

# **Inclusion at Film Festivals: Examining the Gender and Race/Ethnicity of Narrative Directors from 2017-2019**

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A Research Brief

*from*

The USC Annenberg Inclusion Initiative

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**USC** Annenberg  
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**TIME'S™  
==UP  
FOUNDATION**

# INCLUSION AT FILM FESTIVALS: EXAMINING THE GENDER AND RACE/ETHNICITY OF NARRATIVE DIRECTORS FROM 2017-2019

USC ANNEBERG INCLUSION INITIATIVE

TIME'S UP FOUNDATION



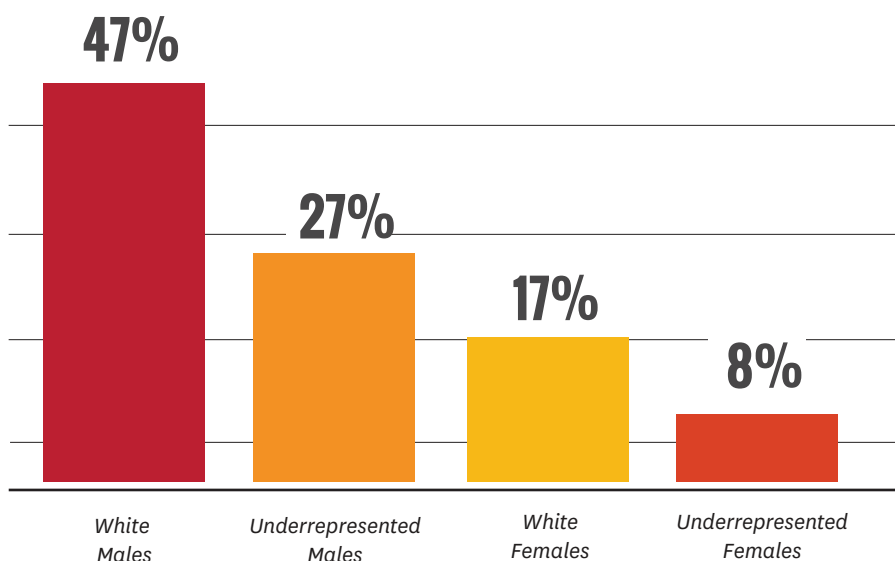
## FILM FESTIVALS PROGRAM FEW FEMALES

Directors across the narrative competition sections at the 5 top film festivals worldwide

	2017	2018	2019	TOTAL
MALES	76%	79%	68%	75%
FEMALES	24%	21%	32%	25%
WHITE	70%	63%	62%	65%
UNDERREPRESENTED	30%	37%	38%	35%

## FEW WOMEN OF COLOR ARE FEATURED AT TOP FESTIVALS

Gender and race/ethnicity of film directors across the 5 top film festivals from 2017-2019



**39**  
PERCENTAGE POINT  
**DECLINE**  
BETWEEN WHITE MALE  
DIRECTORS AND  
WOMEN DIRECTORS  
OF COLOR

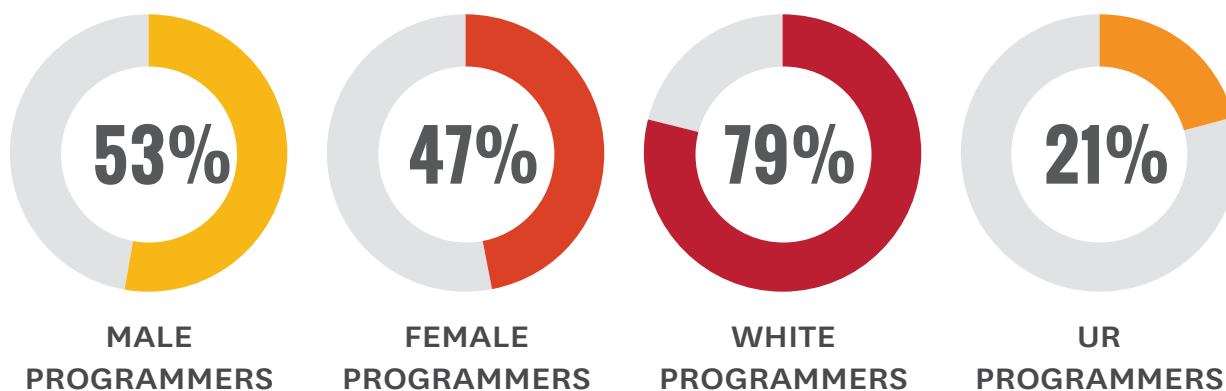
## EXECUTIVES AT THE 5 TOP GLOBAL FILM FESTIVALS

Demographic background of executives



## PROGRAMMERS ARE PREDOMINANTLY WHITE AND MALE

Programmers at the 5 top film festivals worldwide



## REPRESENTATION AT NORTH AMERICAN FILM FESTIVALS

Percentage of directors by gender and race/ethnicity at the 10 top North American festivals by year

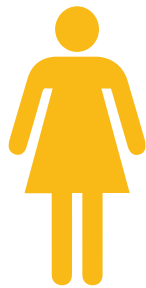
	2017	2018	2019	TOTAL
MALE DIRECTORS	75%	70%	69%	71%
FEMALE DIRECTORS	25%	30%	31%	29%
WHITE DIRECTORS	65%	62%	60%	62%
UR DIRECTORS	35%	38%	40%	38%

## DEMOGRAPHIC DISPARITIES EXIST AMONG FILM DIRECTORS

Percentage of directors by gender and race/ethnicity at the top 10 North American film festivals



**45%**  
ARE  
WHITE  
MALES



**17%**  
ARE  
WHITE  
FEMALES



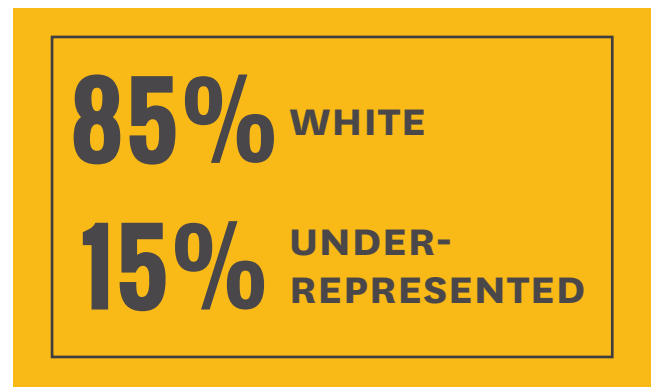
**26%**  
ARE  
UNDERREPRESENTED  
MALES



**12%**  
ARE  
UNDERREPRESENTED  
FEMALES

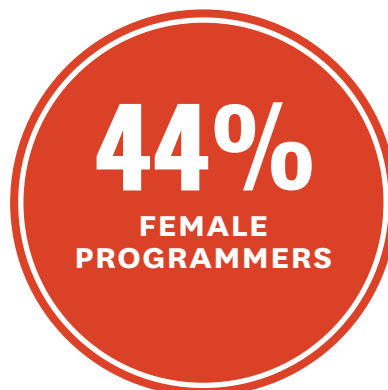
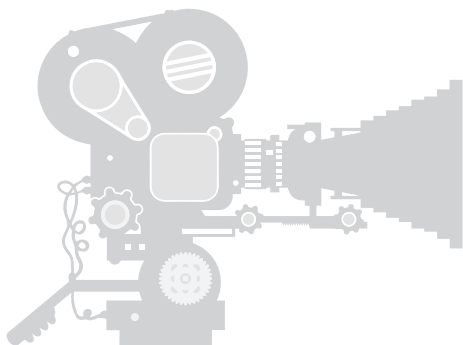
## TOP EXECUTIVES AT NORTH AMERICAN FILM FESTIVALS

Executives by gender and race/ethnicity at the top 10 North American film festivals



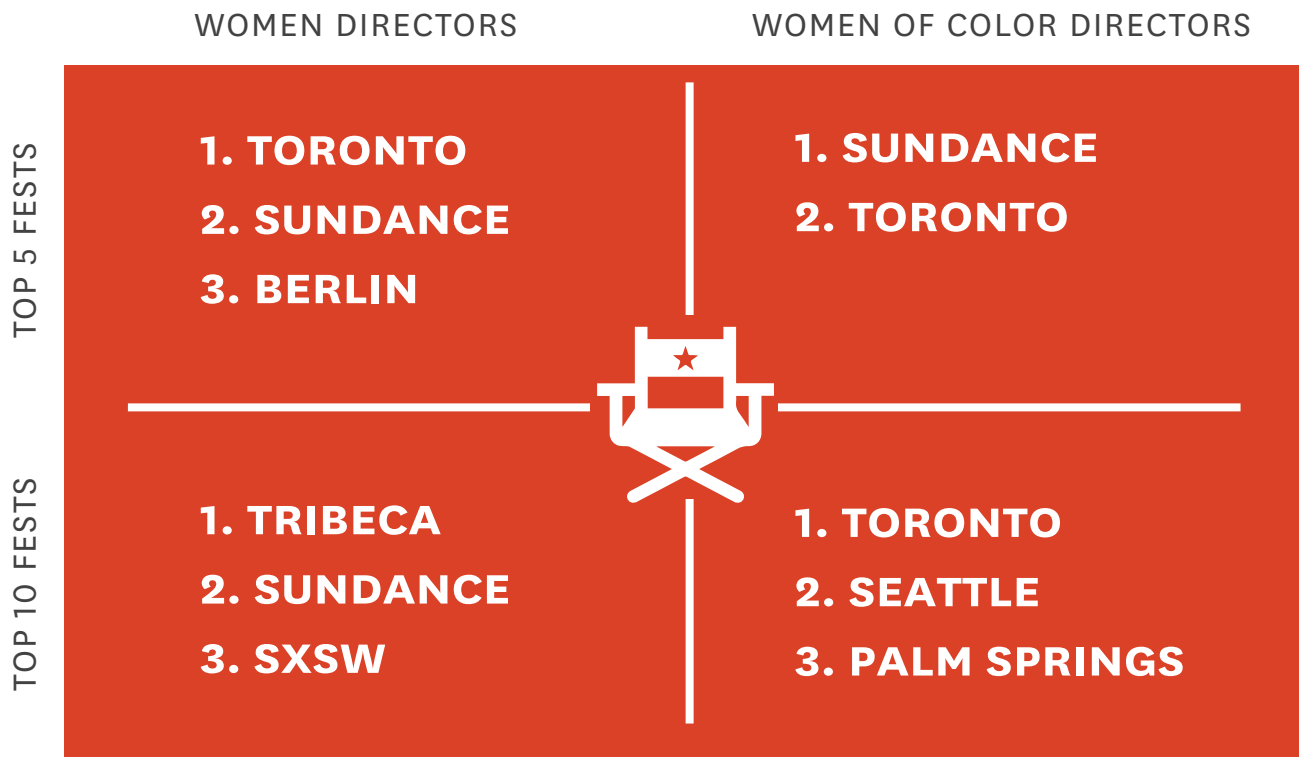
## PROGRAMMERS AT THE TOP NORTH AMERICAN FILM FESTIVALS

Percentage of programmers by gender and race/ethnicity at the top 10 North American film festivals



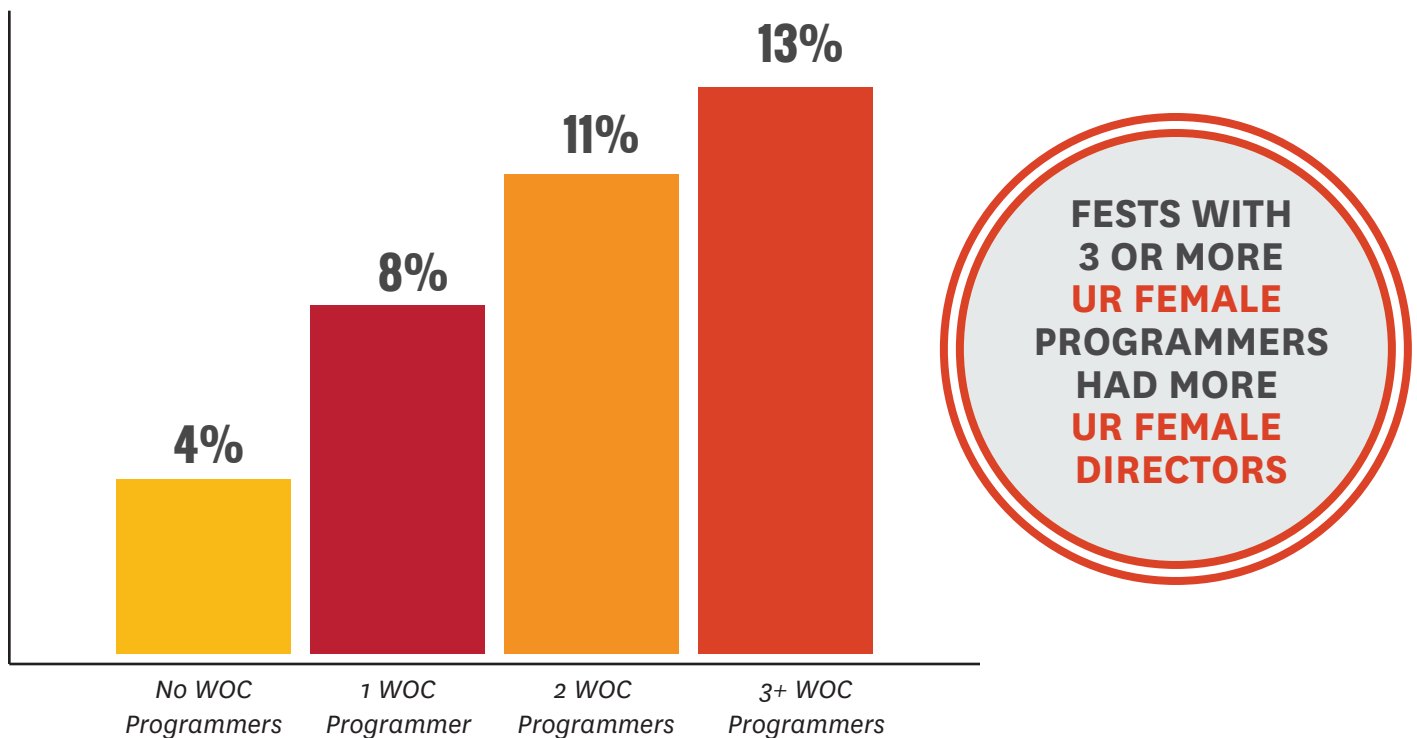
# TOP PERFORMING FILM FESTIVALS FOR WOMEN

Top festivals based on programming rates



## PROGRAMMERS IMPACT INCLUSION AT FESTS

Percentage of underrepresented female directors by number of women of color programmers



## **Inclusion at Film Festivals: Examining the Gender & Race/Ethnicity of Narrative Directors from 2017-2019**

### **Research Brief**

USC Annenberg Inclusion Initiative  
&  
TIME'S UP Foundation

This brief overviews the gender and race/ethnicity of directors at top film festivals from 2017-2019 in the U.S. and abroad. The first section of the research brief focuses on inclusion of directors across *narrative* competition films at the 5 top international film festivals (Berlin, Cannes, Sundance, Toronto, Venice). The second section assesses director diversity by gender and underrepresented status (no, yes) across the 10 top film festivals of North America. Here, all narrative film directors at the festivals were included in the analysis. Across both sections of the report, an analysis of the executives running the festivals was also undertaken as well as the demographics (gender, underrepresented status) of top programmers. The brief ends with an analysis of the relationship between women of color programmers at festivals and the percentage of women directors of color.

### **Key Findings**

#### ***5 Global Film Festivals***

*Film Directors.* A total of 289 narrative competition movies were programmed across the 5 top films festivals from 2017-2019 with 303 directors attached. Overall, a total of 25% of competition directors were women and 75% men. This calculated into a gender ratio of 2.9 males to every one female.

2019 was a three-year high for female directors of narrative films as the festivals (32% of directors were female) and 2018 was a three year low (21%). 2017 held an intermediate position between these two years (24%).

Focusing on directors that were not white, 35% of helmers were from underrepresented racial/ethnic groups. Put differently, 65% of narrative competition directors were white. This is a ratio of 1.9 white directors to every 1 director of color. 2018 (37%) and 2019 (38%) featured more directors of color in the narrative line ups than 2017 (30%).

The crossing of gender and underrepresented racial/ethnic status revealed an all too common story. Nearly half (47%) of all narrative competition directors were white males followed by 27% who were underrepresented males. White female directors were roughly a sixth of all helmers (17%) and women of color were only 8%.

Films were also coded for their country of origin (U.S. vs. International). Country of origin did not illuminate differences in female directors' opportunities at Festivals (US=23% female. International=26% female).

In terms of underrepresented filmmakers, the percentage of international films with UR directors (39%) was substantially higher than the percentage of U.S. films with UR directors attached (25%). Both 2018 and 2019 were significantly better than 2017 years for programming international films with underrepresented directors.

Films' country of origin was only related to male directors. White male directors were more likely to be programmed with U.S. films (60% of directors) than international films (42% of directors). The exact opposite trend was observed for underrepresented male directors (U.S.=17% of directors; Int=32% of directors).

*Executives & Programmers.* We assessed the gender and underrepresented status of the festivals' top executives (e.g., president, head, director/artistic director). The five festivals were run by 10 individuals, 7 males and 3 females. Put differently, 30% of the individuals at the top of these notable cultural institutions were women and 70% were men. Only 1 of the 10 executives were from an underrepresented racial group (10%).

Turning to top programmers or selection committees, a full 47% were female and 53% were male as of 2019 across the 5 top film festivals (Berlin, Cannes, Sundance, Toronto, Venice). Only 21% of programmers were from underrepresented racial/ethnic groups across these prestigious distribution platforms. Overall, only 7% of programmers were men of color and 14% were women of color.

### **10 North American Film Festivals**

*Film Directors.* In terms of gender, 71% of directors were male and 29% were female. This is gender ratio of 2.5 males to every 1 female (see Table 8). A significant increase or 6 percentage point gain was observed from 2017 (25%) to 2019 (31%).

In terms of underrepresented status, a full 62% of directors at the North American festivals were white and 38% were underrepresented. This latter statistic is close to U.S. Census, which is 39.6%. There was a significant increase in underrepresented directors over time. 2019 had a higher percentage of underrepresented directors (40%) than did 2017 (35%).

Overall, nearly half of all directors (45%) at the 10 top festivals in North America were white men, 26% were underrepresented men, 17% were white women, and 12% were women of color.

In terms of change over time, the percentage of white male directors has decreased 7 percentage points from 2017 (49%) to 2019 (42%). Yet, a concomitant significant increase was not observed for underrepresented male directors, white female directors, or

underrepresented female directors. Given that U.S. population statistics are 30% white males, 30% white females, 20% underrepresented males, and 20% underrepresented females, the findings reveal that these film festivals are overserving stories by Caucasian men and grossly underserving stories by white women and women of color.

In terms of gender, the three top North American film festivals for female directors of narrative features across 3 years were Tribeca (35% female directors), Sundance (34% female directors), and SXSU (33% female directors). All of the other festivals had percentages below these top three. The top three festivals for women of color directors were as follows: Toronto (14% WOC directors), Seattle (14% WOC directors), and Palm Springs (13% WOC directors). Again, all of the other festivals programmed at a lower percentage than the top 3.

*Executives & Programmers.* Across the 10 festivals, 50% of the top executives were males and 50% were females. These were Executive Directors, Directors of Programming, and Artistic Directors running the film festivals.

Focusing on race/ethnicity, 85% were white and 15% were underrepresented. Only one top executive was a woman of color.

Of 236 individual programmers, 74% were Caucasian and 26% were from underrepresented racial/ethnic groups. Forty-four percent of programming teams were comprised of women. When these factors are crossed, the resulting statistics are as follows: white males 43%, white females 31%, underrepresented males 13%, underrepresented females 13%.

### ***Relationship between WOC Programmers & WOC Directors***

We categorized each festival as having none, one, two, or three or more women of color as programmers. Then, we examined the percentage of WOC directors across all 13 festivals and 3 years of programming decisions. A linear relationship emerged. The percentage of women of color directors increased as women of color programmers increased. When no women of color worked as programmers, 4% of directors were women of color. When three or more women of color were programmers, 13% of directors were women of color.



## Inclusion at Film Festivals: Examining the Gender & Race/Ethnicity of Narrative Directors from 2017-2019

### Research Brief

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This brief overviews the gender and underrepresented status of directors at top film festivals from 2017-2019 in the U.S. and abroad. Two sections follow. The first focuses on inclusion in *narrative* competition films across the 5 top international film festivals. We chose to focus on competition movies as they often represent the biggest stages for visibility of independent storytellers. In addition, we assessed how U.S. film directors fared in comparison to their international peers across these venues.

The second section focuses on the 10 most prestigious film festivals in North America. Here, the entire festival line up was examined for director gender and underrepresented status (white, underrepresented) across all narrative features from 2017-2019. Finally, we examined the head of each festival for gender and race/ethnicity as well as the identity of programmers determining festival line-ups. Only 5 percentage point or greater differences will be noted to avoid making noise about trivial deviations.

#### ***Top 5 International Film Festivals***

The gender and underrepresented status of directors of *narrative competition* films across 5 of the most prestigious film festivals (i.e., Berlin International Film Festival; Cannes Film Festival; Sundance Film Festival; Toronto International Film Festival; Venice International Film Festival) from 2017-2019 were assessed. While the nature of competition films varies from festival to festival (e.g., emerging filmmakers vs. established), it is important to illuminate how directors on these notable platforms reflect voices from different backgrounds and experiences. We also assessed the top executives running the festivals as well as the programming team.

**Directors.** A total of 289 narrative competition movies were programmed across the 5 top film festivals from 2017-2019 with 303 directors attached.<sup>1</sup> Overall, a total of 25% of competition directors were women and 75% were men. This is a ratio of 2.9 male directors to every 1 female director appearing in competition across 5 top festivals.

In terms of race/ethnicity, 65% of directors were white and 35% were underrepresented.<sup>2</sup> We used the label underrepresented, as we know that people of color have fewer opportunities as storytellers in both the U.S. and abroad at these global festivals.

Table 1 shows the percentage of female and underrepresented directors by year. A quarter of all directors were female, with 2018 a 3-year low (21%) and 2019 a 3-year high (32%). Just over

a third of all directors were underrepresented (35%), with 2018 (37%) and 2019 (38%) higher than 2017 (30%). While these findings are important, they fail to reveal what happens when an intersectional lens is applied.

**Table 1**  
**Director Gender & Underrepresented Status by Year**

<b>Identity Attribute</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>Total</b>
% of female directors	24%	21%	32%	25%
% of UR directors	30%	37%	38%	35%

The crossing of gender and race/ethnicity reveals an all too common story. Nearly half (47%) of all directors were white males, followed by 27% of directors who were underrepresented males. White female directors were roughly a sixth of all helmers (17%) and women of color were only 8%.

**Table 2**  
**Director Gender & Underrepresented Status by Year**

<b>Identity Attribute</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>Total</b>
% of white male directors	53%	49%	40%	47%
% of UR male directors	23%	29%	29%	27%
% of white female directors	17%	13%	22%	17%
% of UR female	7%	8%	9%	8%

Over time, the percentage of white male directors has decreased from 2017 (53%) to 2019 (40%) whereas the reverse trend was observed with underrepresented male directors (2017=23%, 2019=29%). For white females, 2019 (22%) was also higher than 2017 (17%). No meaningful differences in underrepresented female directors were observed by year.

**Table 3**  
**Percentage of Female Directors by Country of Origin & Year**

<b>Identity Attribute</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>Total</b>
% of U.S. female directors	21%	18%	32%	23%
% of INTL female directors	25%	23%	31%	26%

Because these Festivals are global, we were interested in whether there were US. vs International differences by director gender and underrepresented racial/ethnic group. Location was determined by examining the country of origin as listed on festival material, followed by industry databases (e.g., IMDbPro). When conflicts emerged between sources, we adjudicated those decisions by seeking more information and then yielding an informed judgment.

For female directors (see Table 3), the country of origin was not meaningfully related to being programmed in competition at one of the 5 top festivals overall (US=23% vs. International=26%). Between 2017 and 2019, female directors with U.S. films increased 11 percentage points and female directors with International films increased 6 percentage points.

In terms of race/ethnicity, the percentage of international movies with underrepresented directors (39%) was substantially higher than the percentage of U.S. movies with underrepresented directors (25%). Both 2018 and 2019 were significantly better years for programming international and U.S. films with underrepresented directors than was 2017 (see Table 4).

**Table 4**  
**Percentage of Underrepresented Directors by Country of Origin & Year**

<b>Identity Attribute</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>Total</b>
% of U.S. UR directors	18%	29%	29%	25%
% of INTL UR directors	36%	41%	41%	39%

Next, we examined the intersection of race/ethnicity and gender by films' country of origin (U.S. vs. international). For presentational purposes, we delineate the findings collapsed across all three years. As shown in Table 5, women who direct US and international films had very similar programming rates with Caucasian women receiving more opportunities (U.S.=15% of directors, International=19% of directors) than women of color (U.S.=8% of directors, International=8% of directors).

International underrepresented male directors (32%) experienced nearly twice as many opportunities as those underrepresented male directors with U.S. projects (17%). Not surprisingly, white male directors received the most programming space of all groups, particularly with U.S. films (60%).

**Table 5**  
**Director Gender & Underrepresented Status by Country of Origin**

<b>Identity Attribute</b>	<b>U.S.</b>	<b>International</b>
% of white male directors	60%	42%
% of UR male directors	17%	32%
% of white female directors	15%	19%
% of UR female	8%	8%

Given the numbers above, we took a deeper dive to see how each of the festivals performed on programming female directors across the last 3 years. As shown in Table 6, Toronto (40%) and Sundance (38%), followed by Berlin (28%) programmed the highest percentage of female

narrative directors in competition across the 5 festivals examined. Only 16% of directors were women across 3 years of dramatic competition films at Cannes and 7% at Venice. Year-to-year differences can be found in Table 6, but should be interpreted with caution due to small cell sizes.

We know access and opportunity for female directors varies by underrepresented racial/ethnic status. As a result, we examined the percentage of women of color helmers across 3 years of competition movies at the top 5 festivals. The top performers were Sundance and Toronto. Fourteen percent of directors were women of color at both of these preeminent festivals. The 3 remaining festivals demonstrated floor effects. Only 2% of Berlin directors, 5% of Cannes directors, and 3% of Venice directors were women of color.

**Table 6**  
**Female Directors by Festival & Year**

<b>Festival</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>Total</b>
Berlin Film Festival	23%	19%	44%	28%
Cannes Film Festival	15%	15%	17%	16%
Sundance Film Festival	32%	33%	48%	38%
Toronto International Film Festival	50%	31%	40%	40%
Venice Film Festival	5%	5%	10%	7%

*Note:* Each cell features the percentage of all directors per year in narrative competition, as defined by the Festival examined.

In total, female directors' participation at the 5 top film festivals in narrative competition was far below proportional representation of 50%. The overall statistic is half of what would be expected based on population norms, or 25%. The ratio of white female directors to underrepresented female directors is 2 to 1. The ratio of underrepresented male directors to underrepresented female directors is 3.4 to 1.

**Executives & Programmers.** In addition to examining directors, we assessed the gender and underrepresented status (no, yes) of the festival's top executives (e.g., president, head/co head, director/artistic director)<sup>3</sup> and programmers.<sup>4</sup> The 5 top global festivals were run by 10 individuals, 7 males and 3 females. Put differently, 30% of the individuals at the top of these notable cultural institutions are women and 70% are men. Only 1 of the 10 are from an underrepresented racial group (10%). No women of color are at the top of these 5 global institutions.

Turning to programmers, a full 47% were female as of 2019 across the 5 top film festivals (Berlin, Cannes, Sundance, Toronto, Venice). Programmers were less likely to be from underrepresented racial/ethnic groups. Only 21% of programmers were underrepresented across these prestigious distribution platforms. Overall, 7% of programmers were men of color

and 14% were women of color. Though, women of color programmers are concentrated primarily at Sundance and Toronto.

In sum, films with women and people of color as directors were being programmed less than their white male peers. This is particularly problematic for women of color, who consistently get less access and opportunity to have their stories screened in the top competitive festival arenas globally. Not surprisingly, one only has to examine who directs these festivals as well as the composition of festival teams to understand these exclusionary practices.

### ***North American Film Festivals***

In addition to the narrative competition directors, we also examined the gender and underrepresented status of helmers of dramatic content across 3 years at the 10 top film festivals in North America.<sup>5</sup> Those 10 festivals are: Sundance Film Festival, Toronto International Film Festival, New York Film Festival, South by Southwest, Telluride Film Festival, Tribeca Film Festival, Palm Springs International Film Festival, Santa Barbara International Film Festival, Seattle International Film Festival, and Slamdance Film Festival.

Similar to the analytics in the previous section, we only focused on narrative movies ( $n=2,551$ ) across the 10 festivals from 2017-2019. After illuminating trends for directors by gender and race/ethnicity, we then present demographics on top executives and programmers at the festivals.

**Directors.** In terms of gender, 71% of directors were male and 29% were female. This is gender ratio of 2.5 males to every 1 female (see Table 8). A significant increase or 6 percentage point gain was observed from 2017 (25%) to 2019 (31%).

The underrepresented status (no, yes) of directors is also found in Table 8. A full 62% of directors at the North American festivals were white and 38% were underrepresented. This latter statistic is close to U.S. Census, which is 39.6%.<sup>6</sup> There was a significant increase in underrepresented directors over time. 2019 had a higher percentage of underrepresented directors (40%) than did 2017 (35%).

**Table 8**  
**Director Gender & Underrepresented Status at**  
**10 North American Film Festivals by Year**

<b>Identity Attribute</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>Total</b>
% of female directors	25%	30%	31%	29%
% of UR directors	35%	38%	40%	38%

The analysis intersecting gender and race/ethnicity (underrepresented no vs. yes) can be found in Table 9. Overall, nearly half of all directors (45%) at the 10 top festivals in North America were white men. The percentage, however, has decreased 7 percentage points from 2017

(49%) to 2019 (42%). Underrepresented males held just over a quarter of all directing positions (26%), with no change over the 3 years evaluated.

White female directors clocked in at 17% and women of color 12%. Neither of these latter two groups changed meaningfully over time (see Table 9). Given that U.S. population statistics are 30% white males, 30% white females, 20% underrepresented males, and 20% underrepresented females, the findings reveal that film festivals are overserving stories by Caucasian men and grossly underserving stories by white women and women of color.

**Table 9**  
**Director Gender & Underrepresented Status at**  
**10 North American Film Festivals by Year**

<b>Identity Attribute</b>	<b>2017</b>	<b>2018</b>	<b>2019</b>	<b>Total</b>
% of white male directors	49%	45%	42%	45%
% of UR male directors	26%	25%	27%	26%
% of white female directors	16%	17%	18%	17%
% of UR female	9%	13%	13%	12%

Now, we examine the level of variability in Tables 8 & 9 for female directors. Our central question here was: what festivals—if any—were the top performers by gender and race/ethnicity? In terms of gender, the three top North American film festivals for *narrative features* across 3 years were Tribeca (35% female directors), Sundance (34% female directors), and SXSW (33% female directors). All of the other festivals had percentages below these top three. It is important to note that just over 50% of the U.S. population is female and 31% of episodic television directors were women for the 2018-19 season.<sup>7</sup> If these are the baselines we are comparing festivals to, all 10 are well below what might be expected.

While the above percentages focus on all women, this may mask important differences based on race/ethnicity. So, we looked at the 3 top performing festivals for programming stories by women directors of color. Not surprisingly, a somewhat different line up rises to the top. Toronto (14% WOC directors), Seattle (14% WOC directors), and Palm Springs (13% WOC directors) were the 3 top performers across the 10 festivals. Again, these estimates are well below U.S. Census where women of color comprise 20% of the population. Thus, there is still much room for improvement.

To examine what may account for the low percentage of women, we examined the top executives and programmers across the 10 top North American festivals.

**Executives & Programmers.** Across the 10 festivals, 50% of the top executives were males and 50% were females. These were Executive Directors, Directors of Programming, and Artistic Directors running the film festivals. Focusing on race/ethnicity, 85% were white and 15% were underrepresented. Only one top executive was a woman of color.

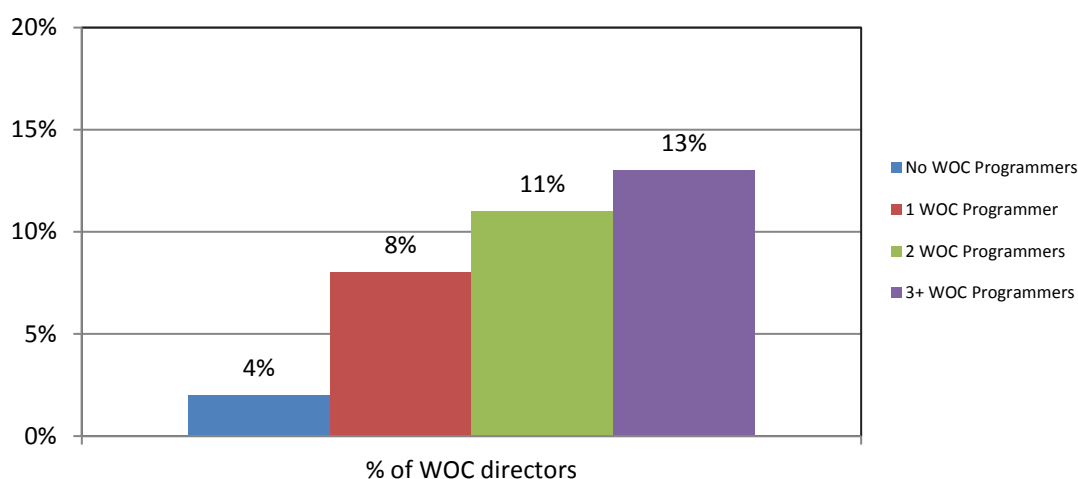
Pivoting to programmers, a total of 236 individuals were gleaned from websites and by contacting Festival staff. Seventy-four percent of all programmers were Caucasian and 26% were from underrepresented racial/ethnic groups. Forty-four percent of programming teams were comprised of women. When these factors are crossed, the resulting statistics are as follows: white males 43%, white females 31%, underrepresented males 13%, underrepresented females 13%. While the percentage of Caucasian females was just over the population norm (30%), white males over indexed by 13 percentage points and underrepresented males and females under indexed by 7 percentage points, respectively. Clearly, the next set of hiring decisions at these North American festivals need to focus on people of color.

Overall, this section reveals that North American festivals also underserve women and people of color in narrative line ups. Female directors from underrepresented groups were the least likely to have their stories programmed. Because of this, the next section examined how programmer identity was related to director identity of one particular group.

### ***Relationship between WOC Programmers & WOC Directors***

Given how few stories by women of color directors were programmed at North American festivals, we were interested in whether programmer race/ethnicity was related to programming patterns. To this end, we first categorized each North American festival as having none, one, two, or three or more WOC programmers in 2019. Then, we looked at the percentage of WOC directors across all 13 festivals in both sections and 3 years of programming decisions.

**Figure 1**  
**Relationship between WOC Programmers & WOC Directors Across Top Film Festivals**



As shown in Figure 1, the presence of a diverse programming staff matters. As the number of women of color on the team increased, so did the number of films selected and programmed at the festival. When no women of color worked as programmers, 4% of directors were women of

color. When three or more women of color were programmers, 13% of directors were women of color.

There are at least two possible explanations for these findings. One, the dominant group of reviewers (males only, Caucasians only) do not evaluate films directed by women of color as positively as movies by other content creators. Two, the identity of programmers—much like film critics—matters particularly for elevating stories by, for and about women of color. Both of these factors are at work and suggest that the biases within programming teams play a significant role in whose stories are told or not on large stages.

### **Conclusion**

The purpose of this report was to examine programming at U.S. and international film festivals as it relates to gender and race/ethnicity of directors. Across 5 top international and 10 U.S. film festivals, the results are clear. Female directors—particularly women of color—participate significantly less often at film festivals than their white male peers. Given that festivals serve an important role in the entertainment ecosystem, this means that women from all backgrounds are less likely to have their movies seen and their talent recognized. While some festivals— notably TIFF, Seattle, and Palm Springs—lead the others in including the voices of women of color, the gap between population norms (20%) and the percentage of women of color programmed at these forums is notable.

Perhaps the most important result across this research brief is that when festivals have more women of color working as programmers, they are more likely to showcase movies by underrepresented female directors. This finding reveals why increasing the number of women of color in decision-making roles is crucial to expanding opportunities for female directors from all backgrounds. Despite this, just 13% of programmers are underrepresented women across the top 10 North American festivals, and 14% of programmers at the top international festivals are women of color. However, almost all of the women of color programmers internationally were at Sundance and Toronto.

Moving forward, as advocacy for the inclusion of diverse voices at film festivals continues, other strategies must be employed as well. For one, festivals receiving state or federal funding in the US, or those with government support internationally should be held accountable for those funds. The resources that support these festivals represent taxpayer dollars—which come from a population that is far more diverse than what is represented in festival lineups. Festivals can look to universities and other government agencies that must use funds in ways that benefit the entire population they serve as a model for how to move forward. Other donors can also ensure that their gifts go to support a more inclusive range of filmmakers. By supporting women and women of color at the outset of their careers, festivals can play a critical role in shaping entertainment both today and in the future.

### **Footnotes**



1. The sample of narrative competition films were listed on either the Festival websites, press related stories, film guides, and/or online sources. Genre distinctions (narrative, documentary) were determined by the Festival or IMDbPro.com. All documentaries, episodic storytelling, special events and live screenings were excluded from the definition.

For the 5 global film festivals, we focused on competition categories only. The focus of competition films can range from movies without distribution deals prior to their premieres (Toronto International Film Festival), to movies by veteran helmers such as Steven Soderbergh, Quentin Tarantino, Sophia Coppola, and Spike Lee (Cannes Film Festival). This is important to keep in mind while analyzing festival by festival comparisons. It is also important to note that sometimes narrative films were listed in the competition line up but were labeled “not in competition.” These movies were not included in the analysis. Documentaries in the competition categories were also not included.

2. As with all of our research, gender and race/ethnicity judgments were made using all available information online (e.g., photos, first/last name, biographical information, interviews) as well as our own Annenberg Inclusion Initiative database. Industry resources were also consulted: Variety Insight, Studio System, and IMDbPro. In cases where information was not available for race/ethnicity (e.g., typically with white filmmakers), we judged apparent race/ethnicity. Previously, our diverse research team’s judgment of underrepresented status of characters (no/yes) and actual race/ethnicity correlated highly ( $r=.90$ ). Because a perfect correlation is 1.0, we can have a high level of confidence in our team’s judgments. Even with that noted, the results should always be interpreted cautiously until verified with self report data.

One other point is important to mention. We used a modified version of the U.S. Census to inform judgments of race/ethnicity. Non white filmmakers were considered underrepresented, which may not reflect population norms outside North America. Yet we know that the vast majority of storytellers at these festivals historically have not been from diverse backgrounds. Thus, our approach is consistent not only with the U.S. but with highlighting the voices that have not been represented at these festivals in the past.

3. The top executives running each festival were gathered from the organization’s websites, press articles, and other online sources. These posts reflect positions at the festivals as of Fall 2019. A total of 10 people were assessed for each festival, as the title Head/Co-Head, President, Director/Artistic Director. The aim was to incorporate top decision makers in the analysis.

4. Information on programming teams or selection committees was taken from each of the festivals’ websites or online articles (e.g., Broadway World, Playback). While the submission evaluation and selection process may involve a larger team of people not accounted for online, we were interested in the top gatekeepers at each festival as profiled on organizations’ websites and in the press. These individuals signal externally who might be valued at a cultural institution thereby affecting submissions of films or to specific programs hosted by festivals. If

the artistic director or director of the festival was included in the programmer list, then they were accounted for twice—once in each role.

5. The 10 top North American film festivals were picked by doing an online search of articles and websites profiling “top film festivals.” From those 10 sites, we created a grid with every festival listed per article. Over 50 festivals were mentioned one or more times based on a variety of different criteria. Festivals listed by sources 3 or more times were included on our final top 10 list for this report. Given that sampling decisions affect the results obtained in all studies, the findings should be interpreted in light of this procedure. Put differently, we did not choose the festivals but rather industry insiders and gate keepers writing about festivals did.

Similar to the previous analysis on the 5 top global film festivals, we examined narrative directors at 10 notable North American film festivals. Only dramatic features were included, thereby excluding documentaries, episodic television programming, live screenings, music videos, virtual reality stories, or pop ups/immersive experiences. Feature length films (i.e., run time of story) were determined by using guidelines of each festival. Movies that have already been theatrically released or streamed to the public were not included. Typically, these films were designated in festival programming with language analogous to the following: “Special Event,” “Special Screening,” or “From the Archives.” The following sources were used solely or in combination to determine each festivals’ line up per year: organization’s website, festival program, IMDbPro.com, Studio System, Variety Insight, and Wikipedia.

6. U.S. Census Bureau (2019). Quick Facts. Retrieved January 15, 2020 from: <https://www.census.gov/quickfacts/fact/table/US/PST045218>

7. Directors Guild of America (2019, November). DGA Reports New Inclusion Records in the 2018-19 TV Season. Retrieved from: <https://www.dga.org/News/PressReleases/2019/191119-Episodic-Television-Director-Diversity-Report.aspx>.