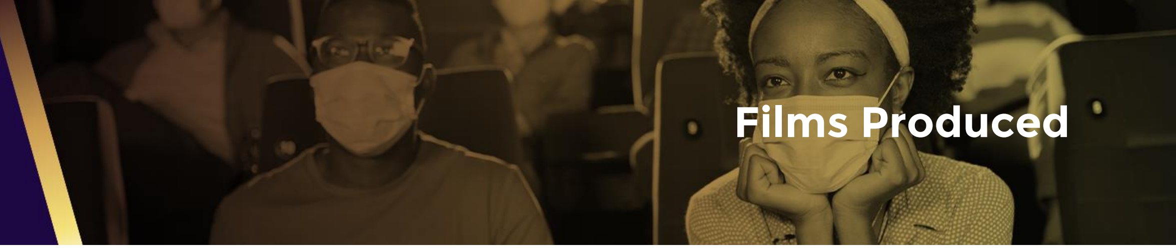
	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Film ratings	726	713	708	613	605	563	564	488	497	498
-MPA members[55]	166	169	165	167	176	176	166	158	194	185
-Non-members	560	544	543	446	429	387	398	330	303	313

The number of films released in theaters in U.S./Canada was 387 in 2021, up 14 percent from 2020, but below pre-pandemic levels. Non-MPA affiliated independent companies continue to release the most films domestically (291), and were up five percent compared to 2020. MPA member films released domestically (96) were up 60 percent compared to 2020.

Films Released[56]
Source: Comscore – Box Office Essentials (Total), MPA (Subtotals)

	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021
Films released	691	681	764	755	801	872	862	987	338	387
- New feature films[57]	672	669	749	735	767	775	738	860	319	370
- Re-releases[57]	18	10	14	14	24	49	56	67	10	12
- Non-feature films[57]	1	2	1	6	10	48	68	60	9	5
- Large format releases	23	28	27	30	33	38	49	42	11	18
- 3D film releases	39	43	42	35	45	40	33	33	3	9
- 3D wide release films	33	35	31	28	37	35	28	27	3	9
MPA member total	128	114	135	147	144	130	128	124	60	96
- MPA studios	94	84	99	100	102	86	92	83	34	58
- MPA studio subsidiaries	34	30	36	47	42	44	36	41	26	38
Non-members	563	567	629	608	657	742	734	863	278	291

[54] Note that films may be rated or re-rated months or even years after production. Includes non-theatrical films.
[55] 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.
[56] 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.
[57] 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.



In 2021, the estimated number of U.S. films that entered into production was 943, an increase of 111 percent compared to 2020, when production was shut down due to the COVID-19 pandemic. Of these films, 226 films had an estimated budget greater than $15 million, a 124 percent increase compared to 2020 and a 40 percent increase compared to 2017.

In 2021, 202 MPA member studio films entered into production, a 135 percent increase compared 2020, while 741 non-MPA member studio films entered into production, a 105 percent increase compared to 2020.

Feature Films Entering Production[58]

	2017	2018	2019	2020	2021[59]	% Change 21 vs. 20[60]
Films produced (est. $15M+ budget)	162	171	178	101	226	124%
Films produced (est. $1M-$15M budget)	387	405	423	240	470	93%
Films produced (est. <$1M budget)	263	232	213	102	247	140%
Total films (all budgets)	**812**	**808**	**814**	**443**	**943**	**111%**
MPA member sub-total	108	107	173	82	202	135%
Non-MPA member sub-total	704	701	641	361	741	105%

[58] 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.

[59] 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.

[60] Percentage change is calculated using table values before rounding.

Films with an PG-13 rating comprised 14 of the top 25 films in release during 2021, more than any other rating, and up from 2020 (8). In 2021, the top 25 films accounted for 71 percent of the total box office market, down from 75 percent in 2020.

Top 25 Films by U.S./Canada Box Office Market in 2021
Source: Comscore – Box Office Essentials, CARA (Rating)

Rank	Title	Distributor	Box Office (US$ MM)	Rating	3D
1	Spider-Man: No Way Home*	Sony	573.0	PG13	✓
2	Shang-Chi and the Legend of the Ten Rings	Disney	224.5	PG13	✓
3	Venom: Let There Be Carnage	Sony	212.6	PG13	✓
4	Black Widow	Disney	183.7	PG13	✓
5	F9: The Fast Saga	Universal	173.0	PG13	
6	Eternals	Disney	164.6	PG13	✓
7	No Time To Die	United Artists Releasing	160.8	PG13	
8	Quiet Place Part II, A	Paramount	160.2	PG13	
9	Ghostbusters: Afterlife	Sony	122.4	PG13	
10	Free Guy	20th Century Studios	121.6	PG13	✓
11	Jungle Cruise	Disney	117.0	PG13	✓
12	Dune	Warner Bros.	107.2	PG13	✓
13	Godzilla vs. Kong	Warner Bros.	100.9	PG13	✓
14	Halloween Kills	Universal	92.0	R	
15	Encanto	Disney	90.6	PG	✓
16	Cruella	Disney	86.1	PG13	
17	Sing 2*	Universal	76.5	PG	✓
18	Space Jam: A New Legacy	Warner Bros.	70.6	PG	
19	Conjuring: The Devil Made Me Do It, The	Warner Bros.	65.6	R	
20	Candyman	Universal	61.2	R	
21	Boss Baby: Family Business, The	Universal	57.3	PG	✓
22	Addams Family 2, The	United Artists Releasing	56.5	PG	
23	Suicide Squad, The	Warner Bros.	55.8	R	
24	Raya And The Last Dragon	Disney	54.7	PG	✓
25	Demon Slayer the Movie: Mugen Train	FUNimation Films	49.4	R	

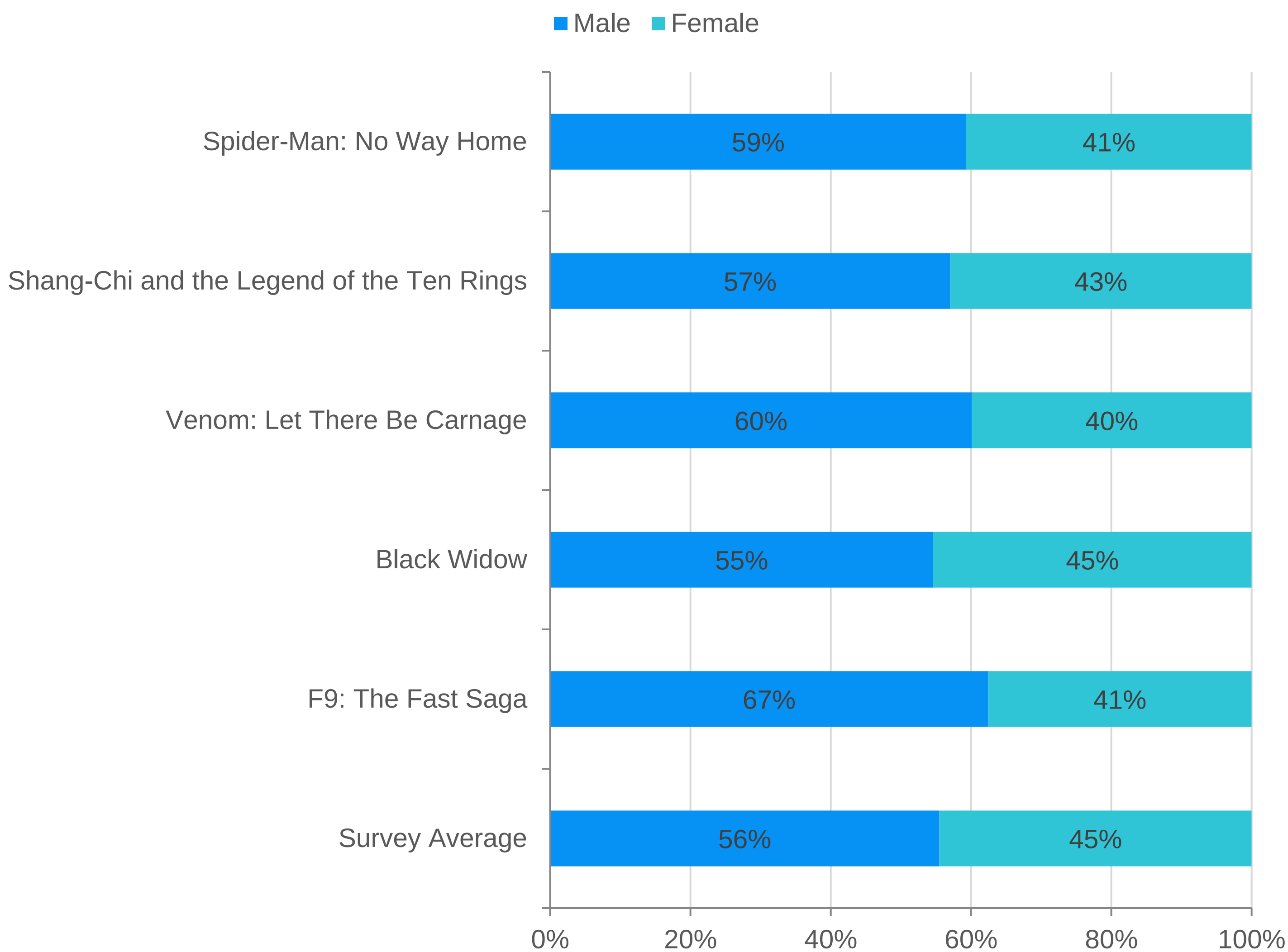
* Film still in theaters in 2022; total reflects box office earned from Jan. 1 – Dec. 31, 2021

Top Film Demographics by Gender

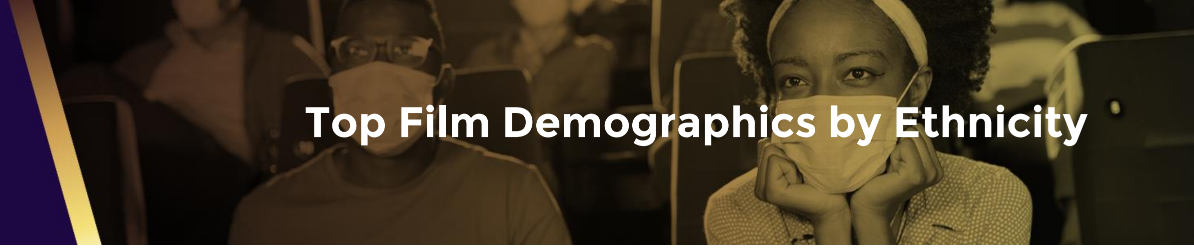
Comscore and Screen Engine/ASI's PostTrak collects domestic survey data for all films in release in at least 800 theaters, which links box office grosses to gender and ethnicity of attendees. The surveys are conducted during the first two weeks of a film's wide release.[61]

The top five films of 2021 attracted majority male audiences, with *F9: The Fast Saga* (67%), *Venom: Let There Be Carnage* (60%), *Spider-Man: No Way Home* (59%) and *Shang-Chi and the Legend of the Ten Rings* (57%) skewing more male relative to the survey average (56%).

2021 Gender Share of Top Grossing Films[62]
Source: Comscore/Screen Engine/ASI



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

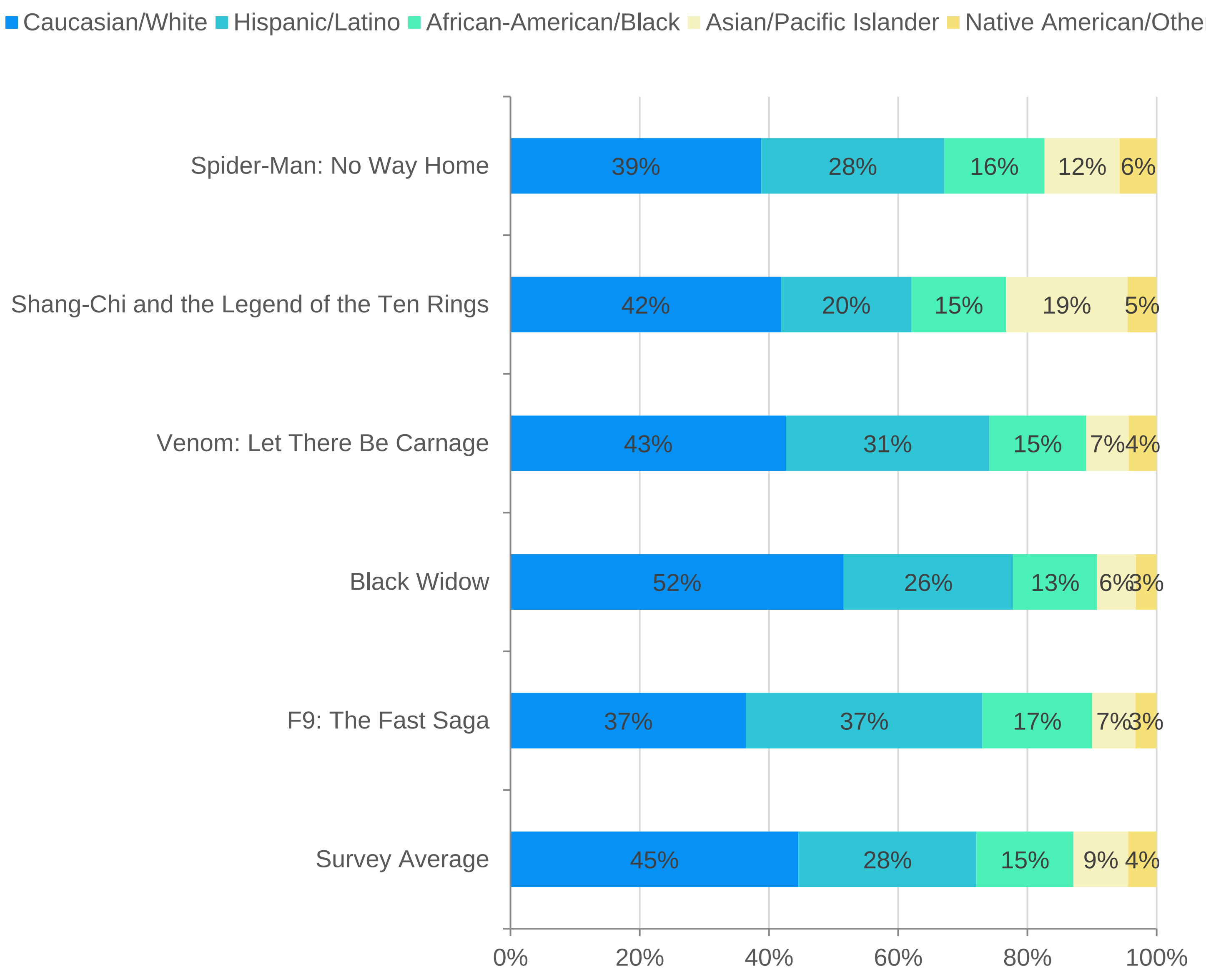


Top Film Demographics by Ethnicity

According to Comscore and Screen Engine/ASI's PostTrak, among the top grossing films, *F9: The Fast Saga* drew the most ethnically diverse audience, followed by *Spider-Man: No Way Home.*

The audience of *F9: The Fast Saga* was 37 percent Hispanic/Latino, nine percentage points higher than the survey average.

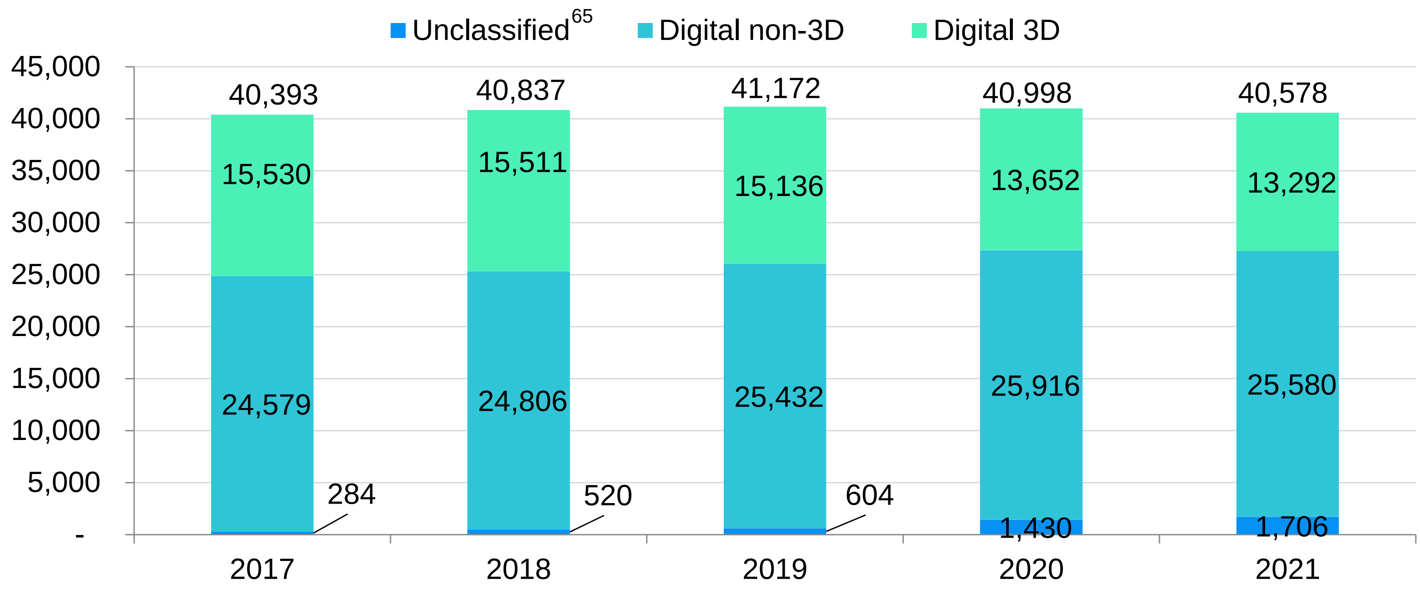
2021 Ethnicity Share of Top Grossing Films[63]
Source: Comscore/Screen Engine/ASI



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

The number of screens in the United States decreased one percent in 2021 compared to 2020. Digital non-3D screens account for 63% of all screens, the same as 2020.

U.S. Screens by Type[64]
Source: Omdia



[64] Previous years' estimates may be updated based on changes made by source
[65] Omdia screens data collection has been affected by pandemic theater closures which have impacted classification of screens in 2020 and 2021. The "Unclassified" category includes all screens that were not able to be classified as digital.
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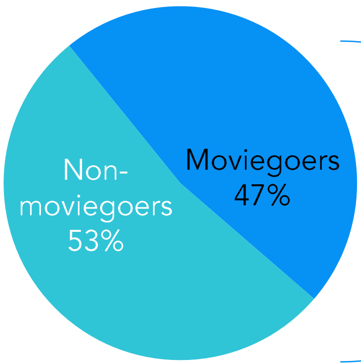
THEATRICAL DEMOGRAPHICS

Theatrical Attendance Demographics

Just under half (47%) of the U.S./Canada population aged two or older, or 168 million people, went to a movie at the cinema at least once in 2021 ("moviegoer"). The percentage was about the same as 2020 and down from pre-pandemic levels (76 percent of the population). The typical moviegoer bought 2.8 tickets per year in 2021, up from 1.5 tickets in 2020.

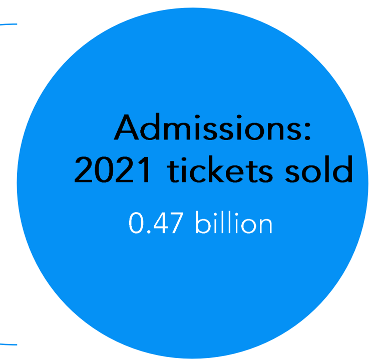
2021 Demographic Summary[66]

U.S./Canada Population ages 2+ (356.2M)



U.S./Canada Moviegoers	Annual Tickets per Moviegoer
168.0 Million	2.8

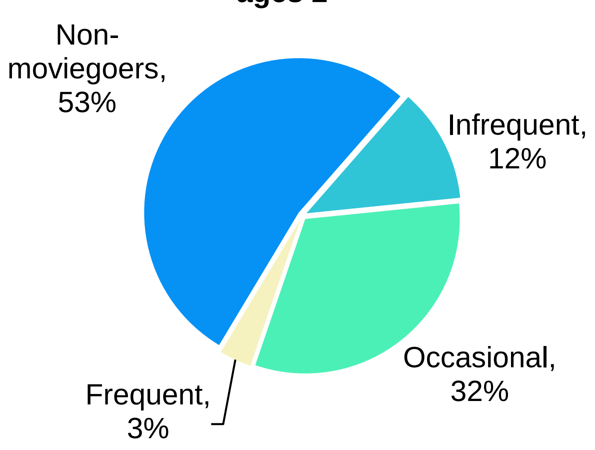
U.S./Canada Admissions



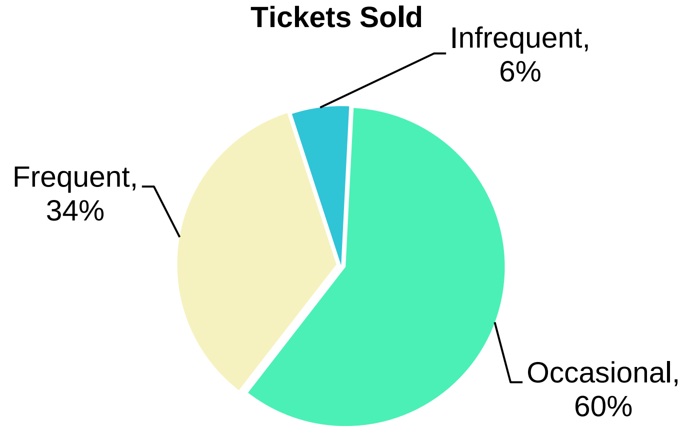
In 2021, only three percent of the U.S./Canada population were frequent moviegoers who attended the cinema once a month or more, the same as 2020 and down from 2019 (11%). These individuals were responsible for 34 percent of all tickets sold. More than half (60%) of tickets sold were to occasional moviegoers (32% of the population) while the other six percent were sold to infrequent moviegoers (12% of the population). More than half of the population did not attend the cinema in 2021 (53%).

2021 Moviegoer Share of Population and Tickets Sold

U.S./Canada Population ages 2+



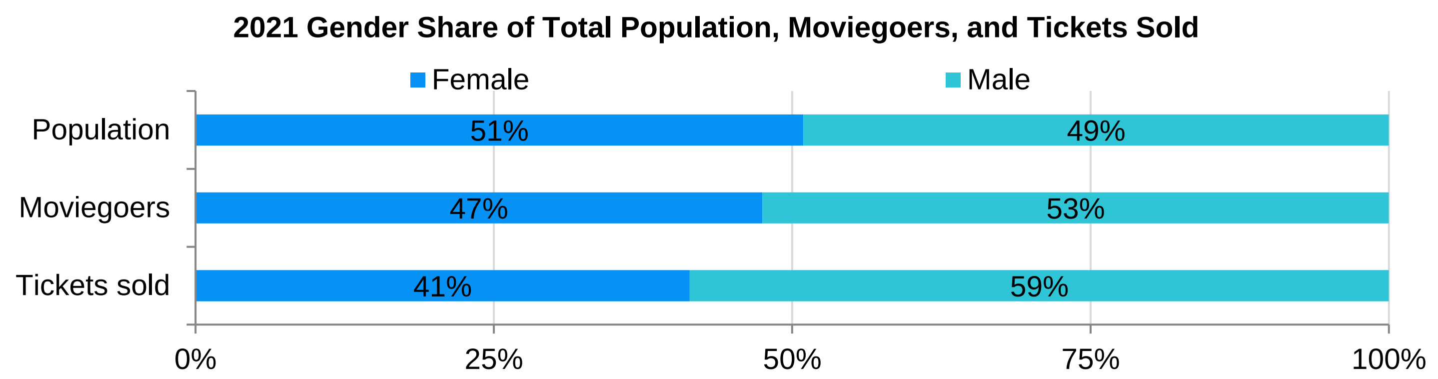
U.S./Canada Tickets Sold



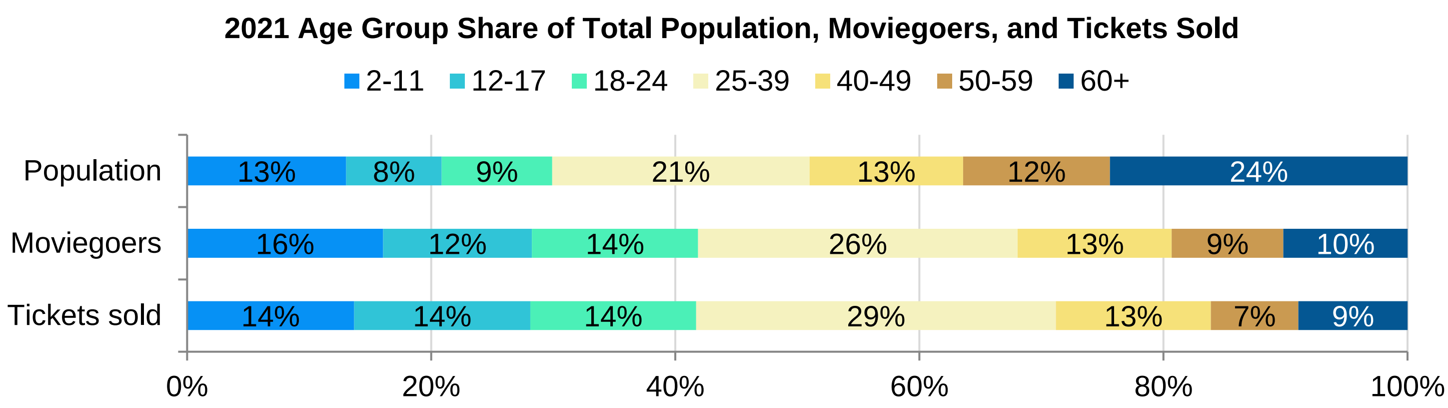
Frequency definitions:
Frequent: Once a month or more
Occasional: Less than once a month
Infrequent: Once in 12 months

[66] 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.

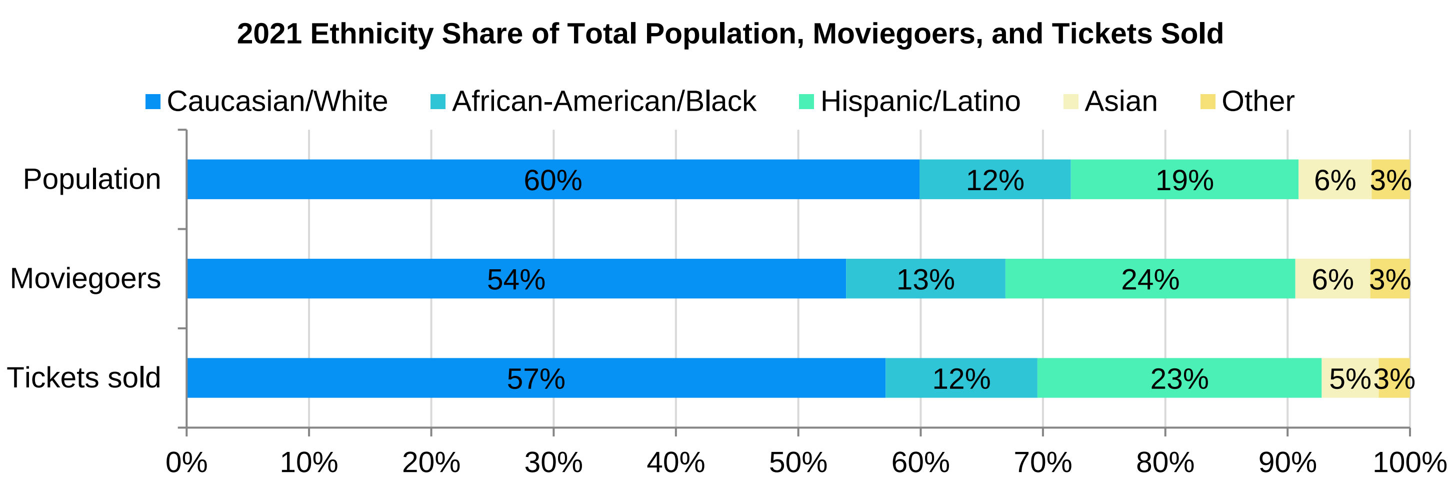
The gender composition of moviegoers (people who went to a movie at the cinema at least once in the year) and number of tickets sold skewed toward men in 2021 relative to the population share.



In 2021, the 12-17 (14%), 18-24 (14%) and 25-39 (29%) 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 50+ age group.

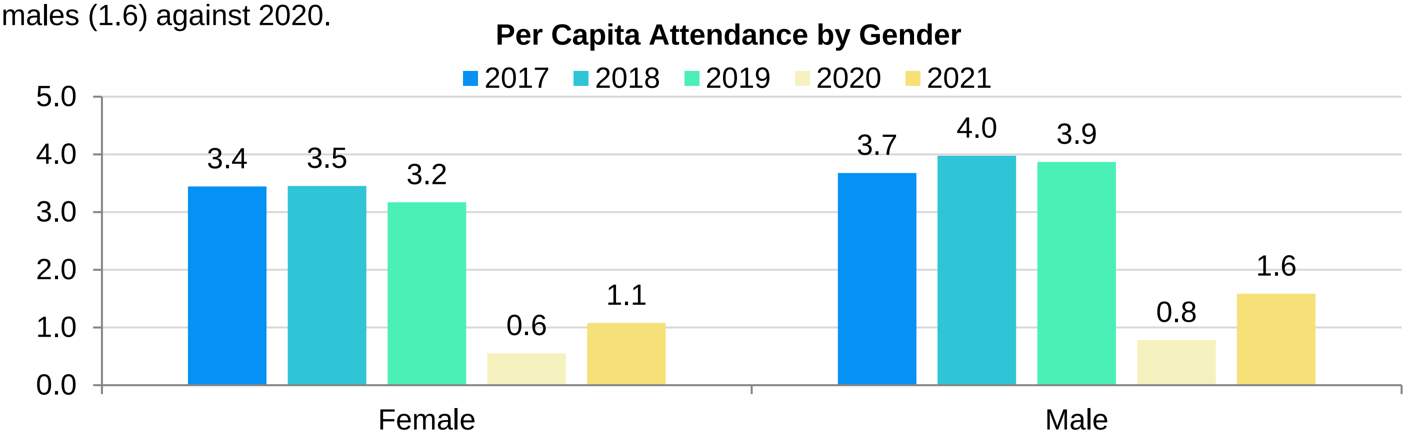


In 2021, the Hispanic/Latino category was overrepresented in share of moviegoers (24%) and movie tickets purchased (23%).

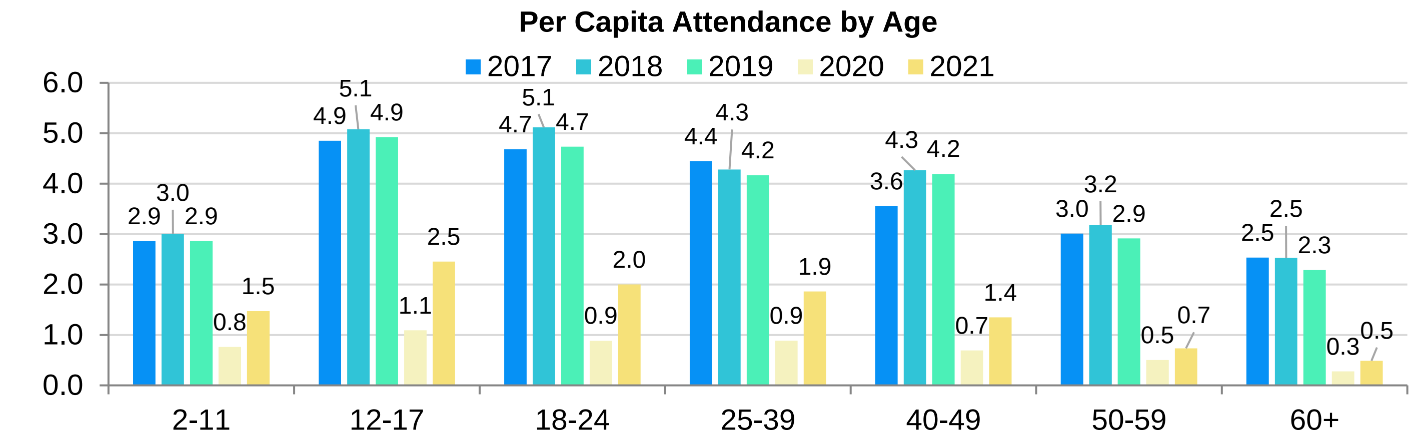


Theatrical Per Capita Attendance

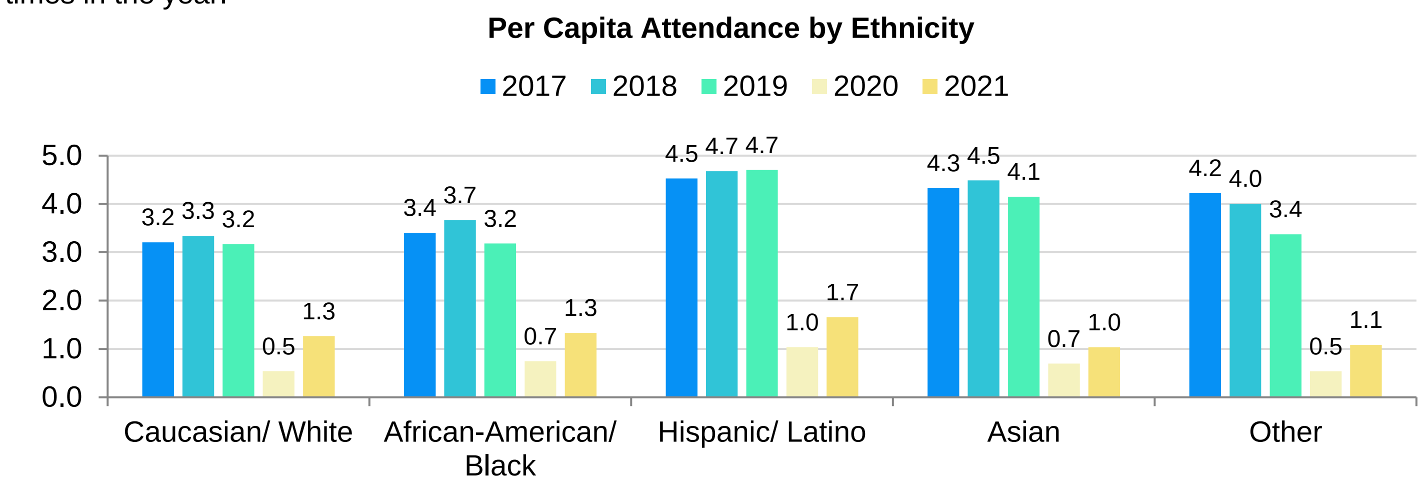
In 2021, per capita annual movie attendance (tickets sold per person) increased for both females (1.1) and males (1.6) against 2020.



In 2021, only the 12-17 age group (2.5 times) had a per capita attendance over 2.0. All age groups increased their per capita attendance in 2021 compared to 2020.



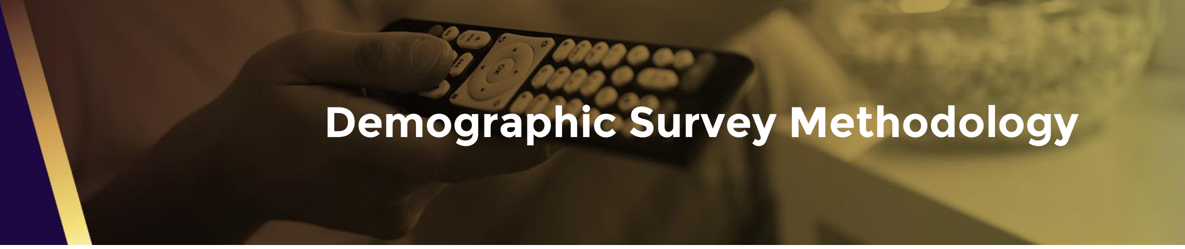
The per capita attendance of all ethnicity categories increased in 2021 when compared to 2020. The Hispanic/Latino category had the highest per capita attendance in 2021, going to the cinema an average of 1.7 times in the year.



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.
Pay Television Subscription Market	Pay television subscription 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.
Market	Throughout this report, the term market refers to consumer spending. (Note that international subscription video-on-demand [SVOD] subcategory data is revenue.)



Attendance Demographics Study Methodology

Survey research

The Motion Picture Association (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 8,074 adults, comprising 4,030 men and 4,044 women, 18 years of age and older living in the United States. Interviewing was conducted beginning January 3, 2022 and ending January 16, 2022 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 fifth 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. The transition to online was made due to the increasing difficulty of reaching respondents on the telephone. As a result, phone data collection has become more impractical for the purpose of measuring annual movie attendance and could potentially lead to less accuracy in the data results among smaller demographic groups.

Due to the change in methodology and the differing demographic profiles of online versus telephone respondents, only comparisons to 2017, 2018, 2019, and 2020 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 2021).

- "Think back to January 2021—about a year ago. During the 12-month period from January through December 2021, about how many times did you go to the movies at theaters? Please provide your best estimate."

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 2021, including all times they went with guardians or on their own. Again, please provide your best estimate. 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 2021?"

In order to analyze the data for attendance levels for the entire population two 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 2022. 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 located on page 65 of this document. 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 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 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 2021, 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]

1. *Every day*
2. *Several times a week*
3. *Once a week*
4. *2-3 times a month*
5. *Once a month*
6. *Several times a year*
7. *Once a year*
8. *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 secondhand 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 2021, 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]

1. *Every day*
2. *Several times a week*
3. *Once a week*
4. *2-3 times a month*
5. *Once a month*
6. *Several times a year*
7. *Once a year*
8. *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 secondhand 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 on a mobile device, such as a smartphone or tablet, in 2021?* ***[Select one answer for each]***

[SET UP AS GRID]

1. *Every day*
2. *Several times a week*
3. *Once a week*
4. *2-3 times a month*
5. *Once a month*
6. *Several times a year*
7. *Once a year*
8. *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 did your child watch* ***full-length movies and/or full-length shows or series*** *on a mobile device, such as a smartphone or tablet, in 2021? Please just make your best estimate.* ***[Select one answer for each]***

[SET UP AS GRID]

1. *Every day*
2. *Several times a week*
3. *Once a week*
4. *2-3 times a month*
5. *Once a month*
6. *Several times a year*
7. *Once a year*
8. *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

In 2021, a question was included in the survey to measure premium video-on-demand viewership among respondents who indicated they paid to rent full-length movies online.

- *When you paid to rent full-length movies online in 2021, 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]***

1. *Yes*
2. *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]***

1. *Yes*
2. *No*

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

1. *White*
2. *Black or African-American*
3. *Native American or Alaska Native*
4. *Asian*
5. *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	+/- 1.6 percentage points
Ages 2-11	+/- 1.9 percentage points
Ages 12-17	+/- 2.7 percentage points
Ages 18-24	+/- 4.1 percentage points
Ages 25-39	+/- 2.1 percentage points
Ages 40-49	+/- 2.9 percentage points
Ages 50-59	+/- 3.2 percentage points
Ages 60+	+/- 2.3 percentage points
White, non-Hispanic	+/- 1.2 percentage points
Black, non-Hispanic	+/- 3.0 percentage points
Asian/Other, non-Hispanic	+/- 3.2 percentage points
Hispanic (any race)	+/- 2.6 percentage points
Asian, non-Hispanic	+/- 4.4 percentage points
Other, non-Hispanic excluding Asian	+/- 4.8 percentage points
<25K HH income	+/- 2.5 percentage points
25K-<50K HH income	+/- 1.9 percentage points
50K-<75K HH income	+/- 2.4 percentage points
75K+ HH income	+/- 1.4 percentage points
Male	+/- 1.3 percentage points
Female	+/- 1.4 percentage points

*Adjusted for weighting design effect

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 2021, 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[67]

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.

[67] "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

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

THEME REPORT 2021

PHOTO CREDITS

Spider-Man: No Way Home. Courtesy of Sony Pictures.
West Side Story. Courtesy of 20th Century Studios. Credit: Niko Tavernise.
Squid Game. Courtesy of Netflix. Credit: Noh Juhan.
Sing 2. Courtesy of Universal Pictures.
Luca. Courtesy of Disney-Pixar.
Spirit Untamed. Courtesy of Universal Pictures and DreamWorks Animation.
Loki. Courtesy of Marvel Studios.
King Richard. Courtesy of Warner Bros. Pictures. Credit: Chiabella James.
Shang-Chi and the Legend of the Ten Rings. Courtesy of Marvel Studios.
Old. Courtesy of Universal Pictures. Credit: Phobymo.
tick, tick…BOOM! Courtesy of Netflix.
A Mouthful of Air. Courtesy of Sony Pictures.
The Suicide Squad. Courtesy of Warner Bros. Pictures/™ & © DC Comics.
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Dune. Courtesy of Warner Bros. Pictures and Legendary Pictures.
A Quiet Place Part II. Courtesy of Paramount Pictures. Credit: Jonny Cournoyer.
Encanto. Courtesy of Disney.
Star Wars: The Bad Batch. Courtesy of Lucasfilm Ltd.
Ghostbusters: Afterlife. Courtesy of Sony Pictures.
F9: The Fast Saga. Courtesy of Universal Pictures.
Clifford the Big Red Dog. Courtesy of Paramount Pictures.
Raya and the Last Dragon. Courtesy of Walt Disney Animation Studios.
A Journal for Jordan. Courtesy of Columbia Pictures.
Inside Job. Courtesy of Netflix.
Lupin. Courtesy of Netflix. Credit: Emmanuel Guimier.
In the Heights. Courtesy of Warner Bros. Pictures. Credit: Macall Polay.
Venom: Let There Be Carnage. Courtesy of Sony Pictures.
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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: Netflix Studios, LLC; Paramount Pictures Corporation; Sony Pictures Entertainment Inc.; Universal City Studios LLC; Walt Disney Studios Motion Pictures; and Warner Bros. Entertainment Inc. Charles Rivkin is Chairman and CEO.