HOLLYWOOD DIVERSITY

REPORT 2020

A TALE OF TWO HOLLYWOODS

PART 1: FILM

UCLA College Social Sciences

Acknowledgements

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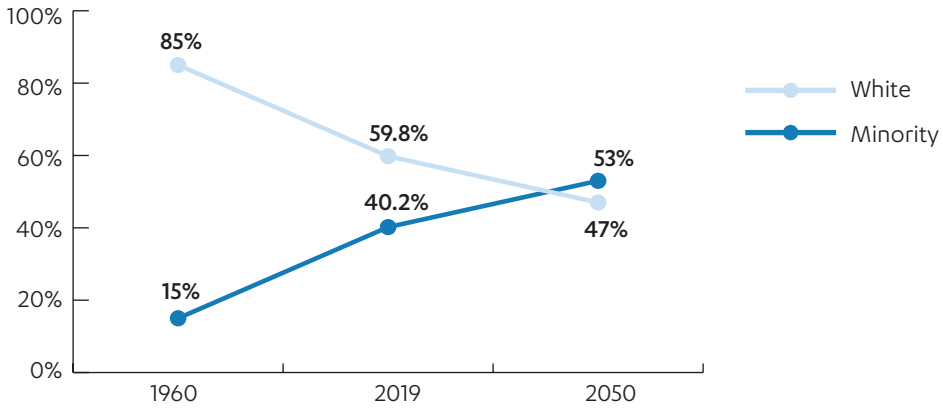
STUDY HIGHLIGHTS

This is the seventh in a series of annual reports to examine relationships between diversity and the bottom line in the Hollywood entertainment industry. It considers the top 200 theatrical film releases[1] in 2018 and 2019, ranked by global box office, in order to document the degree to which women and people of color are present in front of and behind the camera. It discusses any patterns between these findings and box office receipts by key audience demographics. The report also charts any trends that may reveal the degree to which the industry is progressing on the diversity front over time.

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



Source: U.S. Census

The following highlights emerge from this year's analysis:

1. Minorities. The minority share of the U.S. population is growing by nearly half a percent each year. Constituting 40 percent of the U.S. population in 2018,[2] and slightly more in 2019, people of color will become the majority within a couple of decades. Since the previous report, people of color posted gains relative to their White counterparts in each of the five key Hollywood employment arenas examined in the film sector (i.e., among film leads, film directors, film writers, total actors, and studio heads). Despite these gains for the group — most notably in closing the gap for acting roles since the previous report — people of color remained underrepresented on every industry employment front in 2019:

- Less than 2 to 1 among film leads (27.6 percent)
- Less than 3 to 1 among film directors (14.4 percent)
- Less than 3 to 1 among film writers (13.9 percent)
- Less than proportionate representation among total actors (32.7 percent)
- Greater than 4 to 1 among studio heads (9 percent)

2. Women. Like people of color, women have also made meaningful progress in the film sector since the previous report. Women posted gains, relative to their male counterparts, in each of the five key employment arenas — among film leads, film directors, film writers, total actors, and studio heads. Nonetheless, as women constitute slightly more than half of the population, they remained underrepresented on every front in 2019 (though they approached proportionate representation among acting roles):

- Less than proportionate representation among film leads (44.1 percent)
- Greater than 3 to 1 among film directors (15.1 percent)
- Less than 3 to 1 among film writers (17.4 percent)
- Less than proportionate representation among total actors (40.2 percent)
- Less than 3 to 1 among studio heads (18 percent)

Overview: Degrees of Underrepresentation, Gains and Losses, 2019*

Arena	Minorities	Women
Film Leads	< 2 to 1	< 2 to 1
Film Directors	< 3 to 1	> 3 to 1
Film Writers	< 3 to 1	< 3 to 1
Total Actors	< 2 to 1	< 2 to 1
Chair / CEO**	> 4 to 1	< 3 to 1

*Gains since the previous report highlighted in blue, losses in gold.
**2020 versus 2015

"Since the previous report, people of color posted gains relative to their White counterparts in each of the five key Hollywood employment arenas examined in the film sector…[W]omen have also made meaningful progress in the film sector since the previous report."

3. Accolades. In 2018, films with minority leads and those directed by minorities gained ground at the Oscars relative to those that featured White leads or White directors. By contrast, films with women leads lost a little ground relative to those with male leads in 2018, while films directed by women failed for the fourth year in a row to win a single Oscar.

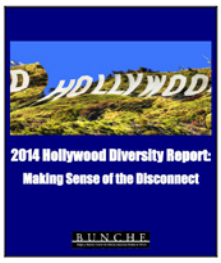
4. The Bottom Line. New evidence from 2018 and 2019 supports findings from earlier reports in this series suggesting that America's increasingly diverse audiences prefer diverse film content:

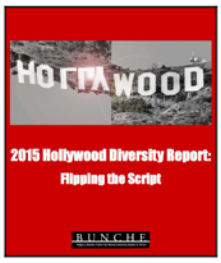
- In 2018, films with casts that were from 21 percent to 30 percent minority enjoyed the highest median global box office receipts, while films with casts that were from 41 percent to 50 percent minority enjoyed this distinction in 2019. By contrast, films with the least diverse casts — in both years — were the poorest performers.
- People of color accounted for the majority of domestic ticket sales for six of the top 10 films in 2018 (ranked by global box office), up from five in 2017. In 2019, minorities bought the majority of tickets for eight of the top 10 films, as well as half of the tickets for a ninth top 10 film.
- Films with casts that were from 41 percent to 50 percent minority were released in the most international markets, on average, in both 2018 and 2019.
- In both 2018 and 2019, the median global box office for films released in China was significantly higher than the figures for films that were not. Meanwhile, the films released in China in both years had casts that were, on average, a bit more diverse.
- Consistent with findings from previous reports, films with Black leads and majority-minority casts were released in the fewest international markets, on average, in both 2018 and 2019.

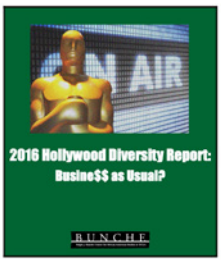
INTRODUCTION

Hollywood Diversity Report 2020: Part 1

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







The Data

The *Hollywood Diversity Report 2020: Part 1* examines 140 theatrical films released in 2018 and 146 films released in 2019.[3] Variables considered in the analyses for this report include the following:

- Racial status of lead talent [4]
- Gender of lead talent [5]
- Overall cast diversity [6]
- Writer diversity [7]
- Director diversity [8]
- Genres
- Oscar awards
- Global and domestic box office
- International market distribution
- Comscore ticket buyer demographics

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

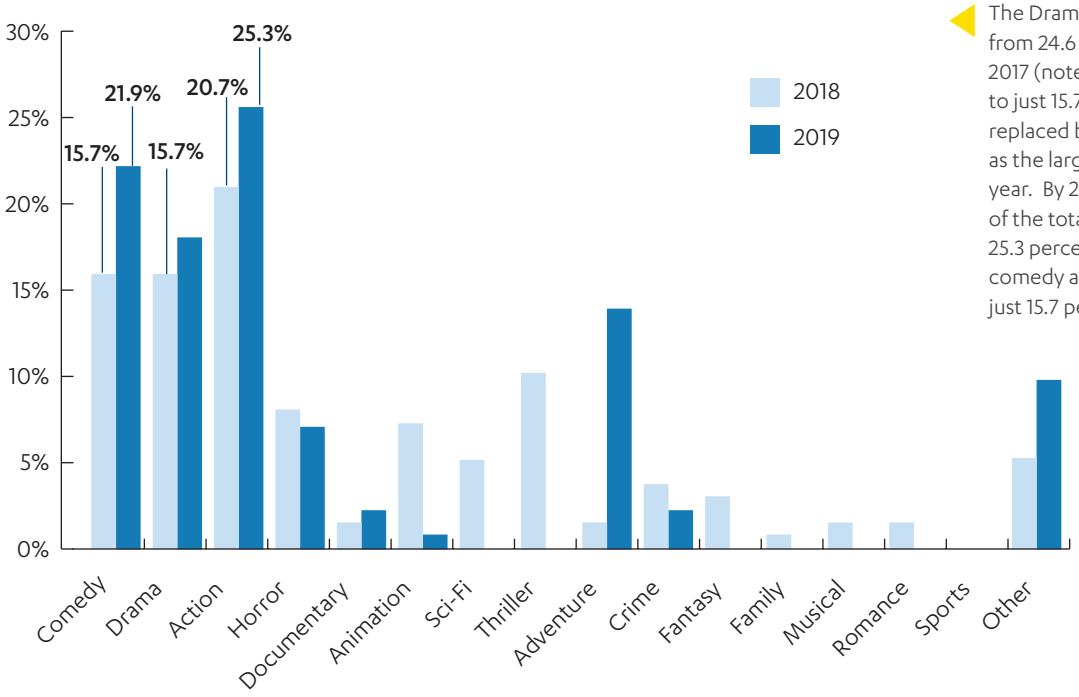
HOLLYWOOD LANDSCAPE

The Hollywood landscape has shifted dramatically since the onset of the Great Recession of 2008. Not only has the release of theatrical films by the major Hollywood studios and their subsidiaries dropped sharply — from 204 in 2006[9] to just 127 in 2018[10] — but as we shall see in Part 2 of this report (which focuses on television), technological developments have transformed the ways in which increasingly diverse audiences engage with media content.

In 2018, the global box office for theatrical films surpassed $41 billion, up just slightly from $40.6 billion a year earlier. Meanwhile, the U.S./Canada market reached a record $11.9 billion in 2018 — after momentarily dropping from $11.4 billion in 2017 to $11.1 billion in 2018. Indeed, the last four years have been marked by minimal growth in domestic box office, perhaps a byproduct of significant gains in the home entertainment segment comprised of traditional television and movie services and on-line options.[11] Latinxs and Asians remained overrepresented among frequent moviegoers in 2018, while Whites were underrepresented among these important moviegoers.[12] This is significant because frequent moviegoers (those who go to the movies once a month or more) accounted for 49 percent of all ticket sales in 2019. It's worth noting that the largest international market, China, reached box office sales of $9 billion in 2018, which was significantly greater than the $2 billion figure posted by the second-largest international market, Japan.[13]

Since the last report, the major findings with respect to genre include a decline in drama, and the concurrent rise of the action, comedy, and adventure categories. The recent dominance of superhero films at the box office is clearly an important component of these developments.

FIGURE 1: Percentage Distribution of Films by Genre, 2018 and 2019 (n=140, 146)

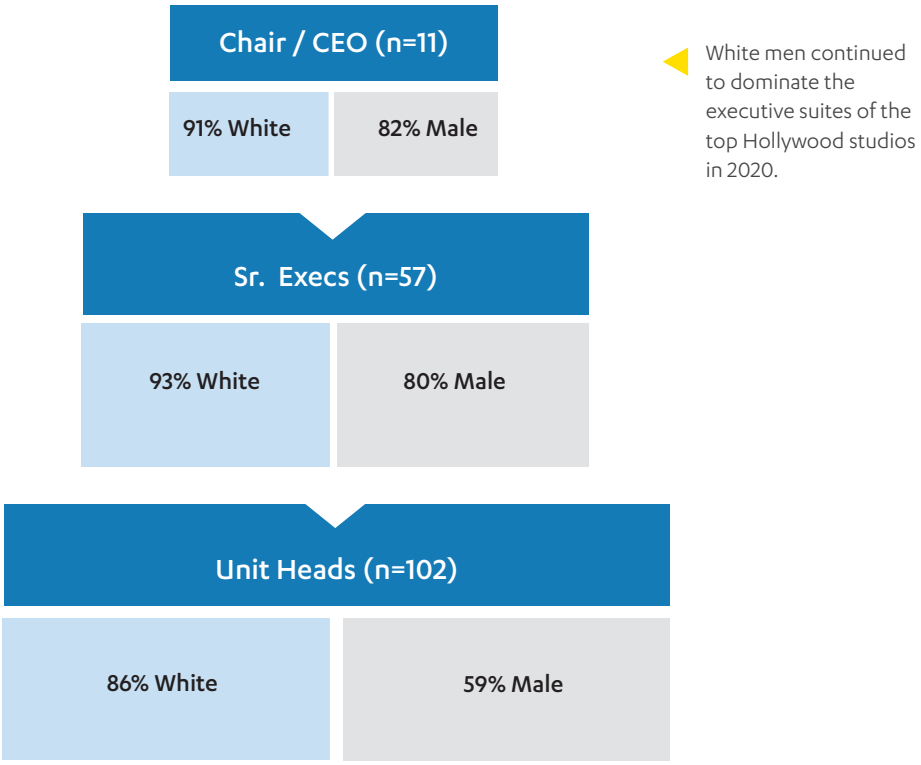


The Drama category dropped from 24.6 percent of the total in 2017 (noted in the previous report) to just 15.7 percent in 2018; it was replaced by Action (20.7 percent) as the largest single genre that year. By 2019, the Action share of the total had increased to 25.3 percent, followed closely by comedy at 21.9 percent, up from just 15.7 percent a year earlier.

Decisions about what types of films to make, how large a budget to assign to them, how they will be marketed, and who will be at the directorial helm are all made by the men and women who occupy Hollywood's executive suites. In early 2020 (See Figure 2), these decisions continued to be dominated by White men at the 11 major and mid-major studios. The heads of these studios ("Chair/CEO") were 91 percent White and 82 percent male. A level down in the hierarchy ("Senior Executives"), the senior management teams were 93 percent White and 80 percent male. And while the executives responsible for casting, marketing, legal and other core studio functions ("Unit Heads") were a little more diverse in terms of gender (only 59 percent male), they too were overwhelmingly White (86 percent). As discordant

as these figures are with an America that is more than 40 percent minority and 50 percent female, they are a slight improvement over the executive suite figures cited five years ago in the *2015 Hollywood Diversity Report*. In 2015, studio heads were 94 percent White and 100 percent male, while senior management teams were 92 percent White and 83 percent male, and unit heads 96 percent White and 61 percent male

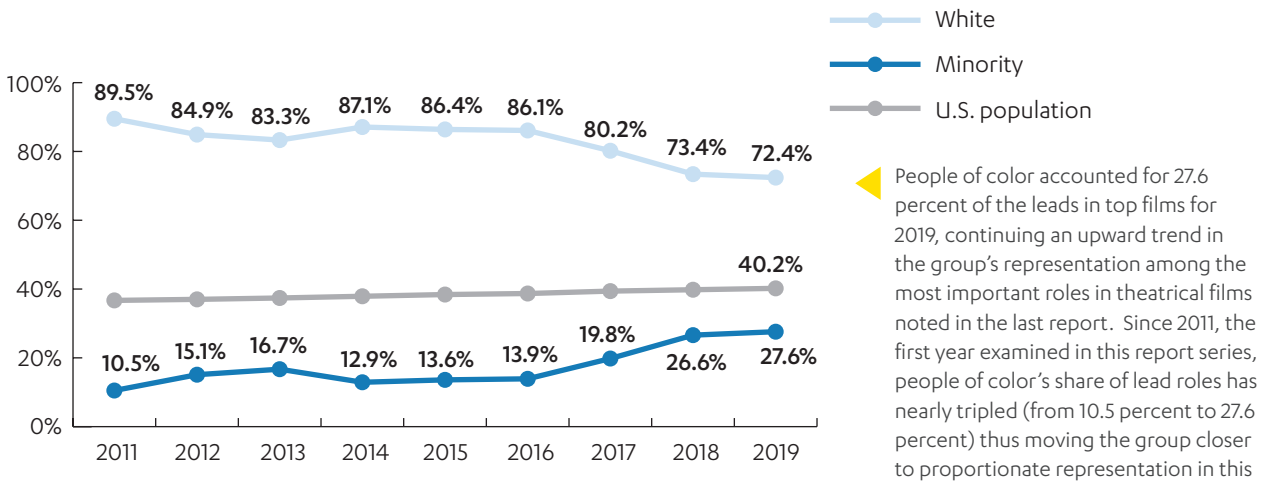
FIGURE 2: **Film Executives**



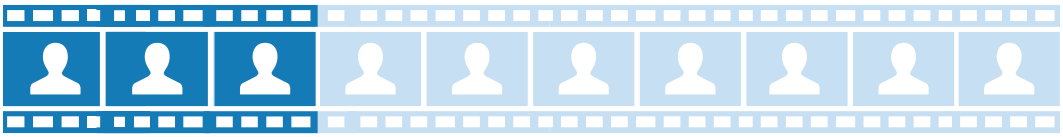
LEADS

Lead actors[14] are the protagonists around whom a film's narrative revolves, the characters with whom America's increasingly diverse audiences are invited to connect. Hollywood executives have apparently gotten the memo that diversity on screen sells, as the minority and female shares of these critical roles have increased steadily over the course of this report series. Though neither people of color nor women have yet to reach proportionate representation among film leads — a 40.2 percent share threshold for minorities and slightly more than 50 percent for women — both groups were within striking distance by 2019.

FIGURE 1: **Lead Actor Race, Theatrical Films, 2011 - 2019**
(n=172, 172, 174, 163, 168, 173, 167, 139, 145)

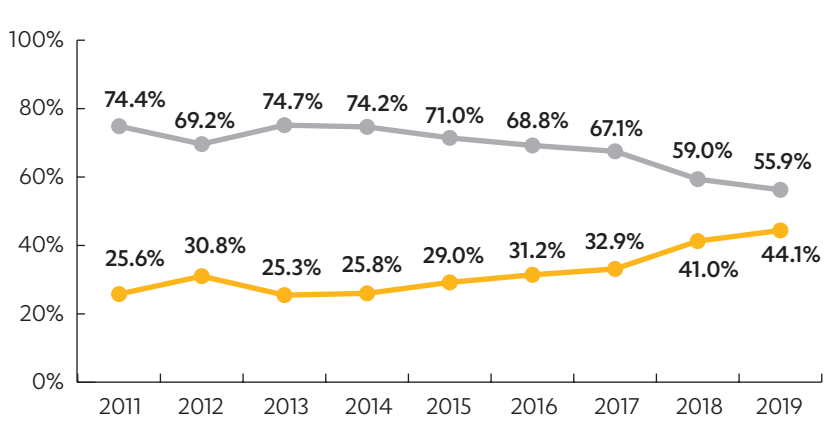


People of color accounted for 27.6 percent of the leads in top films for 2019, continuing an upward trend in the group's representation among the most important roles in theatrical films noted in the last report. Since 2011, the first year examined in this report series, people of color's share of lead roles has nearly tripled (from 10.5 percent to 27.6 percent) thus moving the group closer to proportionate representation in this employment arena (40.2 percent in 2019).



3 out of 10 **lead actors in film are people of color**

FIGURE 2: **Lead Actor by Gender, Theatrical Films, 2011 - 2019**
(n=172, 172, 174, 163, 168, 173, 167, 139, 145)

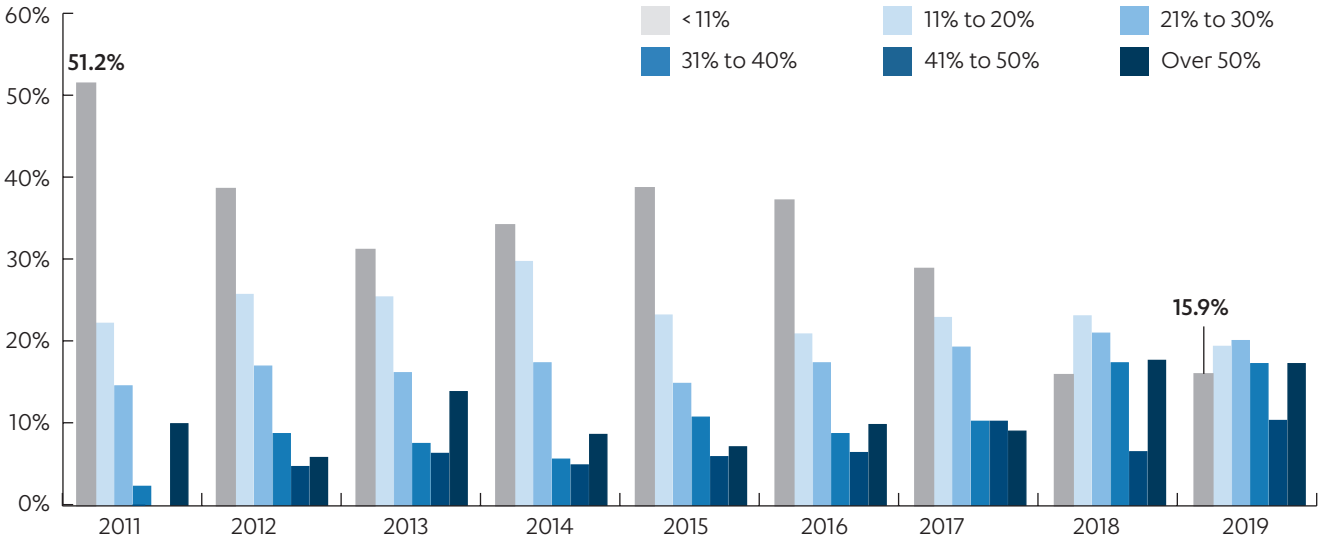


Women accounted for 44.1 percent of the leads in top films for 2019, continuing an upward trend in the group's share of these roles that has nearly closed the gender gap over the nine years examined in this report series. Indeed, the group's share for 2019 is more than an 11 percentage point increase over the 32.9 percent figure for 2017 noted in the previous report.

OVERALL CAST DIVERSITY

As the following charts reveal, the march toward increasing overall cast diversity in Hollywood films has been slow but steady. This trend is marked most notably by the sharp decline in films with casts that are less than 11 percent minority — the majority of all top films in 2011 — and the concurrent rise of top films with majority-minority casts in recent years. Consistent with progress on the diversity front among top film leads, increases in overall cast diversity are a testament to the growing body of evidence that America's increasingly diverse audiences demand diverse content. Nonetheless, when individual racial and ethnic groups are considered in isolation, it is clear that women remained underrepresented among cast members for nearly all groups. This finding is likely related to the fact that decisions about which film projects will be greenlighted, and which stories will be told, are still overwhelming made by (White) men.

FIGURE 1: Minority Cast Share, by Share of Theatrical Films, 2011 - 2019 (n=172, 172, 174, 162, 169, 173, 167, 139, 145)



Continuing a trend noted in the previous report, overall cast diversity in top films has continued to increase. Most notably, there has been a sharp decline in the least diverse films (those with casts less than 11 percent minority) over the course of this report series — from 51.2 percent of the total in 2011 to just 15.9 percent in 2019. By contrast, the shares of films with more diverse casts have steadily increased since 2011, a development that is graphically depicted by the similar heights of the bars in 2019.

FIGURE 2: Share of All Film Roles, by Race, 2018 (n=1,089)

The White share of all top film roles was 69.1 percent in 2018, a significant decline from the 77 percent figure noted for 2017 in the previous report. Meanwhile, Blacks were overrepresented among all top film roles in 2018, enjoying an increase in their share of these roles from just 9 percent in 2017 to 14.9 percent in 2018. By contrast, Latinx (4.9 percent), Asian (4.8 percent), and Native (0.3 percent) persons remained underrepresented among all top film roles in 2018. People of color collectively accounted for 30.9 percent of all top film roles in 2018, inching them closer to proportionate representation in this employment arena (40 percent for 2018).

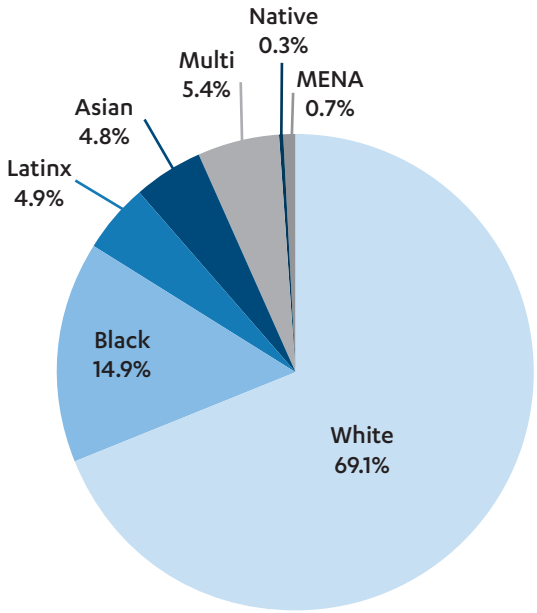
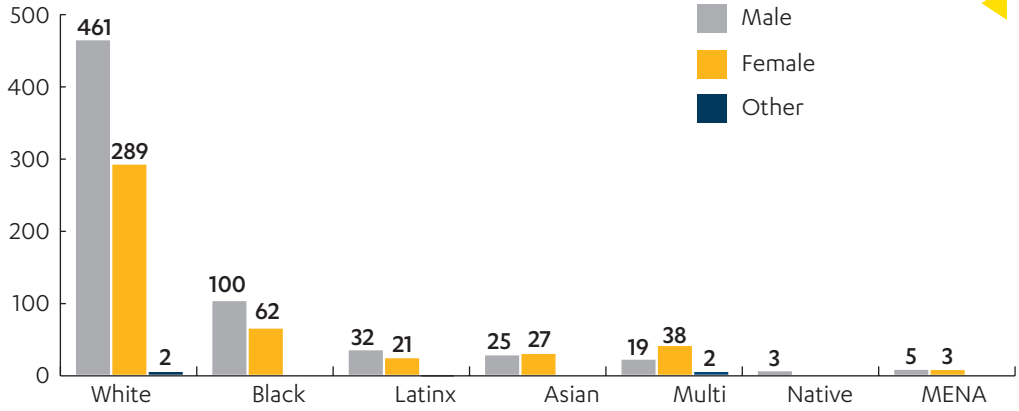


FIGURE 3: Film Actor Counts, by Race and Gender, 2018 (n=1,089)



For White,[15] Black, Latinx,[16] and Native persons, women were significantly underrepresented among the actors featured in the top films for 2018. For Asians and multiracial[17] persons, by contrast, women either reached or exceeded proportionate representation among these roles.

FIGURE 4: Share of All Film Roles, by Race, 2019 (n=1,134)

The White share of all top film roles dropped to 67.3 percent in 2019, continuing the downward trend for the group noted in Figure 2 above. Meanwhile, the Black share of all top film roles increased to 15.7 percent in 2019, the second year in a row for which the group was overrepresented among these roles. As in 2018, Latinx (4.6 percent), Asian (5 percent), and Native (0.5 percent) persons remained underrepresented among all top film roles in 2019. People of color collectively, however, continued to claim an increasingly large share of all top film roles (32.7 percent), moving closer to proportionate representation in this employment arena (40.2 percent for 2019).

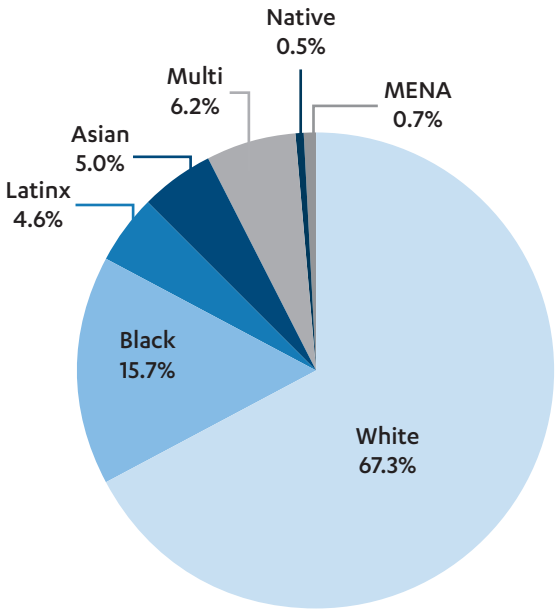
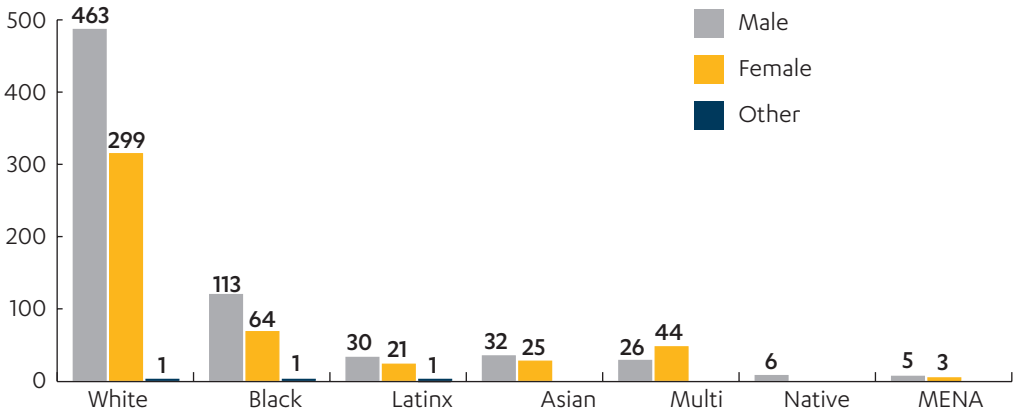


FIGURE 5: **Film Actor Counts, by Race and Gender, 2019 (n=1,134)**

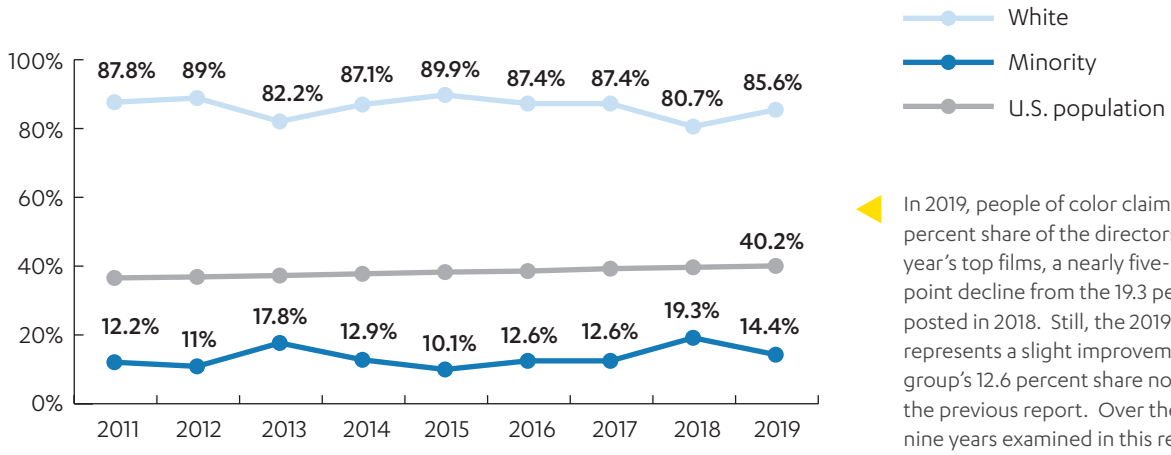


For White,[18] Black,[19] Latinx,[20] and Native persons, women continued to be significantly underrepresented among the actors featured in the top films for 2019. For Asians, multiracial, and MENA persons, by contrast, women either approached or exceeded proportionate representation among these roles.

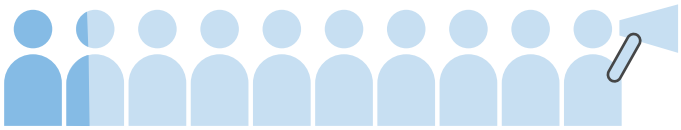
DIRECTORS

As documented throughout this report series, people of color and women have struggled to land directing jobs in film, remaining severely underrepresented among the artists who make the aesthetic choices that define a project's essence. This sober reality has stood in stark contrast to the steady progress that both minorities and women have made in front of the camera in recent years. The major takeaway since the last report, however, is that both people of color and women have made modest gains among the ranks of directors for Hollywood's top films. Nonetheless, both groups still have a long way to go before reaching proportionate representation in this critical employment arena, underscoring how much more resistant Hollywood decision makers have been to advancing diversity behind the camera than in front of it.

FIGURE 1: **Director Race, Theatrical Films, 2011 - 2019**
(n=172, 172, 174, 163, 168, 174, 167, 140, 146)

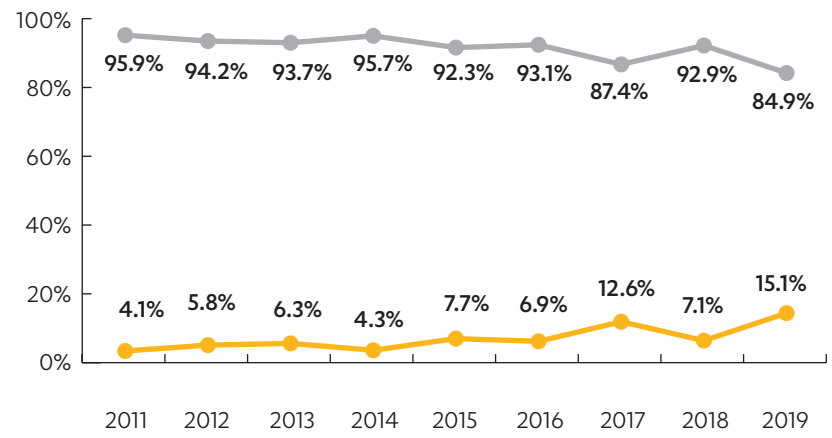


In 2019, people of color claimed a 14.4 percent share of the directors from that year's top films, a nearly five-percentage-point decline from the 19.3 percent figure posted in 2018. Still, the 2019 figure represents a slight improvement over the group's 12.6 percent share noted for 2017 in the previous report. Over the course of the nine years examined in this report series, people of color's share of directors has increased only marginally beyond the 12.2 percent figure reported for 2011. People of color would have to nearly triple their share of directors in 2019 to attain proportionate representation (40.2 percent).

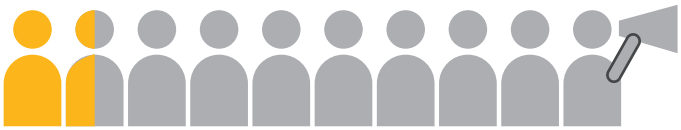


Only 1.4 out of 10 film directors are people of color

FIGURE 2: **Director Gender, Theatrical Films, 2011 - 2019**
(n=172, 167, 174, 163, 168, 174, 167, 140, 146)



One of the strongest upward trends noted in this report series concerns women's share of directors for top Hollywood films. Between 2011, the first year examined in this series, and 2019, women's share of directors has nearly quadrupled from 4.1 percent to 15.1 percent. Despite these significant gains, women remained underrepresented by a factor of more than 3 to 1 in this employment arena in 2019.



Only 1.5 out of 10 film directors are female

FIGURE 3: Share of All Film Directors, by Race, 2018 (n=140)

In 2018, 80.7 percent of the directors for top Hollywood films were White. Among people of color, only Blacks claimed a sizable share of these positions (10.7 percent), though the group remained underrepresented in the employment arena. The shares for Latinx (0.7 percent), Asian (4.3 percent), multiracial (2.9 percent), Native (0 percent), and MENA (0.7 percent) persons were all significantly smaller, though multiracial persons (about 2.9 percent of the population [21]) attained proportionate representation in this employment arena in 2018.

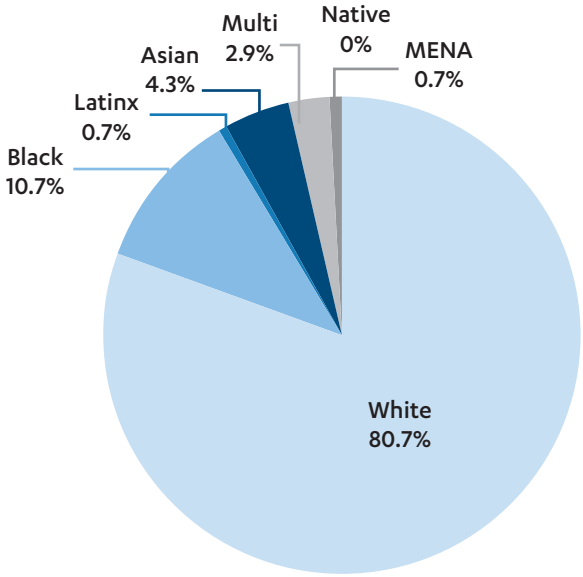
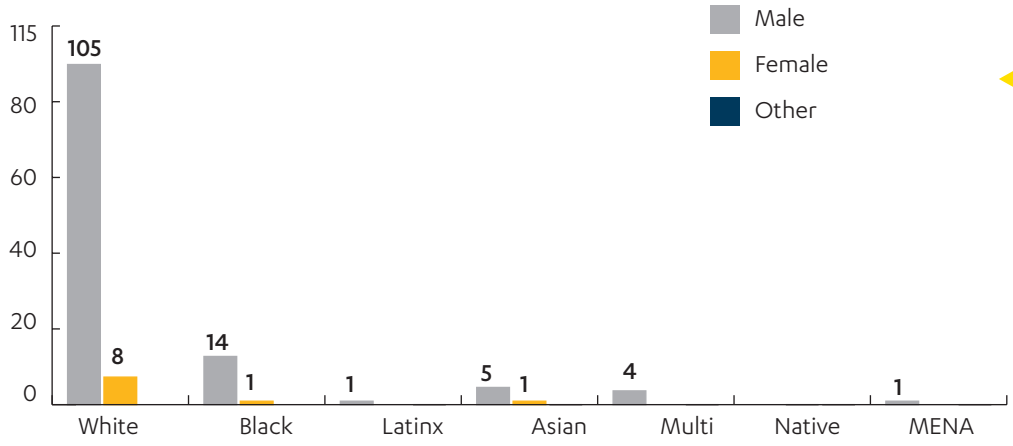


FIGURE 4: Film Director Counts, by Race and Gender, 2018 (n=140)



For White, Black, Latinx, and Native persons, women were significantly underrepresented among the actors featured in the top films for 2018. For Asians and multiracial persons, by contrast, women either reached or exceeded proportionate representation among these roles.

FIGURE 5: Share of All Film Directors, by Race, 2019 (n=146)

In 2019, 85.6 percent of the directors for top Hollywood films were White, a nearly five-percentage-point increase over the 80.7 percent figure the group posted in 2018. The shares for Black (5.5 percent), Latinx (2.1 percent), Asian (3.4 percent), multiracial (2.7 percent), Native (0 percent), and MENA (0.7 percent) persons were all significantly smaller, and of these groups, only multiracial persons (about 2.9 percent of population) individually approached proportionate representation in 2019.

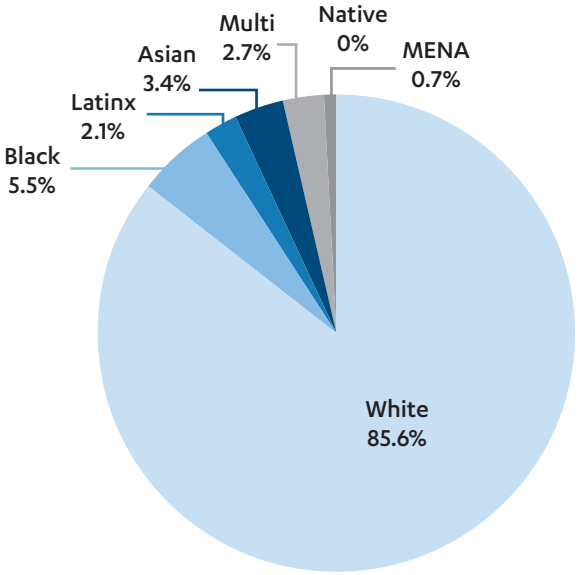
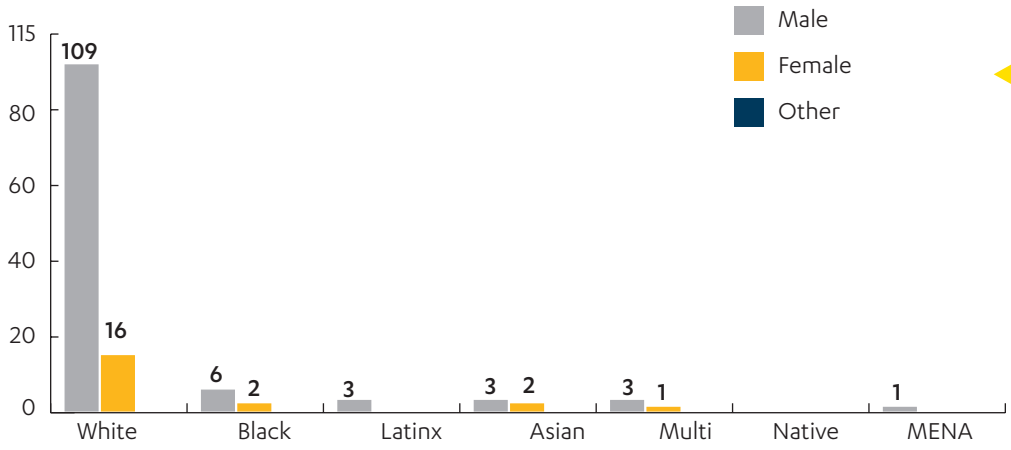


FIGURE 6: Film Director Counts, by Race and Gender, 2019 (n=146)

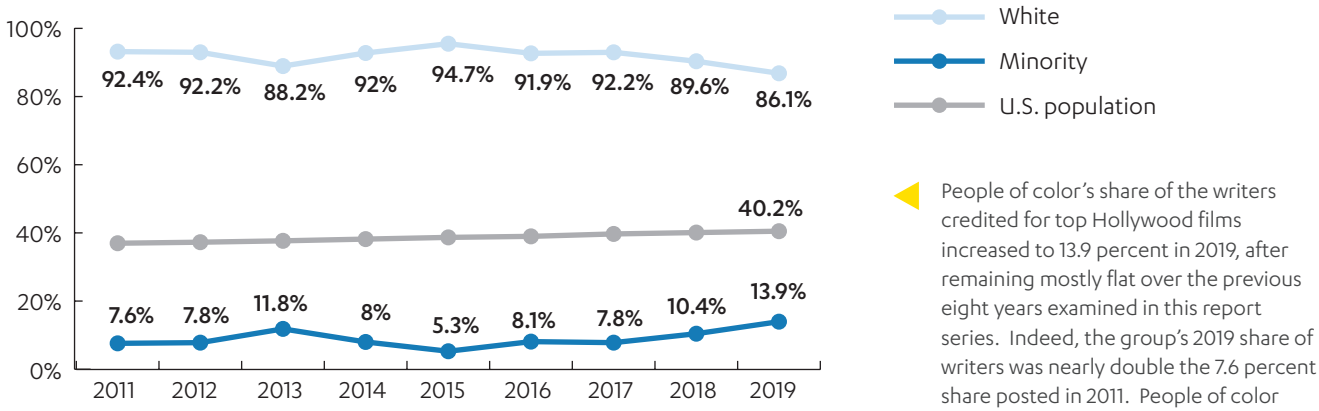


Women approached proportionate representation among the Asian directors for top Hollywood films in 2019, claiming two of the five positions for the racial group. For all other racial and ethnic groups, women and other-gendered persons were woefully underrepresented among the directors for top films in 2019.

WRITERS

It all begins with the writing. The writers credited for the scripts behind Hollywood's top films are the artists responsible for transforming source material or their own original ideas into the stories that electrify audiences. Previous reports in this series document that White males have dominated the ranks of Hollywood screenwriters — a fact that is clearly associated with the less-than-robust depictions of women and people of color plaguing the most conventional projects, or the absence of their stories altogether. As the following charts reveal, however, both people of color and women have posted meaningful gains since the last report among the ranks of Hollywood screenwriters. Nonetheless, both groups still have a long way to go before reaching proportionate representation in this essential employment arena.

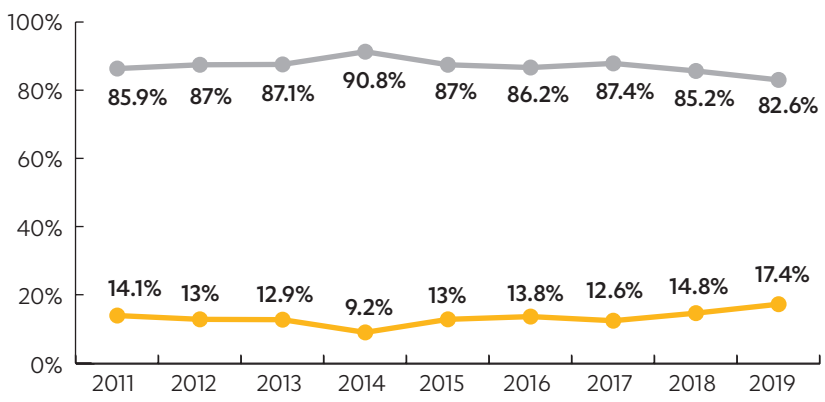
FIGURE 1: **Writer Race, Theatrical Films, 2011 - 2019**
(n=172, 167, 170, 163, 168, 173, 166, 135, 144)



People of color's share of the writers credited for top Hollywood films increased to 13.9 percent in 2019, after remaining mostly flat over the previous eight years examined in this report series. Indeed, the group's 2019 share of writers was nearly double the 7.6 percent share posted in 2011. People of color nonetheless would have to nearly triple their 2019 share of writers in order to reach proportionate representation in this employment arena (40.2 percent).

Only 1.4 out of 10 **film writers are people of color**

FIGURE 2: **Writer Gender, Theatrical Films, 2011 - 2019**
(n=170, 169, 170, 163, 168, 174, 167, 135, 144)



Women's share of the writers credited for top films increased to 17.4 percent in 2019, an increase of nearly five percentage points over the 12.6 percent figure the group posted for 2017 in the previous report. Over the course of this report series, women's share of writers had never before exceeded 15 percent. Still, women would have to multiply their 2019 share by nearly three to reach parity with men in this employment arena.

FIGURE 3: Share of Film Writers, by Race, 2018 (n=135)

While White writers dominated the credits for top Hollywood films in 2018 (89.6 percent), among the minority groups only Blacks (5.2 percent) and Asians (3 percent) posted significant shares of the total writers that year.

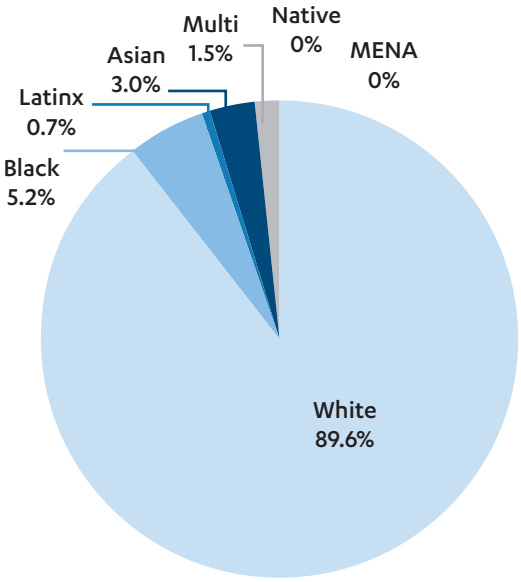
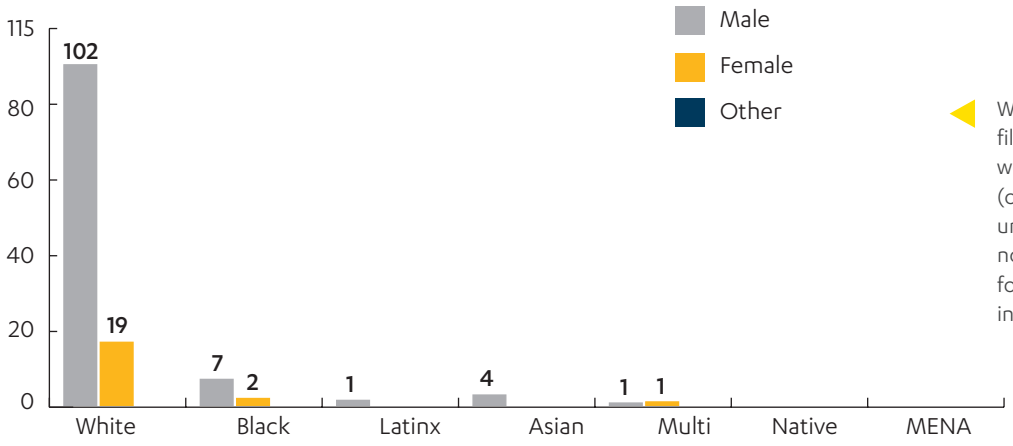


FIGURE 4: Film Writers Counts, by Race and Gender, 2018 (n=135)



With the exception of multiracial film writers — for which men and women were equally represented (one each) — women were either underrepresented (for Whites) or nonexistent among the writers for each racial and ethnic group in 2018.

FIGURE 5: Share of All Film Writers, by Race, 2019 (n=144)

Though White writers continued to dominate the credits for top Hollywood films in 2019 (86.1 percent), the group's share declined a bit as individual minority groups posted small year-to-year gains. Most notably, the Latinx and multiracial shares of writers both increased to 2.8 percent. Meanwhile, the Black (5.6 percent) and Asian (2.8 percent) shares remained largely flat.

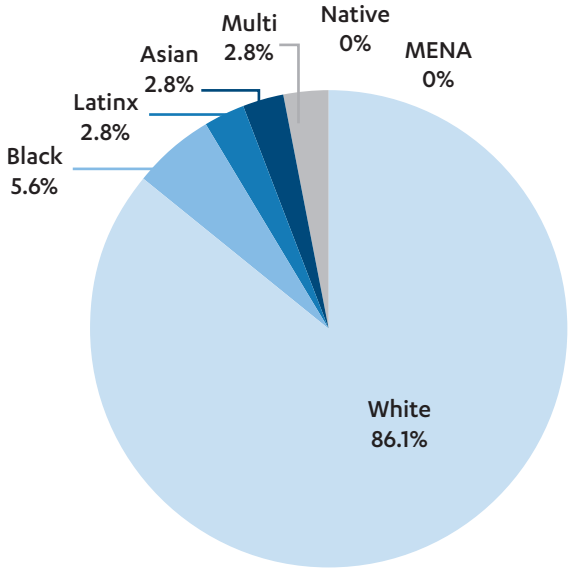
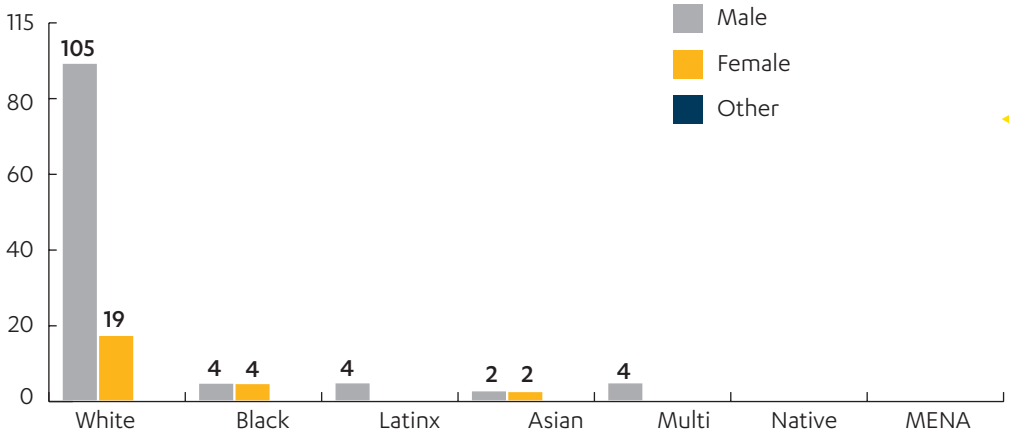
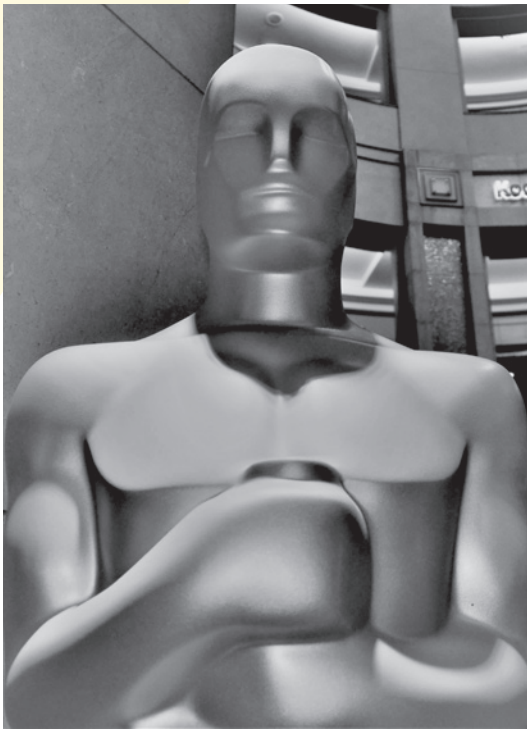


FIGURE 6: Film Writer Counts, by Race and Gender, 2019 (n=144)



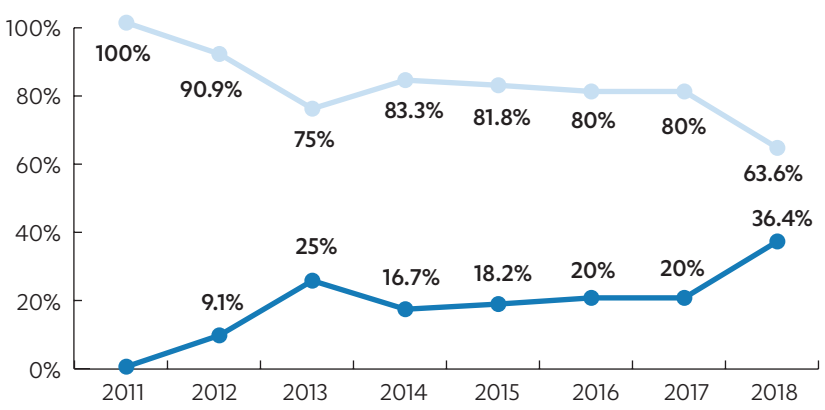
In 2019, Black and Asian women reached parity with their male counterparts among the writers credited for top Hollywood films. Meanwhile, women were severely underrepresented among White writers and nonexistent for the other racial and ethnic groups.

ACCOLADES



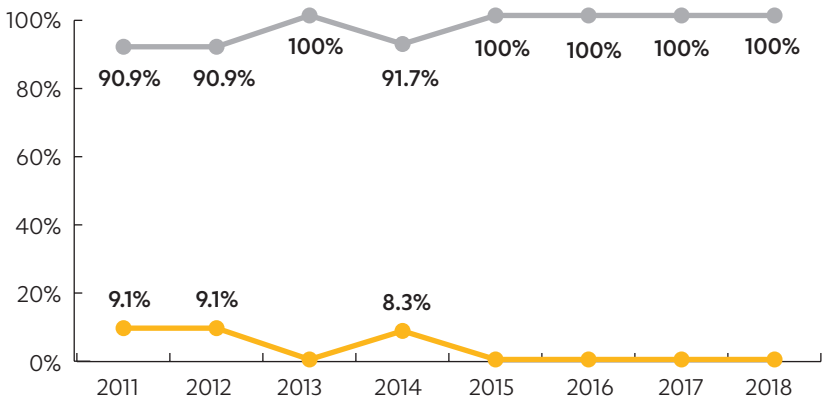
For more than nine decades, the Academy of Motion Pictures Arts and Sciences has each year celebrated the talent associated with the big-screen projects that members identify as the pinnacles of artistic achievement. As discussed in earlier reports in this series, these annual rituals matter because the accolades bestowed by the Academy set standards that help define the types of prestige projects industry decision makers are likely to greenlight in the future. To the extent that women and people of color are marginalized at the Oscars, they are also likely to be only peripheral players in the favored projects that make it to the big screen. The following charts reveal that people of color made notable gains among Oscar winners for 2018 films,[22] while women generally failed to enjoy any significant advances on this front.

FIGURE 1: **Oscar Winners by Director Race, Theatrical Films, 2011 - 2018 (n=11, 11, 8, 12, 11, 10, 10, 11)**



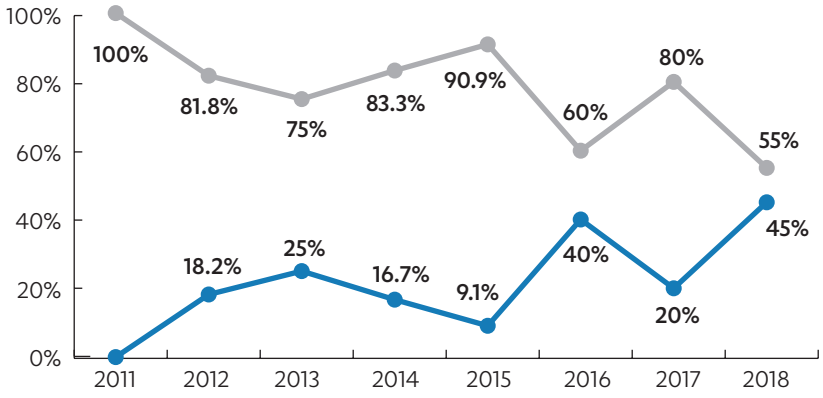
The share of films with at least one Oscar winner that were also directed by a person of color nearly doubled since the last report, from 20 percent of all Oscar-winning films in 2017 to 36.4 percent of those in 2018.

FIGURE 2: **Oscar Winners by Director Gender, Theatrical Films, 2011 - 2018 (n=11, 11, 8, 12, 11, 10, 10, 11)**



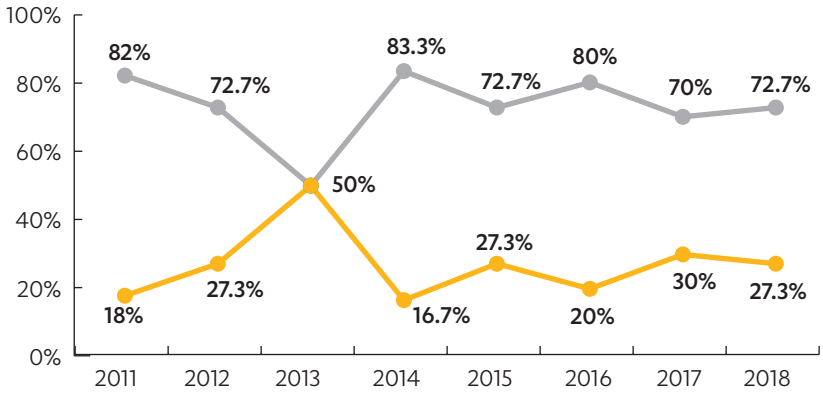
The share of films with at least one Oscar winner that were also directed by a woman remained flat at none for the past four years examined in this report series.

FIGURE 3: **Oscar Winners, by Lead Actor Race, Theatrical Films, 2011 - 2018 (n=11, 11, 8, 12, 11, 10, 10, 11)**



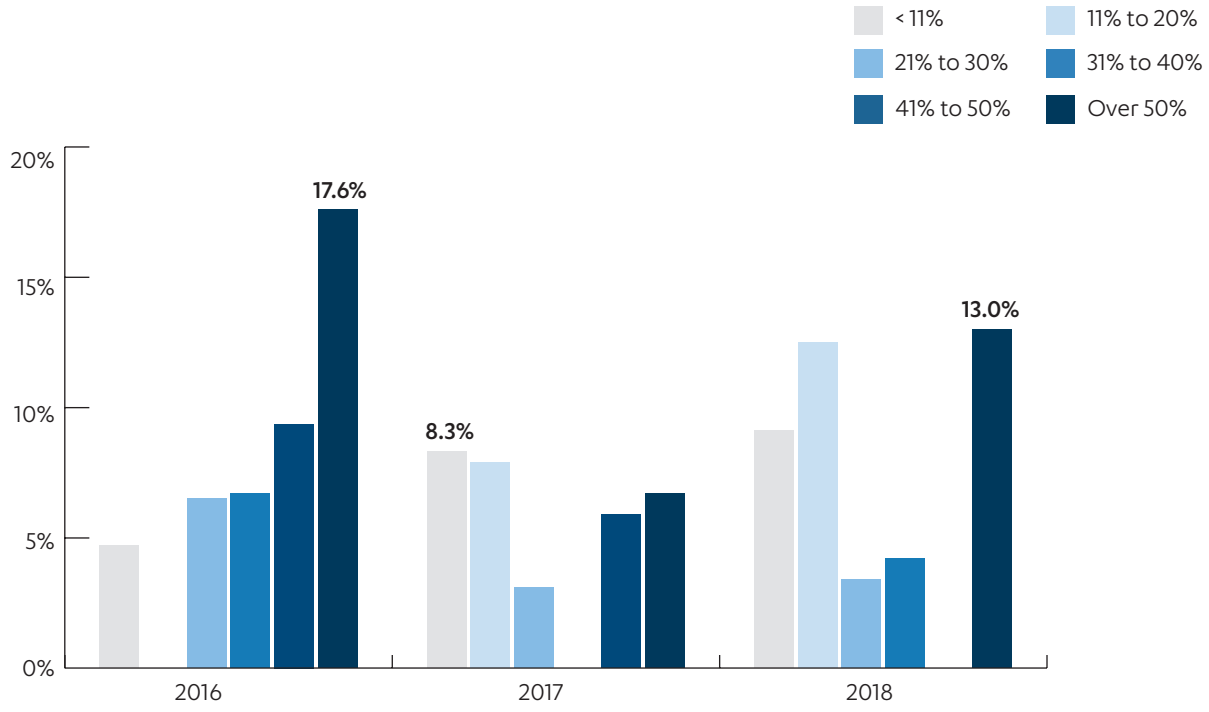
The share of films with at least one Oscar winner that also featured a person of color lead more than doubled since the previous report, from 20 percent of all Oscar-winning films in 2017 to 45 percent of those in 2018.

FIGURE 4: **Oscar Winners, by Lead Actor Gender, Theatrical Films, 2011 - 2018 (n=11, 11, 8, 12, 11, 10, 10, 11)**



The share of films with at least one Oscar winner that also featured a female lead remained largely flat since the last report, from 30 percent of all Oscar-winning films in 2017 to 27.3 percent of those in 2018.

FIGURE 5: **Likelihood of Winning Oscar, by Minority Cast Share, Theatrical Films, 2016 - 2018**



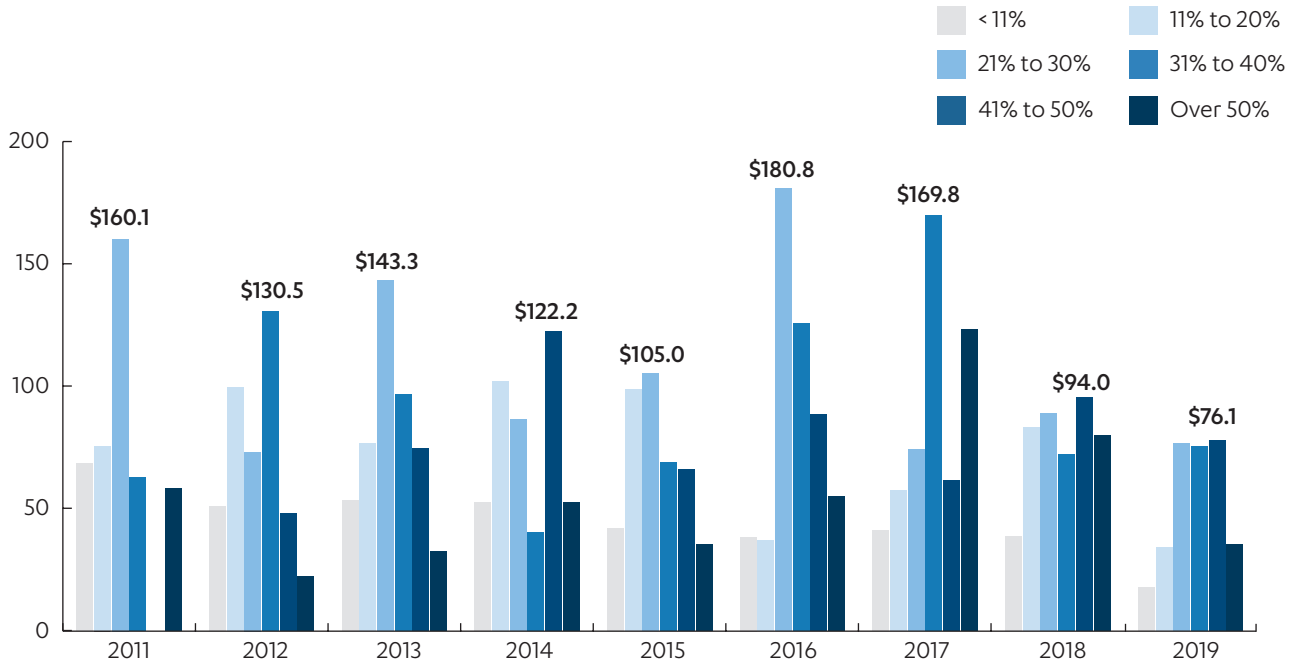
In 2018 — as in 2016 — the likelihood[23] that a film would win at least one Oscar was highest for films with majority-minority casts (13 percent chance). This was due to the Academy's recognition that year of *Black Panther*, *If Beale Street Could Talk*, *and Spider-Man: Into the Spider-Verse*. A year earlier, in 2017, films with casts that were less than 11 percent minority were most likely to win at least one Oscar (8.3 percent chance).

THE BOTTOM LINE

The previous reports in this series have consistently shown that films with casts reflecting America's diversity are, on average, the top performers in terms of global box office. Findings from this latest report are consistent with this pattern. Not only did global box office peak in 2018 and 2019 for films with relatively diverse casts, but people of color — constituting more than 40 percent of the U.S. population in 2019 — had become the most important domestic market segment for the top 10 films.

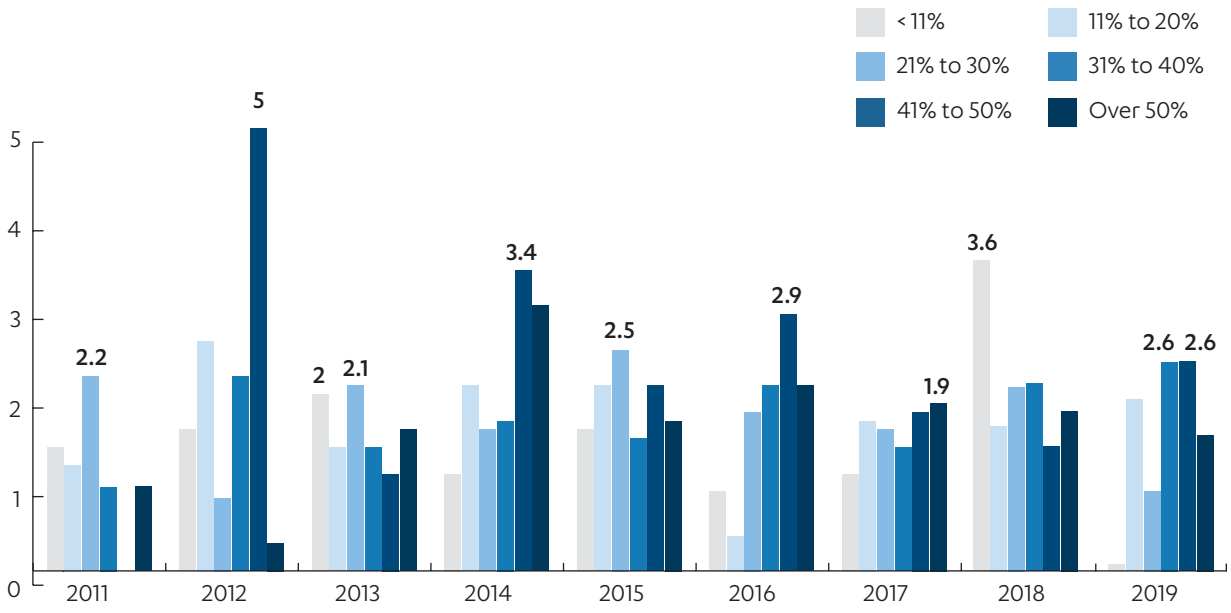
Nonetheless, a stubborn Hollywood conventional wisdom about the marketability of minority-led films overseas (i.e., the lack thereof), still seemed to limit the international distribution of films featuring leads from certain minority groups, despite ample evidence that the world's diverse populations also welcome diverse film content. In the U.S. context, this report's analysis of the top 10 films ranked by the domestic audience share of different racial and ethnic groups lays bare a fundamental fact: America's increasingly diverse audiences gravitate toward entertainment content headlining characters and stories with which they can relate. In short, this report builds on the growing body of evidence supporting the notion that diversity is essential for Hollywood's bottom line. The following charts and tables document this reality.

FIGURE 1: **Global Box Office (000,000s), by Minority Cast Share, Theatrical Films, 2011 - 2019 (n=172, 164, 163, 162, 168, 173, 167, 139, 145)**



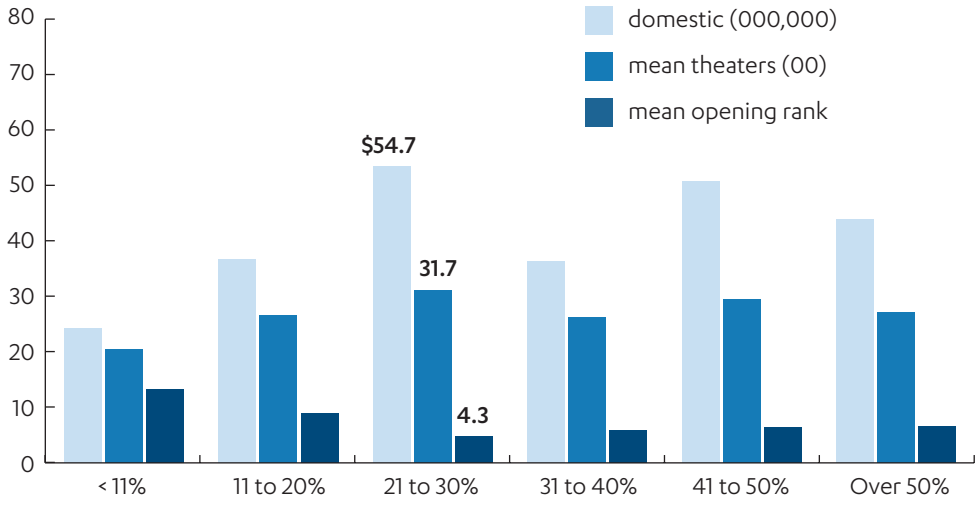
Median global box office peaked for films with casts that were from 21 percent to 30 percent minority in 2018 ($94 million), while films featuring casts that were from 41 percent to 50 percent minority emerged as the best performers in 2019 ($76.1 million). By contrast, the least diverse films (those with casts that were less than 11 percent minority) posted the lowest median global box office in both years. Over the course of this report series, median global box office has been highest for films featuring casts that were at least 21 percent minority. Films that fell into the peak interval for 2018 include *Jurassic World: Fallen Kingdom* ($1.3 billion), *Mission Impossible: Fallout* ($791.1 million), and *A Star is Born* ($434.9 million). Films that fell into the peak interval for 2019 include *Spider-Man: Far from Home* ($1.1 billion), *Fast & Furious Presents: Hobbs & Shaw* ($758.9 million), and *Terminator: Dark Fate* ($261.1 million).

FIGURE 2: **Return on Investment, by Minority Cast Share, Theatrical Films, 2011 - 2019 (n=160, 147, 153, 162, 168, 173, 167, 139, 145)**



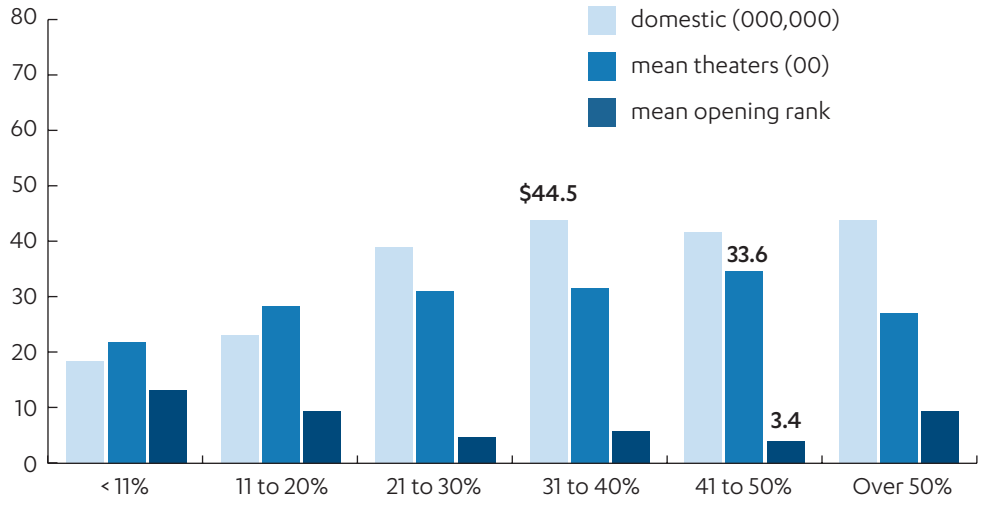
Median return on investment[24] peaked for films with casts that were between 31 percent and 50 percent minority in 2019 (2.6). Examples of films that fell into the peak intervals that year include *Glass* (11.4), *Spider-Man: Far from Home* (6.1), and *Fast & Furious Presents: Hobbs & Shaw* (2.8). Consistent with the pattern observed throughout this report series, the least diverse films in 2019 were the poorest performers, on average, with respect to return on investment. In 2018, however, median return on investment peaked for films with casts that were less than 11 percent minority (3.6). It appears as if 2018 was an outlier with respect to the relationship between cast diversity and return on investment, as several high-return films with White-dominated casts were released that year. Examples include *A Quiet Place* (19.1), *RBG* (17.1), and *Book Club* (9.4).

FIGURE 3: **Domestic Film Performance,by Minority Cast Share, Top Theatrical Films, 2018 (n=139)**



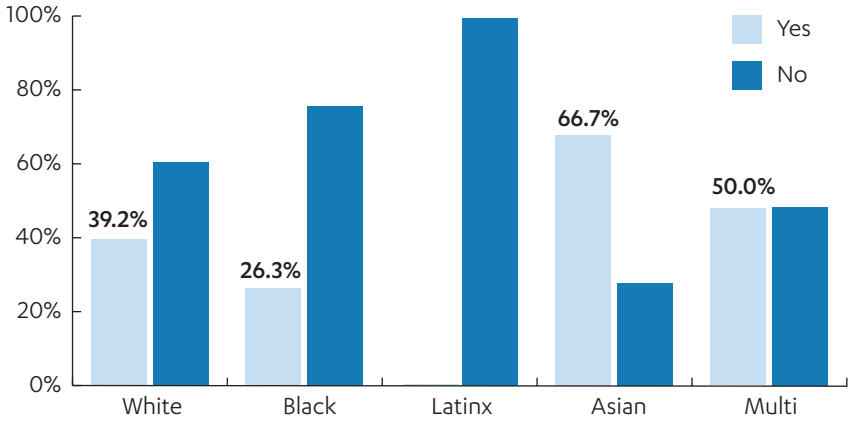
In 2018, films with casts that were from 21 percent to 30 percent minority posted the highest median domestic box office ($54.7 million), were released in the most theaters, on average (3,170), and had the highest mean opening weekend rank (4.3). Continuing a pattern observed in previous reports, films with casts that were less than 11 percent minority had the lowest median domestic box office and opening weekend rank in 2018.

FIGURE 4: **Domestic Film Performance,by Minority Cast Share, Top Theatrical Films, 2019 (n=143)**



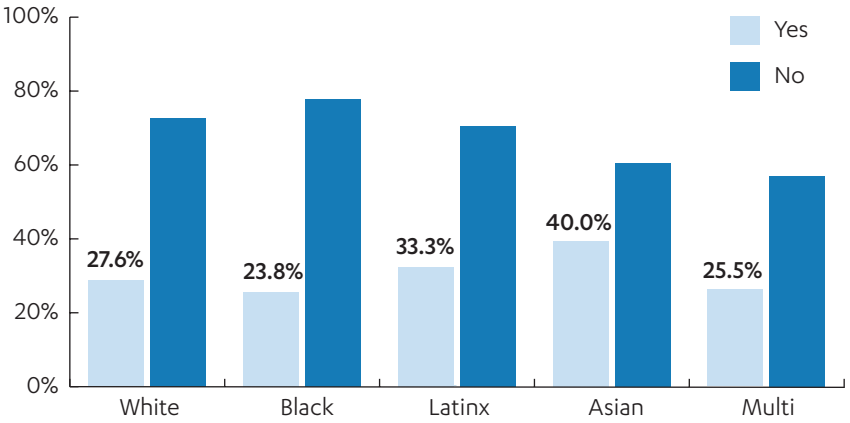
In 2019, films with casts that were from 31 percent to 40 percent minority posted the highest median domestic box office ($44.5 million), while those with casts that were from 41 percent to 50 percent minority were released in the most theaters, on average (3,360), and had the highest mean opening weekend rank (3.4). Consistent with the pattern noted in Figure 3 above, the least diverse films (those with casts less than 11 percent minority) continued to be the poorest domestic performers in 2019 — they posted the lowest median box office, were opened in the fewest theaters, and had the lowest opening weekend rank.

FIGURE 5: **Film Distribution in China, by Race of Lead, Top Theatrical Films, 2018 (n=102, 19, 6, 3, 8)**



China was the largest international box office market in 2018, accounting for $9 billion in ticket sales, up from $7.9 billion a year earlier.[25] Of the 19 top films with Black leads in 2018, five were distributed in China (26.3 percent): *Black Panther, Spider-Man: Into The Spider-Verse, Pacific Rim Uprising, Creed II*, and *Uncle Drew*. By contrast, 39.2 percent of the top 102 films with White leads were distributed in China that year. Though there were only three top films with Asian leads in 2018, two of those films were released in China (66.7 percent).

FIGURE 6: **Film Distribution in China, by Race of Lead, Top Theatrical Films, 2019 (n=105, 21, 3, 5, 11)**



In 2019, films with Black leads were the least likely to be distributed in China compared to films with other-raced leads (23.8 percent chance), though the odds of films with White leads were not much better (27.6 percent chance). The five films with Black leads that were released in China in 2019 include: *The Lion King, Aladdin, Gemini Man, The Upside*, and *Spies in Disguise*. While China is the largest market outside of the U.S./Canada, it's worth noting that its quota system allows only 34 imported movies per year and overseas producers are granted only about a quarter of the box office.[26] This reality — combined with data above documenting the high performance of some minority-led films overseas — suggests that blanket industry concerns about how minority-led films might fare in China are inflated.

TABLE 1: Median Box Office and Mean International Markets, by Race of Lead (2018)

Race of Lead Actor	N Films	Global Box (000,000s)	Mean International Markets
White	102	$78.7	44.0
Black	19	$57.1	32.6
Latinx	6	$83.5	40.7
Asian	3	$75.5	32.7
Multi	8	$173.9	49.6
MENA	1	$903.7	51.0

The 19 top films from 2018 featuring Black leads were released in just 32.6 international markets, on average, compared to an average of 44 international markets for the 102 top films with White leads. Not surprisingly, perhaps, the median global box office for the Black-led films was lower than the figure posted by the films with White leads ($57.1 million and $78.7 million, respectively). Though the number of films for each group is relatively small, it's worth noting that the median global box office figures for films with other minority leads — Latinx ($83.5 million), Asian ($75.5 million), multiracial ($173.9 million and MENA ($903.7 million) — were all higher than the figure posted by White-led films in 2018. With the exception of Asian-led films (32.7), the films featuring other minority leads were released in significantly more international markets, on average, than Black-led films.

TABLE 2: Median Box Office and Mean International Markets, by Race of Lead (2019)

Race of Lead Actor	N Films	Global Box (000,000s)	Mean International Markets
White	105	$53.7	34.4
Black	21	$48.8	24.0
Latinx	3	$200.2	36.0
Asian	5	$21.3	30.0
Multi	11	$119.7	53.8

The 21 top films from 2019 featuring Black leads were released in just 24 international markets, on average, compared to an average of 34.4 international markets for the 105 top films with White leads. The median global box office for the Black-led films was nonetheless comparable to that of the films with White leads ($48.8 million and $53.7 million, respectively). Meanwhile, the 11 films with multiracial leads were distributed in the most international markets (53.8), on average, and posted a significantly higher median global box office ($119.7 million) than either Black-led or White-led films.

TABLE 3: Median Global Box Office and Mean International Markets, by Overall Cast Diversity (2018)

Percent Minority	N Films	Global Box (000,000s)	Mean International Markets
< 11%	22	$39.6	35.9
11%-20%	32	$88.4	50.5
21%-30%	29	$94.0	43.9
31%-40%	24	$66.9	43.1
41%-50%	9	$91.2	51.0
Over 50%	23	$76.0	31.7

In 2018, the 29 top films with casts that were from 21 percent to 30 percent minority posted the highest median global box office ($94 million), though these films were released in fewer international markets (43.9), on average, than films from other cast diversity intervals. The cast diversity interval for which films were released in the most markets (51.0), on average, included nine films with casts that were from 41 percent to 50 percent minority; the median global box for these films was second highest ($91.2 million). It's worth noting that the 23 films with majority-minority casts posted a higher median global box ($76 million) than the 22 films with casts less than 11 percent minority ($39.6 million), despite the fact that the more diverse films were released in fewer international markets (31.7), on average, than the less diverse films (35.9).

TABLE 4: Median Global Box Office and Mean International Markets, by Overall Cast Diversity (2019)

Percent Minority	N Films	Global Box (000,000s)	Mean International Markets
< 11%	23	$22.0	27.4
11%-20%	28	$36.9	29.6
21%-30%	29	$71.7	40.1
31%-40%	25	$68.0	40.7
41%-50%	15	$76.1	45.2
Over 50%	25	$44.0	25.8

In 2019, the 15 top films with casts that were from 41 percent to 50 percent minority were released in the most international markets (45.2), on average, and boasted the highest median global box office ($76.1). The international success of films with diverse casts is consistent with the fact that global audiences are also diverse.

TABLE 5: Median Box Office and Audience Demographics, by Overall Cast Diversity (2018)

Percent Minority	N Films	Global Box (000,000s)	White Share	Black Share	Latinx Share	Asian Share
< 11%	22	$39.6	64.6%	8.1%	18.3%	9.0%
11%-20%	32	$88.4	59.2%	11.4%	19.1%	10.1%
21%-30%	29	$94.0	56.1%	12.1%	21.0%	10.9%
31%-40%	24	$66.9	55.9%	13.5%	20.2%	10.4%
41%-50%	9	$91.2	52.7%	12.0%	25.7%	9.6%
Over 50%	23	$76.0	39.8%	30.2%	19.1%	10.9%

▲ For the first time over the course of this report series, the least diverse films for 2018 — the 22 films with casts that were less than 11 percent minority — did not constitute the largest category of top films. This distinction went to the 32 films with casts that were between 11 percent and 20 percent minority, reflecting a trend discussed above in which overall cast diversity has been steadily increasing in recent years. Moreover, a clear pattern is evident in this table showing that as cast diversity increases, so too does the overall minority share of box office. Most notably, the number of top films with majority-minority casts increased to 23 in 2018 (from 15 in 2017) and people of color accounted for fully 60.2 percent of the domestic box office for these films. These figures underscore the fact that people of color want to see stories and characters with which they can relate and will faithfully support films that feature them.

The shares of movies with majority-minority casts increased significantly in 2018 and 2019

TABLE 6: Median Box Office and Audience Demographics, by Overall Cast Diversity (2019)

Percent Minority	N Films	Global Box (000,000s)	White Share	Black Share	Latinx Share	Asian Share
< 11%	23	$22.0	65.1%	8.1%	14.8%	11.9%
11%-20%	28	$36.9	56.5%	11.4%	19.8%	12.3%
21%-30%	29	$71.7	52.9%	14.1%	21.3%	11.7%
31%-40%	25	$68.0	49.4%	15.2%	22.6%	12.9%
41%-50%	15	$76.1	49.4%	15.9%	23.0%	11.7%
Over 50%	25	$44.0	40.1%	24.0%	23.2%	12.7%

▲ In 2019, the minority share of domestic box continued to increase, such that people of color collectively accounted for the majority of domestic box office for the 65 top films falling into the three highest cast diversity intervals — films with casts that were from 31 to 40 percent minority (50.6 percent), films with casts that were from 41 percent to 50 percent minority (50.6 percent), and films with majority-minority casts (59.9 percent).

TABLE 7: Top 10 Films and Minority Box Office Share (2018)

Rank	Title	Box Office (000,000s)	Return	Minority Share	Percent Minority
1	Avengers: Infinity War	$2,048.4	5.4	51%	11% - 20%
2	Black Panther	$1,346.9	5.7	65%	Over 50%
3	Jurassic World: Fallen Kingdom	$1,308.5	6.7	52%	21% - 30%
4	Incredibles 2	$1,242.8	5.2	54%	11% - 20%
5	Aquaman	$1,148.2	4.7	53%	31% - 40%
6	Bohemian Rhapsody	$903.7	15.4	36%	11% - 20%
7	Venom	$856.1	7.6	54%	11% - 20%
8	Mission Impossible: Fallout	$791.1	3.4	45%	21% - 30%
9	Deadpool 2	$734.5	5.7	48%	Over 50%
10	Fantastic Beasts: The Crimes of Grindelwald	$653.8	2.3	48%	21% - 30%

▲ In 2018, people of color were responsible for the majority of domestic ticket sales for six of the top 10 films, ranked by global box office. This was an increase over 2017, when minorities bought the majority of the tickets for half of the top 10 films. Six of the top 10 films for 2018 featured casts that were at least 21 percent minority.

TABLE 8: Top 10 Films and Minority Box Office Share (2019)

Rank	Title	Box Office (000,000s)	Return	Minority Share	Percent Minority
1	Avengers: Endgame	$2,797.8	6.9	54%	11% - 20%
2	The Lion King	$1,656.9	5.4	57%	Over 50%
3	Frozen 2*	$1,373.7	6.6	52%	11% - 20%
4	Spider-Man: Far from Home	$1,131.9	6.1	52%	41% - 50%
5	Captain Marvel	$1,128.3	5.4	53%	31% - 40%
6	Toy Story 4	$1,073.4	4.4	50%	21% - 30%
7	Joker*	$1,068.9	18.4	53%	11% - 20%
8	Aladdin	$1,050.7	4.7	53%	Over 50%
9	Star Wars Episode 9: The Rise of Skywalker*	$1,001.0	2.6	42%	31% - 40%
10	Fast & Furious Presents: Hobbs & Shaw	$758.9	2.8	60%	41% - 50%

▲ In 2019, people of color were responsible for the majority of domestic ticket sales for eight of the top 10 films, ranked by global box office, and half of the ticket sales for a ninth top 10 film. The minority share of domestic ticket sales has steadily increased over the course of this report series, underscoring the degree to which people of color now drive domestic box office for the most successful films. It's also worth noting that seven of the top 10 films for 2019 featured casts that were at least 21 percent minority.

*Still in theaters when figures compiled

TABLE 9: Top 10 Films by White Audience Share (2018)

Rank	Title	Box Office (000,000s)	Genre	White Share	Percent Minority
1	Chappaquiddick	$18.0	Thriller	82%	< 11%
2	The Old Man & the Gun	$17.9	Drama	82%	41% - 50%
3	Won't You Be My Neighbor	$22.8	Biography	81%	21% - 30%
4	Eighth Grade	$14.3	Comedy	76%	21% - 30%
5	Book Club	$104.4	Comedy	76%	< 11%
6	Mary Queen of Scots	$46.7	Drama	76%	11% - 20%
7	Tully	$15.6	Comedy	75%	21% - 30%
8	The Favourite	$95.9	Drama	75%	< 11%
9	12 Strong	$67.5	War	74%	31% - 40%
10	Operation Finale	$17.6	Biography	73%	31% - 40%

▲ In 2018, six of the top 10 films ranked by White audience share featured casts that were at least 21 percent minority. Though six of these top 10 films for White audiences also featured White leads, only one of the films, *Book Club*, earned more than $100 million globally.

TABLE 10: Top 10 Films by Black Audience Share (2018)

Rank	Title	Box Office (000,000s)	Genre	Black Share	Percent Minority
1	Tyler Perry's Acrimony	$46.4	Thriller	66%	Over 50%
2	Superfly	$20.8	Action	65%	Over 50%
3	Proud Mary	$21.8	Drama	64%	Over 50%
4	Breaking In	$51.4	Thriller	51%	Over 50%
5	Nobody's Fool	$33.5	Comedy	51%	Over 50%
6	Uncle Drew	$46.7	Comedy	41%	Over 50%
7	The Hate U Give	$34.9	Crime	40%	Over 50%
8	Black Panther	$1,346.9	Action	37%	Over 50%
9	The Equalizer 2	$190.4	Thriller	31%	31% - 40%
10	Night School	$103.1	Comedy	30%	Over 50%

▲ In 2018, nine of the ten top 10 films ranked by Black audience share featured majority-minority casts, and all of the films had Black leads. It's worth noting that three of these top 10 films for Black audiences earned more than $100 million globally — *Black Panther*, *The Equalizer 2*, and *Night School*.

TABLE 11: Top 10 Films by Latinx Audience Share (2018)

Rank	Title	Box Office (000,000s)	Genre	Latinx Share	Percent Minority
1	Overboard	$91.2	Comedy	51%	41% - 50%
2	The Nun	$365.6	Horror	32%	21% - 30%
3	Slender Man	$51.7	Horror	31%	21% - 30%
4	Sicario: Day of the Soldado	$75.8	Action	31%	41% - 50%
5	Dr. Seuss' The Grinch	$511.6	Animation	31%	41% - 50%
6	Strangers: Prey at Night	$31.0	Horror	31%	< 11%
7	Hotel Transylvania 3: Summer Vacation	$528.6	Animation	30%	11% - 20%
8	The First Purge	$137.1	Thriller	30%	Over 50%
9	The Possession of Hannah Grace	$43.0	Horror	29%	21% - 30%
10	Second Act	$72.3	Comedy	28%	31% - 40%

▲ In 2018, eight of the top 10 films ranked by Latinx audience share featured casts that were at least 21 percent minority. Moreover, six of the top 10 films for Latinx audiences featured a Latinx lead or co-lead, and four of the top films earned more than $100 million globally. Latinx audiences were particularly drawn to the horror and animation genres (four and two of the top 10 films, respectively), the latter underscoring the importance of a younger demographic among Latinx audiences.

TABLE 12: Top 10 Films by Asian/Other Audience Share (2018)

Rank	Title	Box Office (000,000s)	Genre	Asian/Other Share	Percent Minority
1	Crazy Rich Asians	$238.5	Comedy	42%	Over 50%
2	Mission Impossible: Fallout	$791.1	Action	17%	21% - 30%
3	Aquaman	$1,148.2	Action	17%	31% - 40%
4	Deadpool 2	$734.5	Action	17%	Over 50%
5	Fantastic Beasts: The Crimes of Grindelwald	$653.8	Fantasy	16%	21% - 30%
6	Goosebumps 2: Haunted Halloween	$93.3	Comedy	16%	31% - 40%
7	Ready Player One	$582.9	Sci-Fi	15%	21% - 30%
8	Unfriended: Dark Web	$16.0	Thriller	15%	31% - 40%
9	Jurassic World: Fallen Kingdom	$1,308.5	Action	14%	21% - 30%
10	Pacific Rim Uprising	$290.9	Sci-Fi	14%	Over 50%

▲ In 2018, all of the top 10 films ranked by Asian/other audience share featured casts that were at least 21 percent minority, and eight of these films earned more than $200 million globally. It's also worth noting that eight of these top 10 films for Asian/other audiences had at least one Asian actor among the featured actors, and a ninth film was directed by an Asian.

TABLE 13: Top 10 Films by White Audience Share (2019)

Rank	Title	Box Office (000,000s)	Genre	White Share	Percent Minority
1	Run the Race	$6.4	Drama	80%	31% - 40%
2	Downton Abbey	$190.9	Drama	79%	< 11%
3	Poms	$16.4	Comedy	75%	21% - 30%
4	Brittany Runs a Marathon	$7.4	Comedy	75%	Over 50%
5	Tolkien	$7.8	Biography	74%	< 11%
6	Little Women*	$110.0	Drama	73%	< 11%
7	The Art of Racing in the Rain	$33.8	Comedy	73%	11% - 20%
8	Judy*	$38.7	Biography	71%	11% - 20%
9	Gloria Bell	$11.1	Comedy	71%	< 11%
10	The Current War: Director's Cut	$11.4	Biography	70%	< 11%

▲ In 2019, all of the top 10 films ranked by White audience share featured White leads but only two of these films — *Downton Abbey* ($190 million) and *Little Women* ($110 million) — earned more than $100 million globally.

*Still in theaters when figures compiled

TABLE 14: Top 10 Films by Black Audience Share (2019)

Rank	Title	Box Office (000,000s)	Genre	Black Share	Percent Minority
1	Queen & Slim*	$44.0	Drama	54%	Over 50%
2	Harriet*	$43.1	Action	46%	Over 50%
3	A Madea Family Funeral	$74.7	Comedy	46%	Over 50%
4	Little	$48.8	Comedy	43%	Over 50%
5	Shaft	$21.4	Action	41%	Over 50%
6	Don't Let Go	$5.3	Drama	41%	Over 50%
7	Black and Blue*	$22.7	Action	40%	Over 50%
8	The Intruder	$36.6	Drama	38%	31% - 40%
9	Ma	$60.6	Horror	36%	21% - 30%
10	What Men Want	$72.2	Comedy	34%	Over 50%

▲ In 2019, all of the top 10 films ranked by Black audience share featured Black leads (as in 2018), and eight of the films had majority-minority casts.

*Still in theaters when figures compiled

TABLE 15: Top 10 Films by Latinx Audience Share (2019)

Rank	Title	Box Office (000,000s)	Genre	Latinx Share	Percent Minority
1	The Curse of La Llorona	$122.1	Horror	51%	Over 50%
2	Dora and the Lost City of Gold	$119.7	Adventure	46%	Over 50%
3	Miss Bala	$15.4	Action	41%	Over 50%
4	The Addams Family*	$200.2	Animation	32%	21% - 30%
5	Scary Stories to Tell in the Dark	$104.5	Horror	31%	11% - 20%
6	Annabelle Comes Home	$228.6	Horror	31%	11% - 20%
7	Child's Play	$44.9	Horror	31%	31% - 40%
8	UglyDolls	$32.5	Adventure/ Animation	30%	31% - 40%
9	Countdown*	$41.6	Horror	30%	21% - 30%
10	Breakthrough*	$50.4	Biography	30%	31% - 40%

▲ In 2019, eight of the top 10 films ranked by Latinx audience share featured casts that were at least 21 percent minority, and five of the top films earned more than $100 million globally. Echoing findings from 2018, five of the top films among Latinx audiences in 2019 occupied the horror genre and two were animated films appealing to a younger demographic. In addition, six of the top films had leads or co-leads that were of Latinx descent.

*Still in theaters when figures compiled

TABLE 16: Top 10 Films by Asian/Other Audience Share (2019)

Rank	Title	Box Office (000,000s)	Genre	Asian/Other Share	Percent Minority
1	Hotel Mumbai	$21.3	Drama	30%	Over 50%
2	The Farewell	$19.6	Comedy	28%	Over 50%
3	Godzilla: King of the Monsters	$385.9	Action	20%	21% - 30%
4	Stuber	$32.4	Action	19%	41% - 50%
5	Pokémon Detective Pikachu	$431.7	Action	19%	31% - 40%
6	Alita: Battle Angel	$404.9	Action	19%	31% - 40%
7	How to Train Your Dragon: The Hidden World	$521.8	Action	19%	11% - 20%
8	Countdown*	$41.6	Horror	18%	21% - 30%
9	Aladdin	$1,050.7	Adventure	18%	Over 50%
10	Anna	$30.9	Action	17%	< 11%

▲ In 2019, eight of the top 10 films ranked by Asian/other audience share featured casts that were at least 21 percent minority, and five of the top films earned more than $300 million globally. It's also worth noting that four of the top films for Asian/other audiences had leads or co-leads that were of Asian or MENA descent.

*Still in theaters when figures compiled

CONCLUSION

A Tale of Two Hollywoods

When the virtual shutout of talent of color at the 87th Academy Awards prompted April Reign to launch the #OscarsSoWhite movement in 2015, Hollywood was forced (again) to publicly confront its longstanding diversity problem. Industry critics noted that it's unrealistic to expect major advances for people of color at the Oscars if the industry is not producing enough quality films that feature them in prominent roles. Other critics indicted the membership of the Academy of Motion Picture Arts and Sciences — the people ultimately responsible for selecting Oscar nominees and winners — as simply being too White, too male, and too old to appreciate and recognize the contributions of diverse industry talent.

In response to this latter criticism, the Academy announced in 2016 an initiative to double by 2020 the share of women and people of color among its more than 6,000 members.[27] By 2018, Academy membership was 31 percent female and 16 percent minority,[28] and the large class of 842 new members the following year was half women and fully 29 percent people of color, diversifying Academy membership further.[29] The strategy of admitting large and diverse cohorts of new members

each year has undoubtedly made a mark on the Academy's stubborn demographics, but there is still a long way to go.

Indeed, a year after women and minorities made major strides at the Oscars in 2018, nominations for 2019 again resigned women and talent of color to the margins. Nineteen of the 20 acting nominees for the 92nd Academy Awards were White, and despite the fact that several critically acclaimed films were directed by women in 2019, not a single woman was nominated for best director.[30]

The Oscars aside, Hollywood seems to have turned a corner in the past few years with respect to the inclusion of women and people of color on the big screen. As this report documents, both groups have made meaningful gains among lead roles in the top theatrical films and in overall cast diversity — so much so that women and people of color (though some individual minority groups remain invisible), for the first time, are within striking distance of proportionate representation in front of the camera.

But behind the camera is a different story. Here, White men remain firmly in charge. Despite modest advances for women and people color among film directors since the last report, both groups still have miles to go before attaining anything approaching proportionate representation in this critical employment arena. Similarly, it's unclear whether the recent uptick in both groups' shares of screenwriters is the first sign of a positive trend toward increasing inclusion or just a momentary spike in an employment arena that has been notoriously resistant to change. In any event, both groups continue to be severely underrepresented among the artists who tell the stories and breathe life into the characters with which

America's increasingly diverse audiences engage. And most significantly, change at the very top of the Hollywood power structure has been glacial at best. White men remain firmly in charge of the executive suites at the major studios, the privileged spaces where decisions are made about which films to greenlight, who will direct them, and how they will be marketed.

It was the best of times, it was the worst of times.

As documented throughout this report series, evidence continues to mount that diversity on the big screen sells. Hollywood has apparently embraced this evidence and shifted the mix of top film releases in recent years toward more projects with diverse casts and leads. It's as if the White men dominating Hollywood have opted to pursue a strategy of trying to appease the increasingly diverse market with more inclusion on the big screen, but without fundamentally altering the way they do business behind the camera. It's as if they are reluctant to risk losing control by opening up the decision-making process to women and people of color who could contribute important insights about how to better meet the needs of diverse audiences. In the long run, this is not a strategy that bodes well for Hollywood's bottom line.

In *By All M.E.A.N.S. Necessary: Essential Practices for Transforming Hollywood Diversity and Inclusion*,[31] our UCLA research team reviewed evidence about successful efforts to move the needle on the Hollywood diversity front and distilled five necessary but singularly insufficient strategies. The M.E.A.N.S. acronym encapsulates these best practices, which should be deployed in tandem if meaningful change is the goal: *M*odernize your worldview; *E*xpand the net; *A*mplify women, particularly women of color; *N*ormalize compensation; and *S*tructure incentives.

The first best practice, "modernize your worldview," calls for executive suites to get real about changing American demographics by elevating a commitment to diversity and inclusion to the very center of mission statements and transforming organizational cultures accordingly.

"Expand the net" refers to the need for decision makers to step outside of their comfort zones by affirmatively working to diversify the pool of candidates typically considered for important industry positions.

"Amplify women, particularly women of color," acknowledges the growing body of evidence that when women are in leadership positions in Hollywood (particularly women of color), the resulting creative spaces are much more inclusive than when men are in charge.

"Normalize compensation" draws attention to the fact that aspiring Hollywood creatives from underrepresented groups disproportionately face economic challenges that their White counterparts often don't; as a result, these candidates may not be able to afford to start in the mail room or accept unpaid internships, thus depressing their numbers in the pool of viable applicants for entry-level industry positions.

And "structure incentives" is a call for industry organizations to hold decision makers accountable by tying rewards (and sanctions) to how successful these decision makers are in making progress on diversity and inclusion goals within the units they head.

Part 2 of this report, to be released later this year, will extend our update on industry progress in solving its diversity problem to the television sector. Together, these releases endeavor to arm Hollywood stakeholders with objective data for effectively applying the M.E.A.N.S. necessary for significant change.

ENDNOTES

1. A separate report examining television for the 2017-18 and 2018-19 seasons will be released later this year.
2. Katherine Schaeffer, "The Most Common Age Among Whites in U.S. Is 58 – More Than Double That of Racial and Ethnic Minorities," Pew Research Center, July 30, 2019, https://www.pewresearch.org/fact-tank/2019/07/30/most-common-age-among-us-racial-ethnic-groups/.
3. These films included the top 200 theatrically released from 2018 and 2019, ranked by global box office, minus foreign-language films.
4. Race/ethnicity was coded into the following major categories: White, Black, Asian, Native, Latinx, Black Latinx, Multi-ethnic/Multi-racial, and MENA (Middle Eastern North African). While Black Latinx cases are combined with Latinx cases in featured charts and tables, Black Latinx counts are included in the endnotes. The Latinx category contains persons of Latin American origin or descent and does not include Spaniards. The Native category contains global indigenous peoples, including Native Americans, Native Hawaiians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa.
5. Gender was coded according to the following categories: male, female, transgender, and non-binary. Transgender and non-binary cases were combined as "other" in relevant charts and tables with the separate counts included in the endnotes.
6. For each film, this study considers the top eight credited actors for the purpose of computing overall cast diversity.
7. For each film, this study considers the first credited writer.
8. For each film, this study considers the first credited director.
9. *Theatrical Market Statistics: 2012*, p. 20, (Washington, DC: Motion Picture Association of America, 2013), https://www.motionpictures.org/wp-content/uploads/2014/03/2012-Theatrical-Market-Statistics-Report.pdf.
10. *2018 Theatrical and Home Entertainment Market Environment Report (THEME)*, p. 17 (Washington, DC: Motion Picture Association of America, 2019), https://www.motionpictures.org/wp-content/uploads/2019/03/MPAA-THEME-Report-2018.pdf.
11. Ibid., p. 5.
12. Ibid, p. 25.
13. Ibid, p. 10.
14. "Lead role" is defined in this report as the first credited actor/performer for a given project's list of cast members.
15. Among White actors for 2018, there were two actors who identified as non-binary.
16. Among Latinx actors for 2018, there were six Black Latinx males and five Black Latinx females.
17. Among multiracial actors for 2018, there were two who identified as non-binary.
18. Among White actors for 2019, there was one actor who identified as non-binary.
19. Among Black actors for 2019, there was one actor who identified as non-binary.
20. Among Latinx actors for 2019, there were two Black Latinx males, four Black Latinx females, and one transgender Black Latinx person.
21. See https://en.wikipedia.org/wiki/Multiracial_Americans
22. This report was released prior to the 2020 Oscars telecast and does not include 2019 Oscar winners.
23. In this chart (and others that consider the odds of winning an Oscar or Emmy), the conditional probability of Event A (winning an award) is computed, given that Event B (overall cast diversity) has already occurred.
24. For these analyses, simple return on investment is computed as follows: (Revenue – Budget)/Budget. That is, the higher the ratio, the higher the rate of return.
25. *Theme Report: 2018, Motio*n Picture Association of America, p. 10.
26. Pei Li and Michael Martina, "Hollywood's China Dreams Get Tangled in Trade Talks," *Reuters*, May 19, 2018, https://www.reuters.com/article/us-usa-trade-china-movies/hollywoods-china-dreams-get-tangled-in-trade-talks-idUSKCN1IK0W0.
27. "Academy Takes Historic Action to Increase Diversity," Academy of Motion Picture Arts and Sciences, January 22, 2016, https://www.oscars.org/news/academy-takes-historic-action-increase-diversity.
28. Vanessa Romo, "Oscar's Academy Invites 928 New Members, Getting Closer to Diversity Goals," *NPR*, June 26, 2018, https://www.npr.org/2018/06/26/623459593/oscars-academy-invites-928-new-members-getting-closer-to-diversity-goals.
29. N. Jamiyla Chisholm, "Academy of Motion Pictures Welcomes Diverse New Class," Colorlines, July 2, 2019, https://www.colorlines.com/articles/academy-motion-pictures-welcomes-diverse-new-class.
30. Tatiana Siegel, "Oscars Almost So White as Diverse Nominees Overlooked After 2019's Historic Wins," *The Hollywood Reporter*, January 13, 2020, https://www.hollywoodreporter.com/news/oscars-almost-white-as-diverse-nominees-overlooked-2020-1268941.
31. Darnell Hunt, Ana-Christina Ramón, and J Shim, *By All M.E.A.N.S. Necessary: Essential Practices for Transforming Hollywood Diversity and Inclusion*, (Los Angeles: University of California, Los Angeles, September 2019), https://lasocialscience.ucla.edu/wp-content/uploads/2019/09/UCLA-By-All-Means-Necessary-Report-9-18-2019.pdf.

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