

HOLLYWOOD DIVERSITY

REPORT 2025

FEATURING FILM

PART 1: THEATRICAL

UCLA Entertainment & Media
Research Initiative

Acknowledgements

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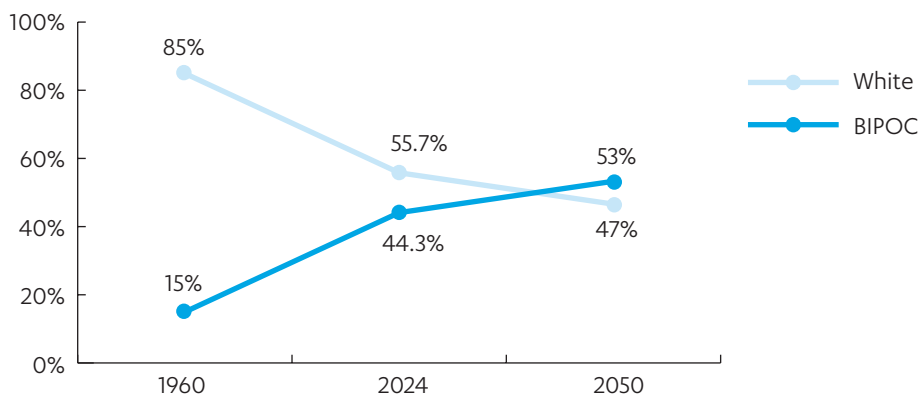
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STUDY HIGHLIGHTS

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



Source: U.S. Census, 2023

The following highlights emerge from this year's analysis:

Black, Indigenous, and People of Color (BIPOC). The BIPOC share of the U.S. population is growing by nearly half a percent each year. Constituting 44.3 percent of the U.S. population in 2024,¹ BIPOC will become the majority within a couple of decades. Last year, BIPOC lost ground relative to their White counterparts in all key Hollywood employment arenas examined in the theatrical film sector (i.e., theatrical film leads, directors, writers, and total actors²). Consequently, BIPOC remained underrepresented on every major industry employment front in 2024:

- Less than 2 to 1 among theatrical film leads (25.2 percent)
- Greater than 2 to 1 among theatrical film directors (20.2 percent)
- Less than 4 to 1 among theatrical film writers (12.5 percent)
- Less than 2 to 1 among total theatrical film actors (32.8 percent)

Women. Women posted gains, relative to their male counterparts, in three of the four key theatrical film employment arenas in 2024 — among theatrical film

leads, directors, and total actors — while losing ground among theatrical film writers. Women approached proportionate representation among theatrical film leads (47.6 percent). Constituting slightly more than half of the population, women remained underrepresented in three of the four major employment arenas for theatrical film.

- Greater than 3 to 1 among theatrical film directors (15.4 percent)
- Greater than 2 to 1 among theatrical film writers (22.1 percent)
- Less than 2 to 1 among total theatrical film actors (41.3 percent)

Disability Status. This is the third year that this report tracks the disability status of actors. Actors with disabilities lost ground among film leads but gained ground among total actors. Comprising at least 26 percent of the United States population,³ adults with a disability nonetheless remained underrepresented in front of the camera in top films in 2024:

- 3 to 1 among theatrical film leads (8.7 percent)
- Greater than 3 to 1 among total theatrical film actors (7.5 percent)

The Bottom Line. New evidence from 2024 continues to support findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse content in theatrical film releases:

- In 2024, theatrical films with casts that were from 41 percent to 50 percent BIPOC enjoyed the highest median global box office receipts.

“ *New evidence from 2024 continues to support findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse content in theatrical film releases.* ”

- Median return on investment peaked for theatrical films with casts that were from 41 percent to 50 percent BIPOC in 2024.
- In 2024, films with casts that were from 41 percent to 50 percent BIPOC posted the highest median domestic box office, were released in the most theaters on average, and had the highest opening weekend rank on average.
- Films with casts that were 41 percent to 50 percent BIPOC were released in the most international markets on average in 2024. Films featuring multiracial and Latinx leads were also released in the most international markets on average.

Overview: Degrees of Underrepresentation, Gains and Losses, Theatrical Films 2024*

Arena	BIPOC	Women	Disability Status
Film Leads	< 2 to 1	< Proportionate	3 to 1
Film Directors	> 2 to 1	> 3 to 1	
Film Writers	< 4 to 1	> 2 to 1	
Total Actors	< 2 to 1	< 2 to 1	> 3 to 1

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

- Overall, BIPOC moviegoers made up a majority of ticket buyers for top theatrical films that had casts of more than 40 percent BIPOC and were overrepresented as ticket-buyers for films that had casts of more than 20 percent BIPOC.
- BIPOC moviegoers bought the majority of opening weekend, domestic tickets for seven of the top 10 films and 12 of the top 20 films released in theaters in 2024 (ranked by global box office).
- Female moviegoers bought the majority of opening weekend, domestic tickets for five of the top 10 films and eight of the top 20 films released in theaters in 2024 (ranked by global box office).
- Moviegoers who were 18 to 34 years old bought the majority of opening weekend, domestic tickets for four of the top 10 films and seven of the top 20 films released in theaters in 2024 (ranked by global box office).
- In 2024, five of the top 10 films and 13 of the top 20 films at the global box office featured casts that were more than 30 percent BIPOC. Seven of the top 10 films and eight of the top 20 films featured casts that were more than 40 percent women. Two of the top 10 and four of the top 20 films in 2024 featured casts where more than 20 percent of the actors had a known disability.
- When films were ranked by each demographic group's share of opening weekend, domestic box office, 11 to 14 of each BIPOC group's top 20 films featured casts that were more than 30 percent BIPOC in 2024. By contrast, only four of the top 20 theatrical films for White moviegoers featured casts that were more than 30 percent BIPOC in 2024.
- In 2024, eight of the top 10 theatrical films for female moviegoers featured casts that were more than 40 percent female. By contrast, four of the top 10 theatrical films for male moviegoers featured casts that were over 40 percent female.
- Perhaps showing a more female, young adult moviegoing demographic, seven of the top 10 theatrical films for 18- to 34-year-olds featured casts that were over 40 percent female in 2024.
- Among each group of BIPOC moviegoers, three to four of their group's top 10 theatrical films were ranked number one during each film's opening weekend at the domestic box office in 2024. In contrast, none of the top 10 theatrical films for White moviegoers won the top spot at the domestic box office during their opening weekend.
- Among the other audience demographic groups, male moviegoers had six theatrical films from their top 10 rank number one during their opening weekend. In contrast, females and 18- to 34-year-old moviegoers each had two theatrical films from their top 10 rank number one during their opening weekend at the domestic box office in 2024.

INTRODUCTION

2025 Hollywood Diversity Report: Part 1 Theatrical

This report is the twelfth 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. Housed within the IRLE and Division of Social Sciences, the Entertainment and Media Research Initiative (EMRI) – which explores equity and access issues affecting entertainment industry workers and tracks the viewing habits of increasingly diverse audiences – produced the report.



This report draws attention to the racial, ethnic, gender (including transgender and non-binary) identities, and disability status of those working in key above-the-line jobs in Hollywood’s top films and TV shows in any given year. It also tracks how these data relate to what U.S. audiences are watching on television, discussing on social media, and purchasing tickets to see in theaters. These consistent and reliable data, which we collect independent of Hollywood employers,⁴ constitute the foundation upon which the report is built.

The word “diversity” does and should encompass so much more than a few underrepresented racial and ethnic identities. For example, age, sexual orientation, and religion are also important dimensions of identity invoked by the concept of diversity. Although other studies have examined the identity of characters, this report series focuses on the identities of those employed in the industry. Some of the identity information is not necessarily visible nor publicly accessible and verifiable unless the person has stated it publicly. Recently, a few of the data sources used for this report have begun to collect information about disability. With more than one source available for actors that was released as of December 2022, we were able to move forward with collecting the disability status for actors. Although limited in scope, this is a step forward in gaining a better understanding of those represented in top Hollywood films.

Although we already include transgender and non-binary identities in our report, we look forward to expanding the data collected to include other LGBTQ identities, disability status for those in other key job categories, and other underrepresented identities. Some of this work

may require EMRI to release more in-depth reports to complement the current annual reports.

In 2023, this report series returned to examining theatrical releases separately from streaming releases, a practice that was interrupted in 2021 and 2022 due to the COVID-19 pandemic. The current report considers English-language, theatrical releases that were ranked in the top 200 at the global box office in 2024 and compares them to the previous year. We examine how the top theatrical releases produced by Hollywood fare in the global and domestic markets and among moviegoers from different demographic backgrounds. We also track who gets to make and star in these films.

In the current report, Part 1 focuses only on top theatrical films from 2024. Part 2 will focus on top streaming films from 2024 and will be published later this year.

The Data

The *2025 Hollywood Diversity Report: Part 1 Theatrical* examines 104 of the top English-language, theatrical film releases⁵ in 2024. The variables considered in the analyses for this report include the following:

- Racial/ethnic identity of lead talent⁶
- Gender identity of lead talent⁷
- Disability status of lead talent⁸
- Overall cast diversity⁹
- Writer diversity
- Director diversity
- Genres

- Global and domestic box office
- 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 Studio System, Luminare Film & TV, the Internet Movie Database (IMDb), Comscore, and Box Office Mojo.

HOLLYWOOD LANDSCAPE

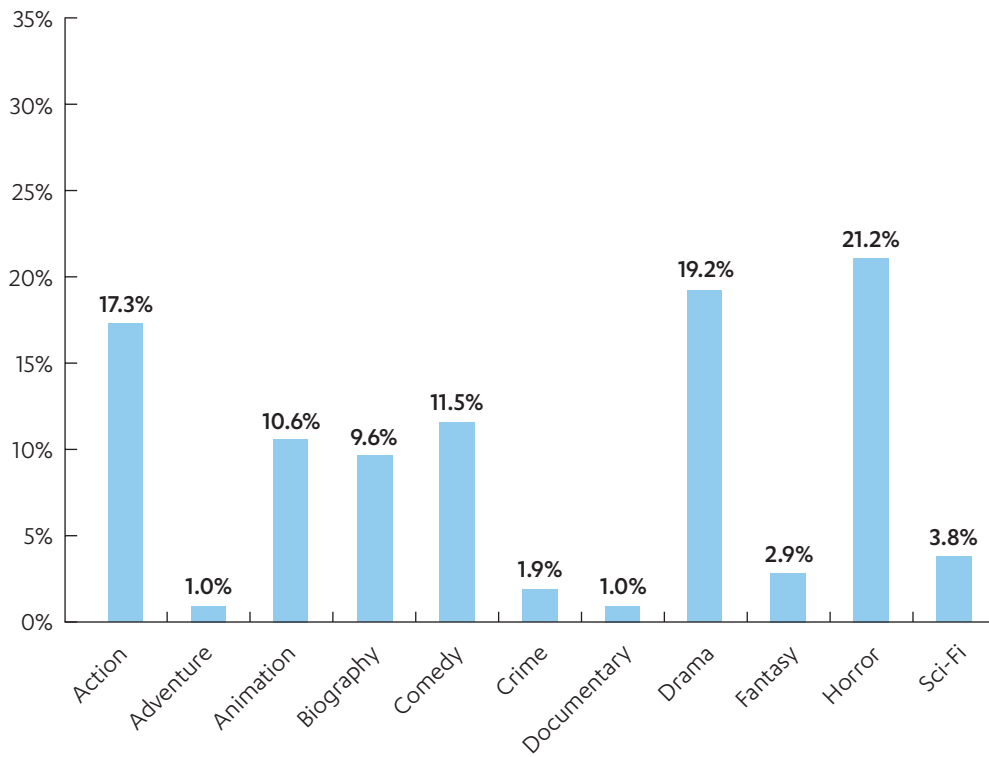
Hollywood Landscape

The theatrical box office started 2024 with a whimper and ended it with a roar. Mainly saved by ticket sales from July and December, the revenue at the global box office was \$30 billion in 2024 and the domestic (i.e., North American) box office was \$8.8 billion, which were respectively only 3 percent lower than the previous year.¹⁰ After the industry work stoppages of 2023, some film productions were pushed further out, and those film releases were delayed. A slow start to the year added to the concerns for the theatrical film business. However, a handful of blockbusters lessened the drop-off that was feared. Ultimately, the industry has a long road back as its domestic ticket sales were still 23.5 percent lower than they were in 2019 before the pandemic.¹¹

In this report, the 2024 theatrical dataset reflected the reduction in wide theatrical releases. The 104 English-language films that were among the top 200 films at the global box office in 2024 signified a 4.6 percent decrease from the top English-language films in 2023 (as examined in the 2024 report).

The following chart shows the distribution of 2024 theatrical releases by genre.

FIGURE 1: Percentage Distribution of Theatrical Films by Genre, 2024 (n=104)



The top theatrical film releases in 2024 were categorized into 11 primary genres. Since 2023, horror films overtook action films to become the most common genre in 2024 (21.2 percent). The second most-common genre was drama (19.2 percent), followed only then by action (17.3 percent) and comedy (11.5 percent). Animation and biography films also made strong showings at 10.6 percent and 9.6 percent, respectively. This distribution represents a swing away from action and comedy films in favor of drama and horror.

LEADS

Leads

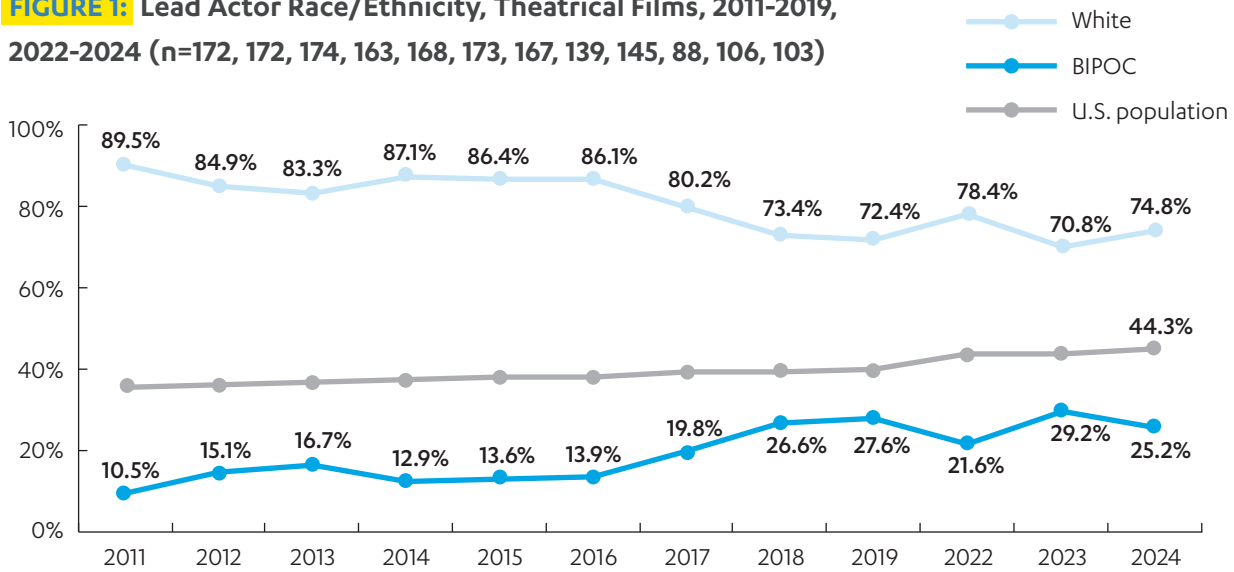
Leads¹² constitute the central characters around whom a film’s narrative primarily revolves. Since the previous year’s report, BIPOC leads lost ground relative to their White counterparts, but female leads posted a sizeable gain relative to their male counterparts in Hollywood’s top theatrical releases in 2024.¹³ BIPOC, women, and adults with a disability remained underrepresented as theatrical film leads in 2024.



All of the individual BIPOC groups were underrepresented as theatrical leads in top films in 2024. In addition, within each racial/ethnic groups except White and Asian persons, female leads outnumbered their male counterparts in top films in 2024.

In 2024, top theatrical films with White female leads were most likely to have the smallest budgets (less than \$10M) as compared to films with White male leads and BIPOC leads, regardless of gender. In contrast, top theatrical films with White male leads were most likely to have the largest budgets (\$100 million or more) as compared to White female leads and BIPOC leads, regardless of gender.

FIGURE 1: Lead Actor Race/Ethnicity, Theatrical Films, 2011-2019, 2022-2024 (n=172, 172, 174, 163, 168, 173, 167, 139, 145, 88, 106, 103)

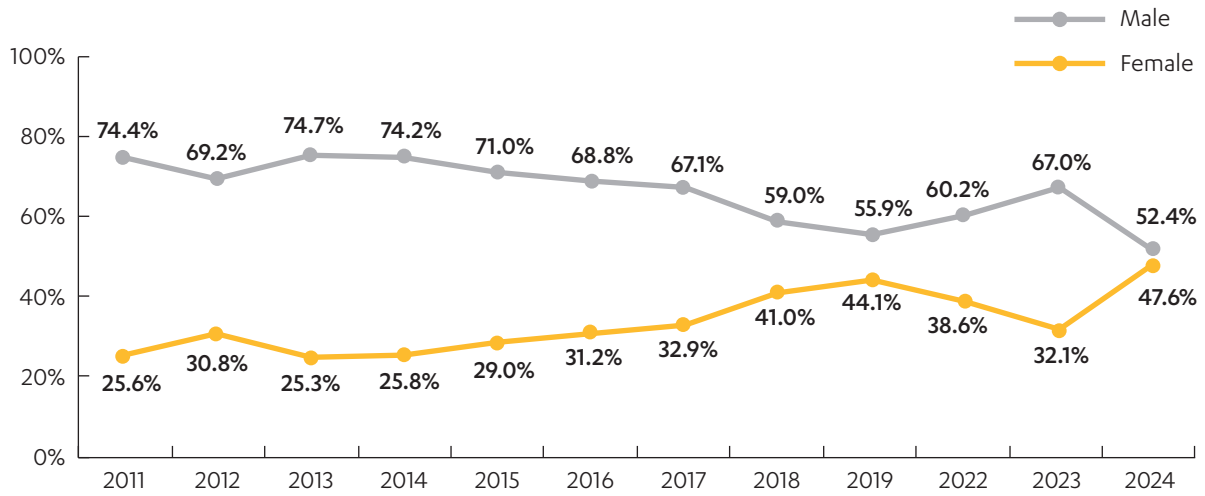


In the top theatrical films of 2024, BIPOC accounted for 25.2 percent of lead actors, down four percentage points from their 29.2 percent share in 2023. At 44.3 percent of the U.S. population (gray line), the BIPOC share of 2024 theatrical film leads sits 19 percentage points below proportionate representation in this important employment sector.



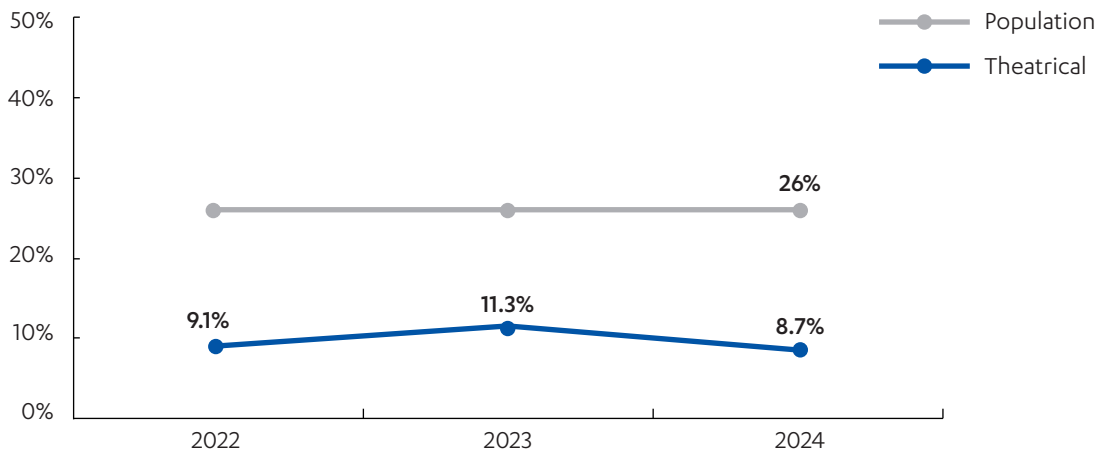
About **2.5 out of 10** lead actors in theatrical films are people of color

FIGURE 2: Lead Actor Gender, Theatrical Films, 2011-2019, 2022-2024
(n=172, 172, 174, 163, 168, 173, 167, 139, 145, 88, 106, 103)



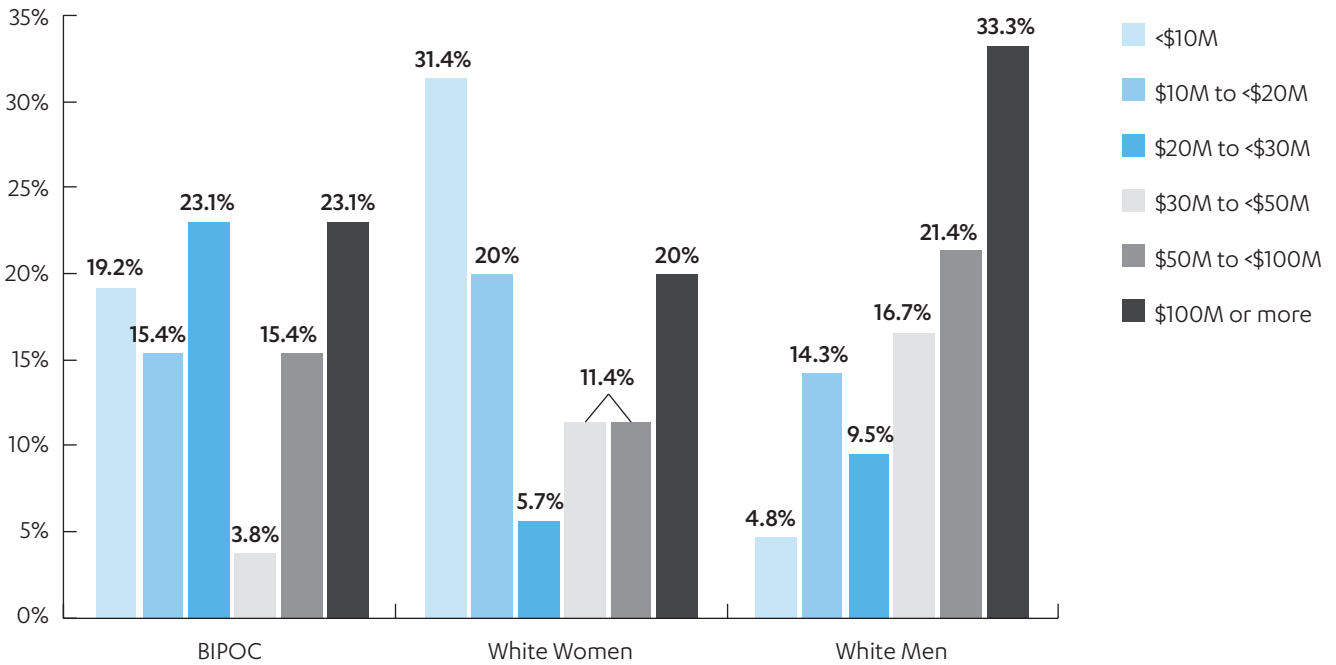
▲ In 2024, women reversed two years of declines among lead actors in top theatrical films. Having made up less than a third of leads in 2023 (32.1 percent), women had their share grow by over 15 percentage points to account for 47.6 percent of leads in 2024, which is the highest share for women in this report series. Female leads were only a few percentage points away from reaching parity with male leads in 2024.

FIGURE 3: Share of Theatrical Film Leads, by Disability and Adult Population Share, 2022-2024 (N = 88, 106, 103)



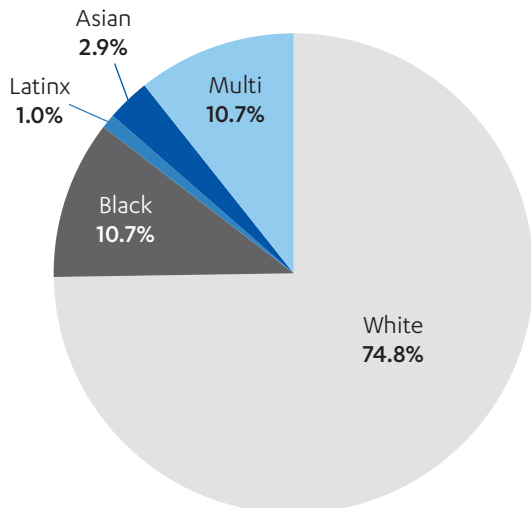
▲ In 2024, the share of leads with a known disability of top theatrical film leads fell to 8.7 percent.¹⁴ This year's share would need to see a three-fold increase in order to reach proportionate representation with the estimated 26 percent of adults with a disability in the U.S. The nine lead actors with a known disability in 2024 reported one or more of the following types of disability: mental health (55.5 percent), physical (22.2 percent), hearing (11.1 percent), intellectual/developmental (11.1 percent), and neurodiverse (11.1 percent). One lead actor had more than one known disability. There were no lead actors with visible disabilities in the top theatrical releases in 2024.

FIGURE 4: Theatrical Film Budget, by Lead Race/Ethnicity and Gender, BIPOC (N = 26), White Women (N = 35), White Men (N = 42), 2024



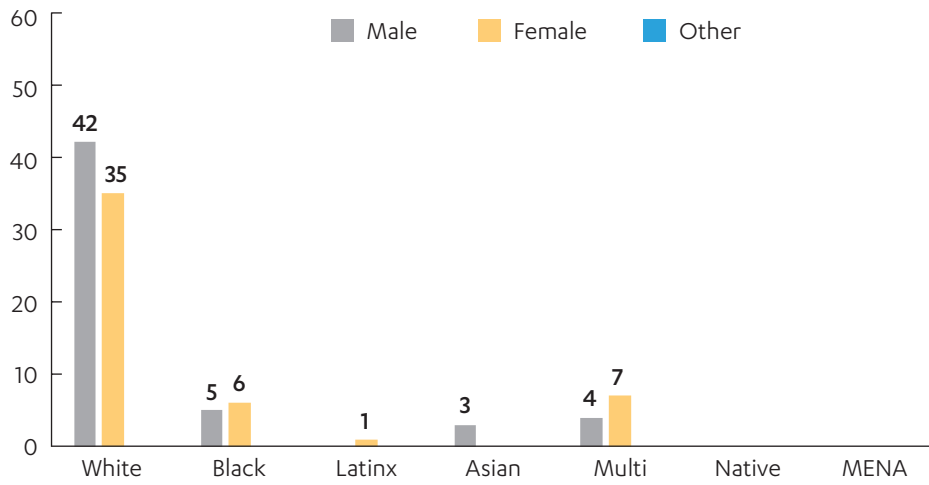
Despite having increased their share of lead acting roles in the top theatrical films of 2024, White women were by far the most likely to star in films with the lowest budgets, as compared to films led by their White male counterparts and by BIPOC leads of any gender. That is, 31.4 percent of top theatrical films with White female leads had budgets of less than \$10 million, compared to 19.2 percent for BIPOC leads and just 4.8 percent for White male leads. White men were also the most likely to lead films with the highest budgets of \$100 million or more (33.3 percent), relative to BIPOC (23.1 percent) and White women (20 percent) leads.

FIGURE 5: Share of Theatrical Film Leads, by Race/Ethnicity, 2024 (n=103)



In 2024, White actors increased their share of leading roles in top theatrical films to 74.8 percent, despite making up about 55.7 percent of the U.S. population in 2024. All other groups were underrepresented in this employment arena: including Black (10.7 percent), Latinx (1 percent), Asian¹⁵ (2.9 percent), multiracial (10.7 percent) leads. There were no Native or MENA leads among the top theatrical films in 2024.

FIGURE 6: Theatrical Film Lead Counts, by Race/Ethnicity and Gender, 2024 (n=103)



Women outnumbered men among Black, Latinx, and multiracial theatrical film leads in 2024, while trailing behind their male counterparts among White leads. There were no Asian female leads in 2024, and no Native or MENA leads of any gender.

OVERALL CAST DIVERSITY

This section documents trends in overall cast diversity for top theatrical films released in 2024. For the analysis, each theatrical film was assigned to one of six distinct cast diversity intervals based on the racial and ethnic identities of its top eight credited actors — casts that were less than 11 percent BIPOC; 11 percent to 20 percent BIPOC; 21 percent to 30 percent BIPOC; 31 percent to 40 percent BIPOC; 41 percent to 50 percent BIPOC; or over 50 percent BIPOC. In addition, the same cast diversity intervals were assigned to each theatrical film based on known disability status of its top eight credited actors. Cast diversity intervals based on gender (i.e., female share) will also be included later in this report. This section also provides total actor counts by race, ethnicity, and gender for the top theatrical films in 2024.

In this report series, which began tracking theatrical films in 2011, films with virtually all-white casts dominated the share of top films for several years until 2018. A gradual racial/ethnic diversification of casts apparently reached its peak in 2023 where films with casts that were over 50 percent BIPOC represented the plurality of top theatrical films. In 2024, we see a widespread reversal where films with the least racial/ethnic diverse casts increased their share by more than double, while the films with the

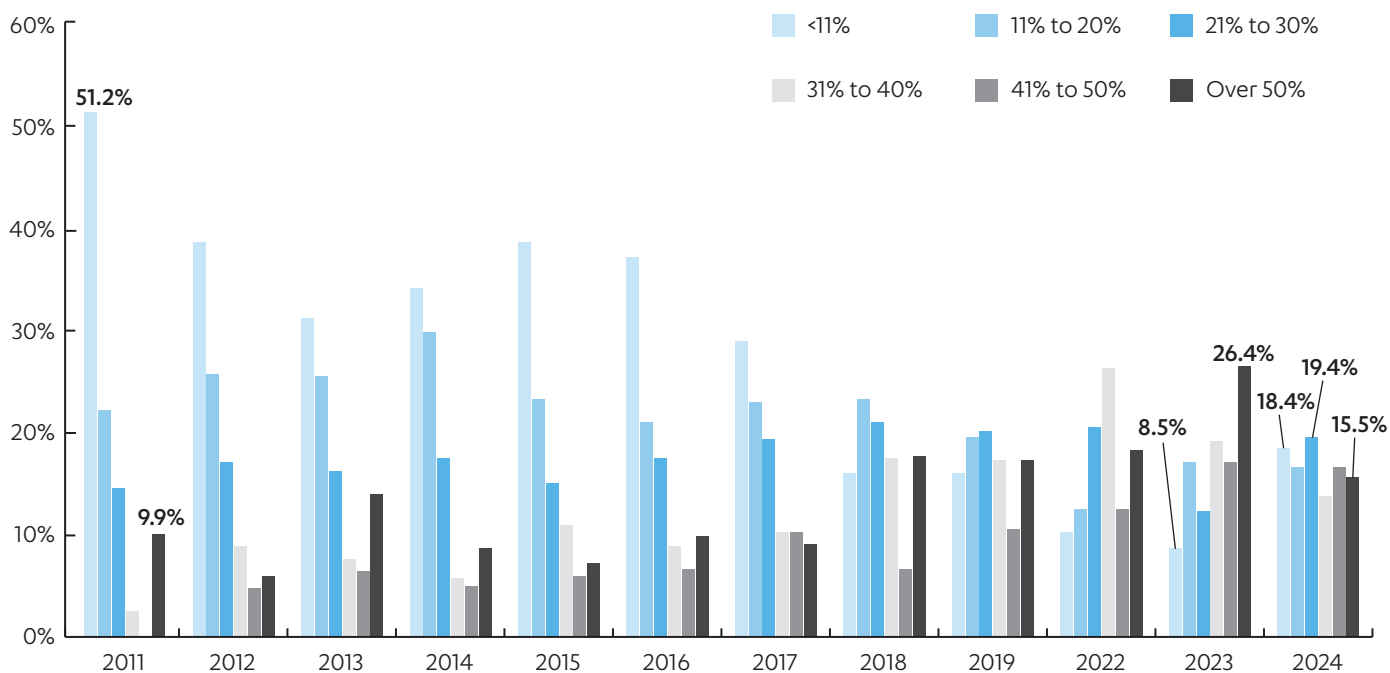


most racial/ethnic diverse casts decreased their share by a little less than half. In terms of disability, the majority (although not as large as the previous two years) of top theatrical films did not include actors with a known disability in the main cast in 2024, and those with a visible disability were essentially excluded altogether.

Although BIPOC actors had collectively increased their shares of main cast film roles in top theatrical releases since 2019, this trend was reversed in 2024. When examining individual BIPOC groups, only MENA actors were at proportionate representation among all theatrical film roles. Black, Latinx, Asian, multiracial and Native persons remained underrepresented in all film roles in top theatrical releases in 2024.

Within each racial/ethnic group, Latinx, Asian, multiracial, and Native women either approached or exceeded parity with their male counterparts among all theatrical film actors in top theatrical films in 2024. In contrast, White and Black women fell short of parity, while MENA women were excluded among top theatrical film actors in 2024.

FIGURE 1: BIPOC Cast Share, by Share of Theatrical Films, 2011-2019, 2022-2024
(n=172, 172, 174, 162, 169, 173, 167, 139, 145, 88, 106, 103)



Despite significant progress over the 14-year period measured by this report series, the racial/ethnic diversity of the casts in top theatrical films took a step backwards in 2024. The share of films that fell into the least-diverse cast interval (less than 11 percent BIPOC) more than doubled to 18.4 percent in 2024 as compared to the previous year (8.5 percent). The share of the least diverse cast in terms of race/ethnicity had not been that high since 2017 when it was 28.7 percent. The plurality of top theatrical films fell into the 21 percent to 30 percent cast diversity interval (19.4 percent) in 2024, which was a distinction that was held by majority-BIPOC films in 2023.

FIGURE 2: Disability Cast Share, by Share of Theatrical Films, 2022-2024 (n=88, 106, 103)

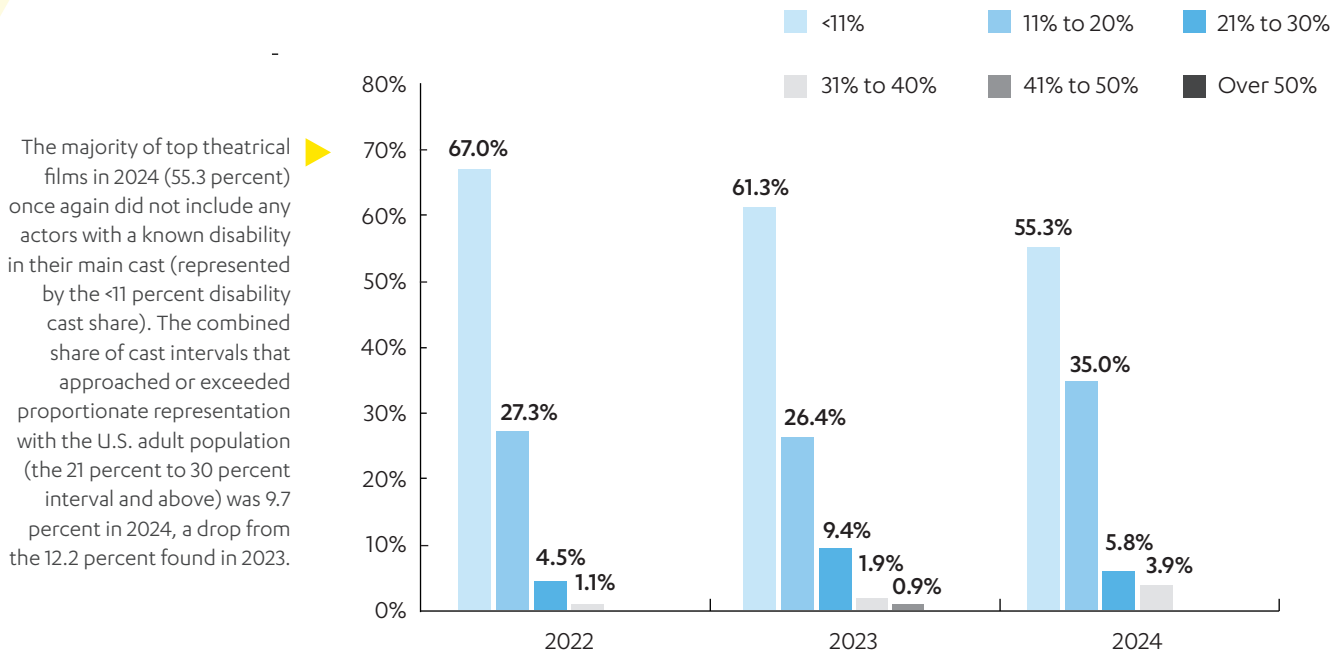
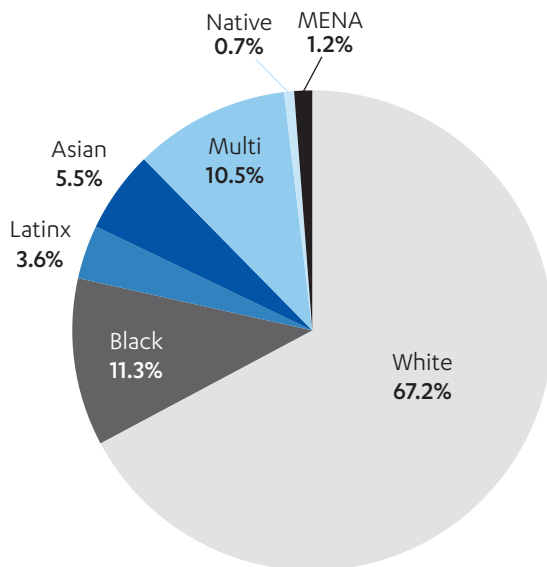


FIGURE 3: Share of All Theatrical Film Roles, by Race/Ethnicity, 2024 (n=744)



A breakdown of all theatrical film roles shows that the White share of all theatrical film roles increased from 59.6 percent in 2023 to 67.2 percent in 2024, reversing the steady trend measured in preceding years. While MENA (1.2 percent) actors were at proportionate representation, all other groups, including Black (11.3 percent), Latinx¹⁶ (3.6 percent), Asian¹⁷ (5.5 percent), multiracial (10.5 percent), and Native (0.7 percent) actors, were underrepresented among all theatrical film roles in top films in 2024.

FIGURE 4: Theatrical Film Actor Counts, by Race/Ethnicity and Gender, 2024 (n=744)

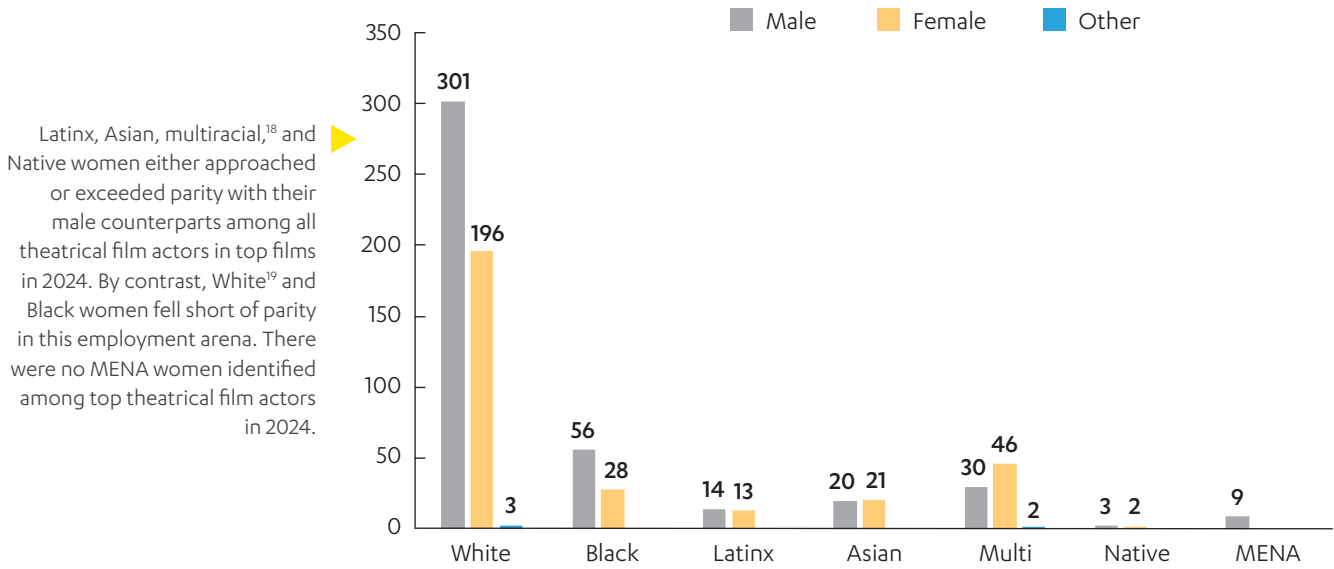
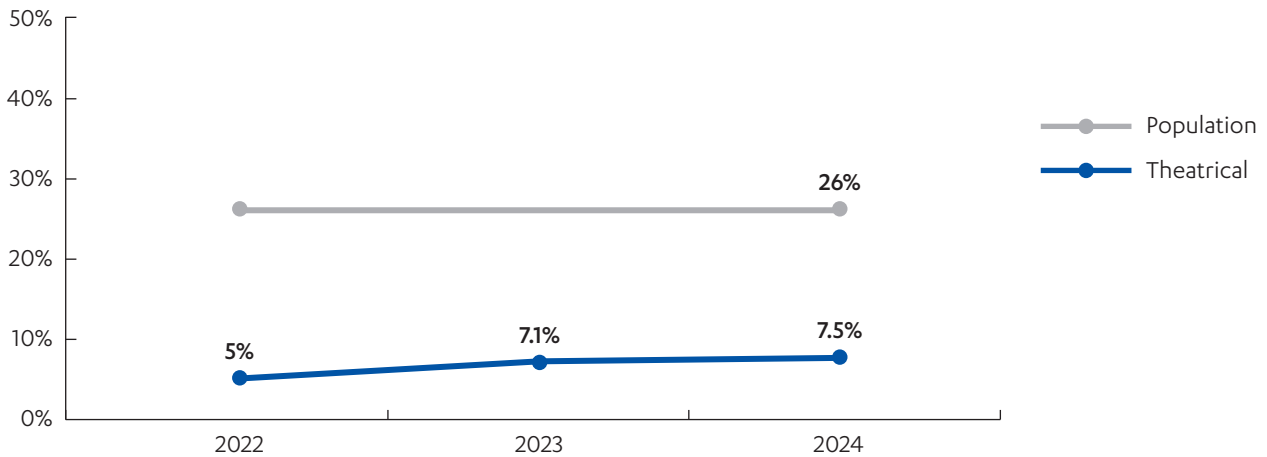


FIGURE 5: Share of All Theatrical Film Roles, by Disability and Adult Population Share, 2022-2024 (N = 676, 806, 744)



Among all top theatrical film roles in 2024, 7.5 percent of actors had a known disability,²⁰ which was similar to the share in 2023 (7.1 percent). This share would have to increase more than three-fold to reach proportionate representation with the estimated 26 percent of adults in the U.S. with a disability. Among the actors with a known disability, the most reported types of disabilities were mental health (55.4 percent), physical (21.4 percent), and neurodiverse (25 percent). Hearing (3.6 percent) and intellectual/developmental (3.6 percent) were the remaining types of disabilities reported. Five actors reported more than one disability. Among the top films of 2024, there were only six where one actor had a hearing or physical disability that was visible, and half of those had the same actor. So, only 0.8 percent of all theatrical film roles were played by an actor with a visible disability. Yet again, actors with visible disabilities were essentially excluded from the screen in top Hollywood films in 2024.

DIRECTORS

Directors

Directors²¹ are the artists who shape the look and feel of a film by overseeing key production elements, from script to screen. In 2024, a slight drop occurred in the share of top theatrical films directed by BIPOC artists after reaching a high point in 2023. By comparison, the share of films directed by a woman stayed almost the same. Even with the gains in recent years, BIPOC and women remained underrepresented among film directors in 2024.²²

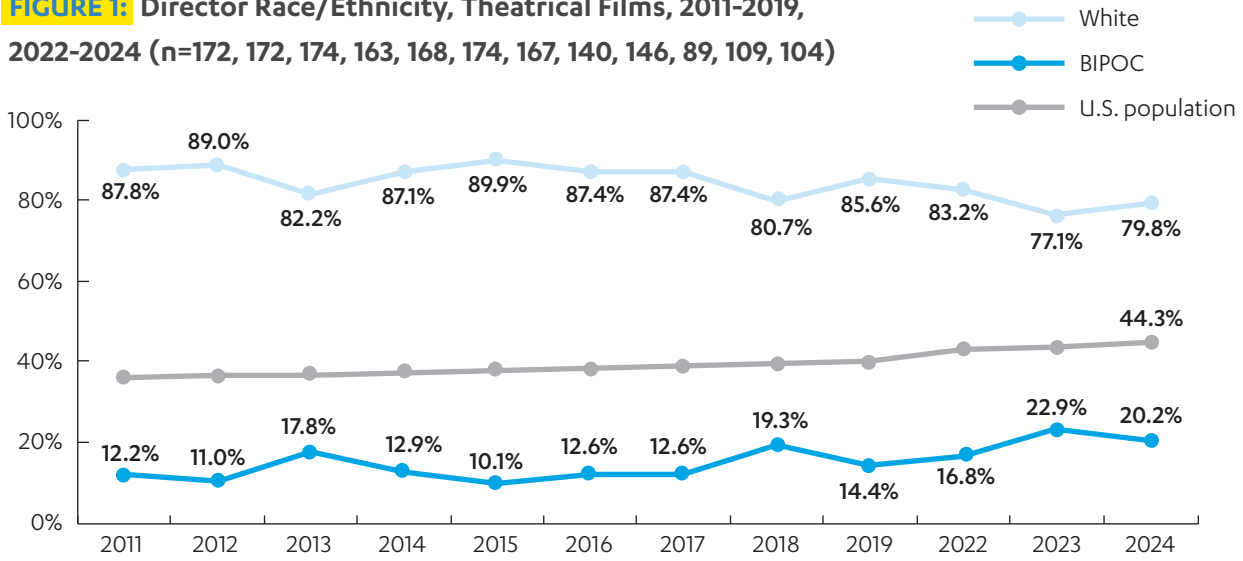


Top theatrical films directed by White women were both most likely to have the smallest budgets (less than \$10 million) and least likely to have the largest budgets (\$100 million or more) in 2024.²³ In contrast, the top films directed by BIPOC artists (30 percent) and White men (27.4 percent) were almost equally most likely to have a budget that was \$100 million or more. Upon further examination, the number of these blockbuster-budget films by BIPOC directors fell from 10 in 2023 to six in 2024, indicating fewer opportunities for these directors at this level. In addition, only one out of these six films (i.e., *Moana 2*) was directed by a woman of color. In contrast, the blockbuster-budget films by White male directors increased from 17 to 20 during those years. Similar to last year, only one White woman had the opportunity to direct a film with a budget of \$100 million or more (i.e., *Venom: The Last Dance*). Once again, women who earned the opportunity to direct a theatrical film, particularly a live-action film, with a wide release in 2024 were largely restricted by a budget ceiling.

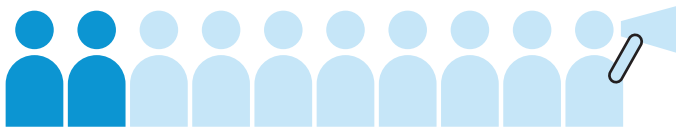
Among individual BIPOC groups, this report found that each group was underrepresented as theatrical film directors in 2024, except for Asian and MENA persons. Women lagged behind their male counterparts as directors within each racial/ethnic group, except for multiracial persons, in top theatrical releases.

Similar to findings from previous years in this report series, theatrical films directed by BIPOC artists had more diverse casts and more gender-balanced casts than those directed by White men in 2024. In addition, theatrical films directed by women in 2024 had the highest share of gender-balanced casts.

FIGURE 1: Director Race/Ethnicity, Theatrical Films, 2011-2019, 2022-2024 (n=172, 172, 174, 163, 168, 174, 167, 140, 146, 89, 109, 104)



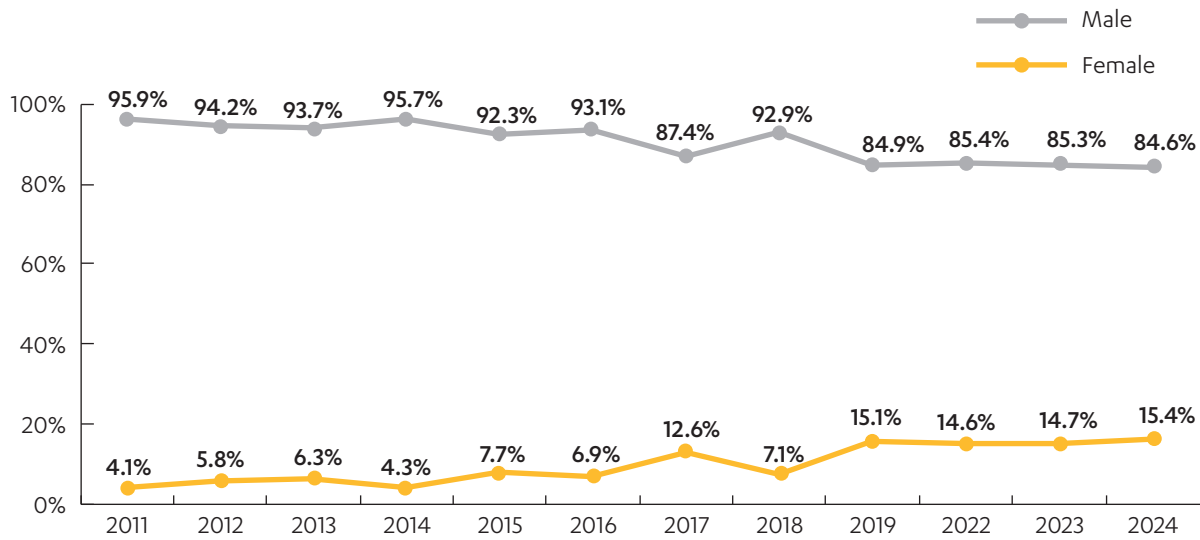
▲ The share of top theatrical films that had a BIPOC director declined from 22.9 percent in 2023 to 20.2 percent in 2024. BIPOC directors would have to more than double their share so that they could reach proportionate representation at 44.3 percent among theatrical film directors.



only 2 out of 10 theatrical film directors are people of color

FIGURE 2: Director Gender, Theatrical Films, 2011-2019, 2022-2024

(n=172, 167, 174, 163, 168, 174, 167, 140, 146, 89, 109, 104)

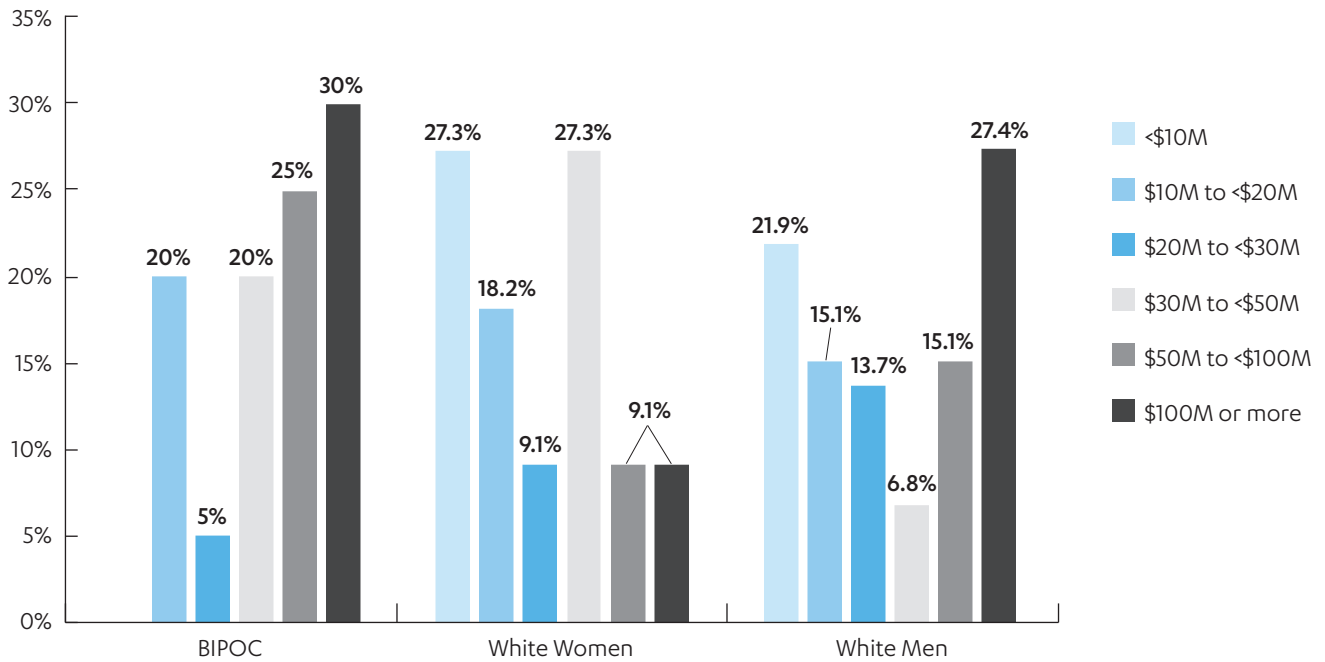


▲ In 2024, the share of top theatrical films helmed by women stayed almost the same at 15.4 percent compared to 14.7 percent during the previous year. While this latest figure represented women’s highest share of top directing positions measured by this report series, women continued to be underrepresented by a factor of more than 3 to 1 in this employment arena in 2024.



only 1.5 out of 10 theatrical film directors are women

FIGURE 3: Theatrical Film Budget By Director Race/Ethnicity and Gender, BIPOC (N = 20), White Women (N = 11), White Men (N = 73), 2024



Similar to the previous year, top theatrical films directed by White women were the most likely to have lower budgets, with 45.5 percent of films directed by White women having budgets less than \$20 million. By contrast, 37 percent of top films directed by White men and 20 percent of films directed by BIPOC persons had budgets under \$20 million. At the other end of the budget spectrum, top theatrical films directed by a White woman were also the least likely to have the highest budgets, with just 9.1 percent of their films exceeding a budget of \$100 million dollars. BIPOC directors were the most likely to helm such high-budget releases (30 percent), followed closely by White men (27.4 percent). However, it should be noted that there were only six such high-budget films with a BIPOC director as compared to twenty with a White male director in 2024.

FIGURE 4: Share of All Theatrical Film Directors, by Race/Ethnicity, 2024 (n=115)

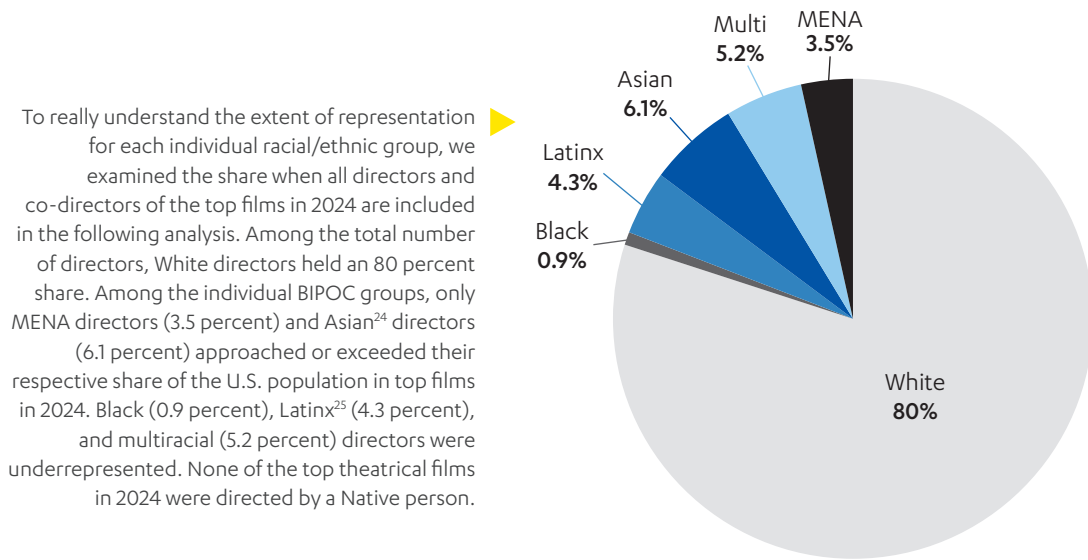
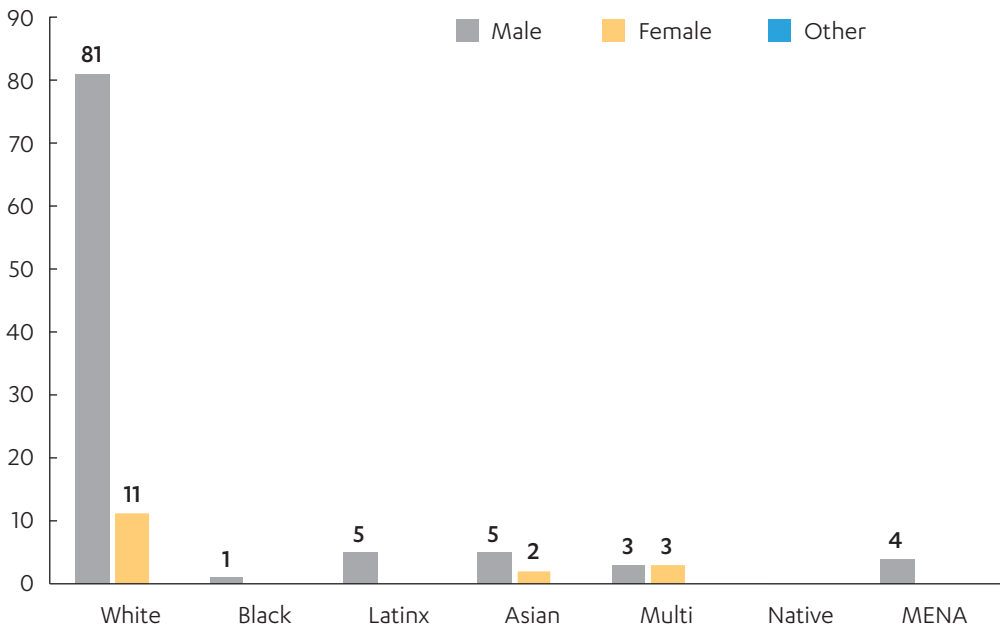


FIGURE 5: All Theatrical Film Director Counts, by Race/Ethnicity and Gender, 2024 (n=115)



In 2024, women were greatly underrepresented relative to their male counterparts among the directors of top theatrical films within each racial/ethnic group, except for multiracial directors where there was an equal number of men and women. It is important to note that there were no women among Black, Latinx, and MENA directors in the top films of 2024.

TABLE 1: White Male Directors and Cast Diversity, 2024 Theatrical Films (n = 73)

A majority of the top theatrical films directed by White men featured casts that were 30 percent BIPOC or less (58.9 percent) as well as casts that were 40 percent female or less (57.5 percent) in 2024.

Percent Cast	BIPOC	Female
No cast	1.4%	1.4%
< 11%	21.9%	0.0%
11% - 20%	13.7%	11.0%
21% - 30%	23.3%	20.5%
31% - 40%	12.3%	26.0%
41% - 50%	15.1%	26.0%
Over 50%	12.3%	15.1%

TABLE 2: Women Directors and Cast Diversity, 2024 Theatrical Films (n = 16)

Percent Cast	BIPOC	Female
No cast	0.0%	0.0%
< 11%	12.5%	0.0%
11% - 20%	25.0%	0.0%
21% - 30%	12.5%	6.3%
31% - 40%	12.5%	0.0%
41% - 50%	25.0%	56.3%
Over 50%	12.5%	37.5%

Half of the top theatrical films directed by women featured casts that were more than 30 percent BIPOC in 2024 (50 percent). Meanwhile, nearly all of the films directed by women had casts that were more than 40 percent female (93.8 percent).

TABLE 3: Directors of Color and Cast Diversity, 2024 Theatrical Films (n = 21)

Two-thirds of the top theatrical films directed by a BIPOC person of any gender featured casts that were more than 30 percent BIPOC. Meanwhile, almost half of the films directed by BIPOC persons had casts that were more than 40 percent female (47.6 percent).

Percent Cast	BIPOC	Female
No cast	0.0%	0.0%
< 11%	4.8%	0.0%
11% - 20%	23.8%	0.0%
21% - 30%	4.8%	23.8%
31% - 40%	19.0%	28.6%
41% - 50%	14.3%	38.1%
Over 50%	33.3%	9.5%

TABLE 4: Women of Color Directors and Cast Diversity, 2024 Theatrical Films (n = 5)

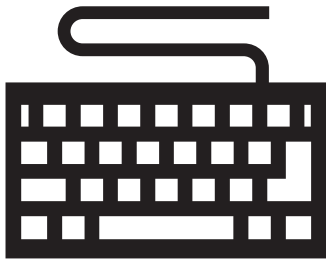
Percent Cast	BIPOC	Female
No cast	0.0%	0.0%
< 11%	0.0%	0.0%
11% - 20%	40.0%	0.0%
21% - 30%	0.0%	20.0%
31% - 40%	20.0%	0.0%
41% - 50%	20.0%	80.0%
Over 50%	20.0%	0.0%

Though women of color were directors on just five of the top theatrical films of 2024, three of these films had casts that were more than 30 percent BIPOC (60 percent), and four of these had casts that were more than 40 percent female (80 percent).

WRITERS

Writers

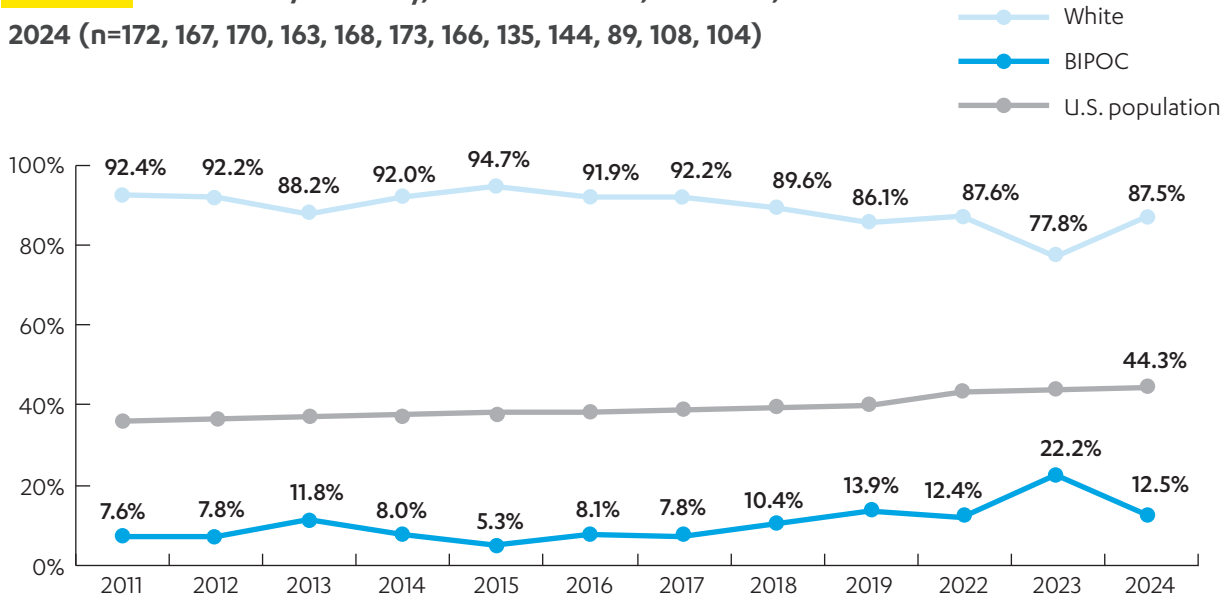
Screenwriters²⁶ are the artists who transform source material and original ideas into the stories that come to life on screen. In 2024, the share of theatrical films written by BIPOC writers had a steep decline after posting a high in 2023 for this report series. In comparison, the share of films written by a woman continued to decline following a trend for the past few years. BIPOC and women continue to be underrepresented among film writers in 2024.²⁷



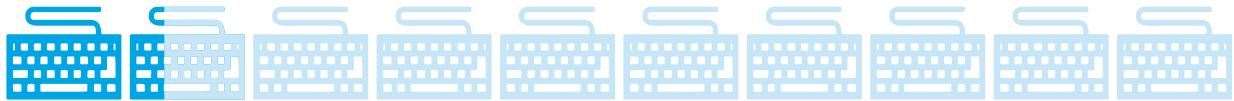
When examining individual BIPOC groups, this report found that each group was underrepresented as writers of top theatrical films, except for MENA writers who were at proportionate representation in 2024. In addition, White, Black, Latinx, Asian, MENA, and Native women writers were either underrepresented or excluded within their racial/ethnic groups. By contrast, multiracial women writers reached parity with their male counterparts in 2024.

Similar to the previous year, top theatrical films written by BIPOC writers had more diverse casts and more gender-balanced casts than those written by White men in 2024. Top theatrical films written by women, particularly women of color, had the highest share of gender-balanced casts.

FIGURE 1: Writer Race/Ethnicity, Theatrical Films, 2011-2019, 2022-2024 (n=172, 167, 170, 163, 168, 173, 166, 135, 144, 89, 108, 104)



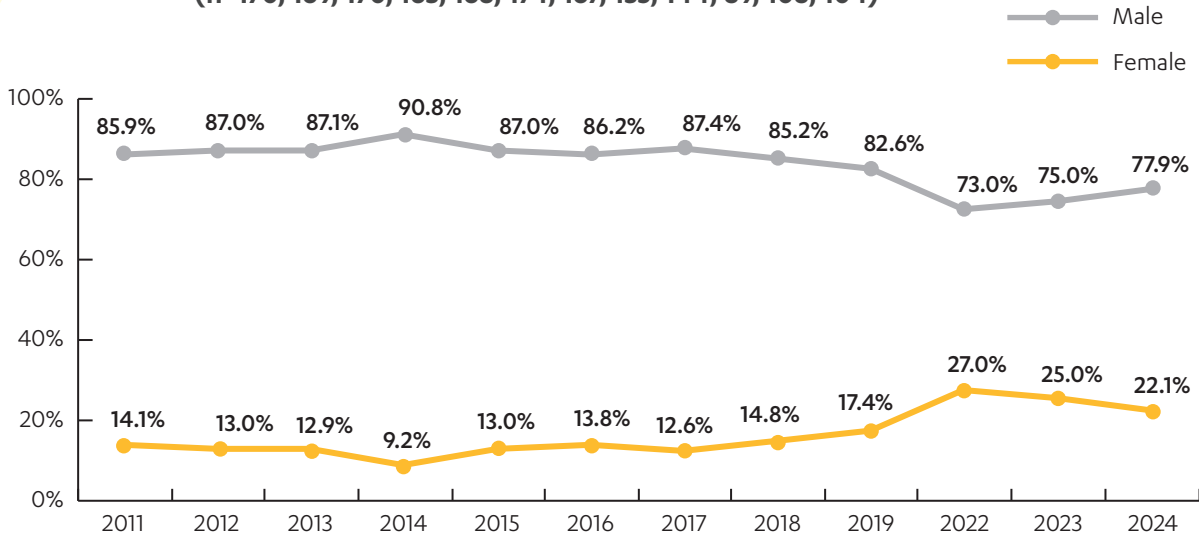
▲ Only 12.5 percent of the top theatrical releases in 2024 had a BIPOC writer, which was down from the highest share recorded in this report series at 22.2 percent in 2023. This latest figure represents a step backwards in terms of the racial/ethnic diversity of screenwriters. There would have to be close to a fourfold increase for BIPOC writers to reach proportionate representation (44.3 percent). More than two thirds of theatrical films with a BIPOC writer also had a BIPOC director (69.2 percent).



Only 1.3 out of 10 theatrical film writers are people of color

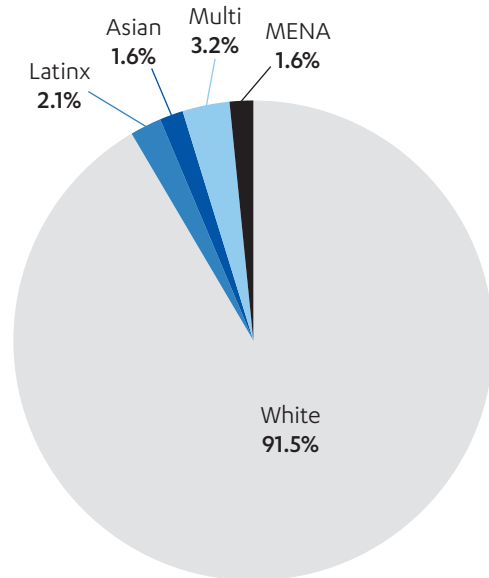
FIGURE 2: Writer Gender, Theatrical Films, 2011-2019, 2022-2024

(n=170, 169, 170, 163, 168, 174, 167, 135, 144, 89, 108, 104)



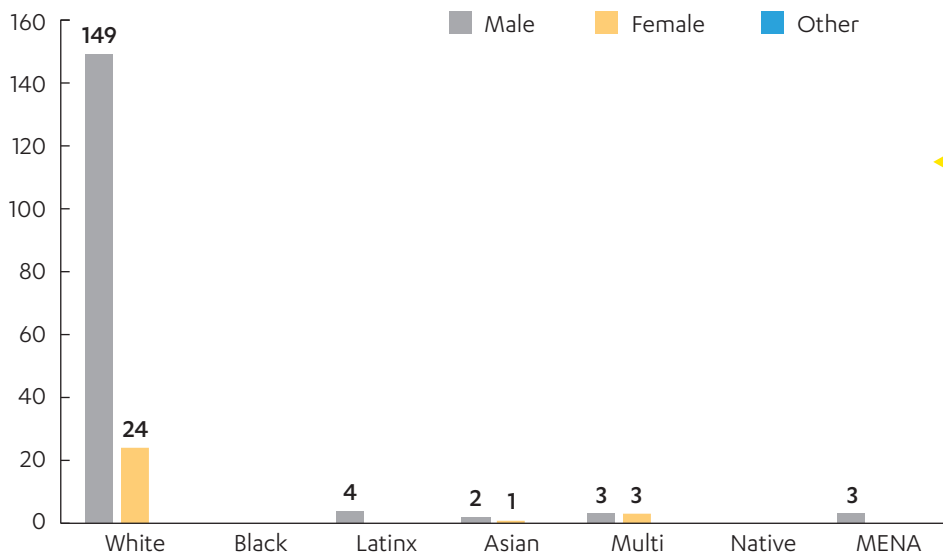
The share of top theatrical films with a woman writer continued to decline from its high point in 2022. In 2024, 22.1 percent of films had a woman screenwriter, down about three percentage points from 2023 (25 percent). More than doubling this latest share would bring women screenwriters to parity with men’s share in this employment arena. More than half of 2024’s top theatrical films written by women was also directed by women (56.5 percent).

FIGURE 3: Share of All Theatrical Film Writers, by Race/Ethnicity, 2024 (n=189)



Similar to the “Directors” section, to really understand the extent of representation for each individual racial/ethnic group, we examined the share when all writers and co-writers of the top films in 2024 are included in the following analysis. Among the total number of writers, White writers held a share of 91.5 percent in 2024. Among the individual BIPOC groups, Latinx (2.1 percent), Asian²⁸ (1.6 percent), and multiracial (3.2 percent) persons were woefully underrepresented among theatrical writers of top films, while MENA (1.6 percent) persons reached proportionate representation in 2024. Note that there were no non-Latinx Black or non-multiracial Black writers as well as no Native writers of the top theatrical films in 2024.

FIGURE 4: All Theatrical Film Writer Counts, by Race/Ethnicity and Gender, 2024 (n=189)



Considering race/ethnicity with the gender of writers in 2024, White and Asian women writers were not at parity with their male counterparts, while multiracial women writers did reach parity. Latinx and MENA women were excluded among writers of the top theatrical films in 2024.

TABLE 1: White Male Writers and Cast Diversity, 2024 Theatrical Films (n = 72)

A majority of the top theatrical films written by White male writers in 2024 had casts that were 30 percent BIPOC or less (55.5 percent) as well as casts that were 40 percent female or less (59.7 percent) in 2024.

Percent Cast	BIPOC	Female
No cast	1.4%	1.4%
< 11%	23.6%	0.0%
11% - 20%	12.5%	8.3%
21% - 30%	19.4%	22.2%
31% - 40%	13.9%	29.2%
41% - 50%	18.1%	26.4%
Over 50%	11.1%	12.5%

TABLE 2: Women Writers and Cast Diversity, 2024 Theatrical Films (n = 23)

Percent Cast	BIPOC	Female
No cast	0.0%	0.0%
< 11%	8.7%	0.0%
11% - 20%	26.1%	0.0%
21% - 30%	21.7%	8.7%
31% - 40%	8.7%	8.7%
41% - 50%	17.4%	47.8%
Over 50%	17.4%	34.8%

Unlike the previous year, less than half of theatrical films written by women in 2024 featured casts that were more than 30 percent BIPOC (43.5 percent). In contrast, an overwhelming majority of the films written by women had casts that were more than 40 percent women (82.6 percent).

TABLE 3: Writers of Color and Cast Diversity, 2024 Theatrical Films (n = 13)

A majority of the top theatrical films written by BIPOC writers in 2024 had casts that were more than 30 percent BIPOC (61.6 percent). Meanwhile, a little over half of the films written by BIPOC writers featured casts that were more than 40 percent women (53.9 percent).

Percent Cast	BIPOC	Female
No cast	0.0%	0.0%
< 11%	0.0%	0.0%
11% - 20%	23.1%	15.4%
21% - 30%	15.4%	15.4%
31% - 40%	23.1%	15.4%
41% - 50%	0.0%	38.5%
Over 50%	38.5%	15.4%

TABLE 4: Women of Color Writers and Cast Diversity, 2024 Theatrical Films (n = 4)

Percent Cast	BIPOC	Female
No cast	0.0%	0.0%
< 11%	0.0%	0.0%
11% - 20%	25.0%	0.0%
21% - 30%	25.0%	0.0%
31% - 40%	25.0%	0.0%
41% - 50%	0.0%	75.0%
Over 50%	25.0%	25.0%

Of the top theatrical films written by women of color in 2024, half featured casts that were more than 30 percent BIPOC (50 percent), while all had casts that were more than 40 percent women.

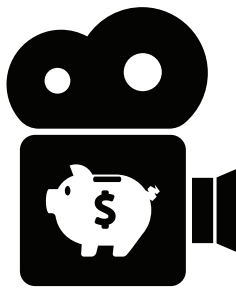
THE BOTTOM LINE

The Bottom Line

The following “Bottom Line” section will offer a deep dive into the domestic, international, and global performance of the top theatrical films from 2024 and how different demographic groups responded to diversity on the screen.



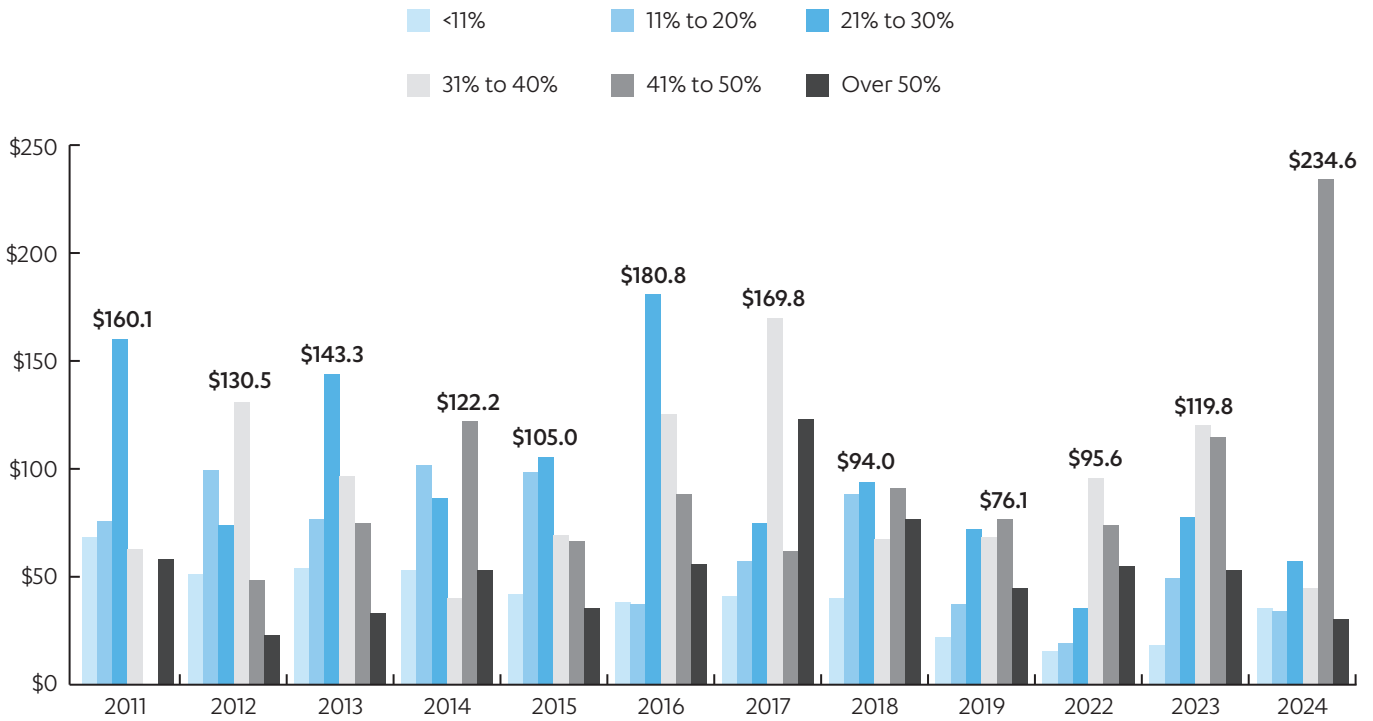
In 2024 theatrical films with casts that were from 41 percent to 50 percent BIPOC enjoyed the highest median global box office receipts. In contrast, films with casts that were majority BIPOC were the poorest performers. Not since 2015 had this interval been found to be the poorest performer. Perhaps the smaller share of top theatrical films with a majority-BIPOC cast in 2024, with half of those films being shown in less than 3,000 domestic theaters, also had an impact on its median global box office.



BIPOC audiences continue to keep a struggling industry afloat since 2020. Similar to the previous year, BIPOC moviegoers bought the majority of opening weekend, domestic tickets for seven of the top 10 films and 12 of the top 20 films released in theaters in 2024 (ranked by global box office). In addition, five of the top 10 films and 13 of the top 20 films at the global box office featured casts in which more than 30 percent of the actors were BIPOC. Seven of the top 10 and eight of the top 20 films had casts in which more than 40 percent of the actors were females. Only two of the top 10 and four of the top 20 films had casts in which more than 20 percent of the actors had known disabilities.

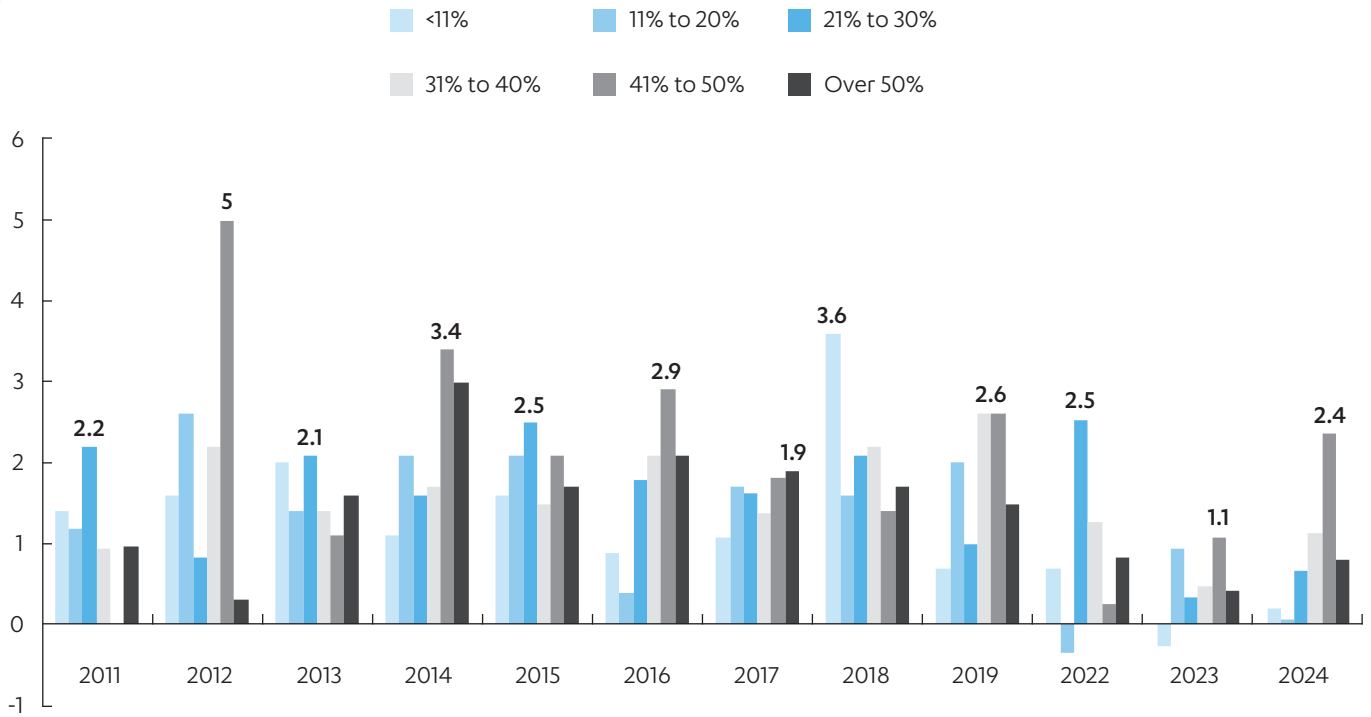
The following charts and tables document the details associated with these findings and introduce, for the first time in this series, some unweighted audience data²⁹ that intersects race/ethnicity, gender, and age. This twelfth report in the series, in the end, reaffirms the vital importance of diversity to the film industry.

FIGURE 1: Global Box Office (000,000s), by BIPOC Cast Share, Top Theatrical Films, 2011-2019, 2022-2024 (n=172, 164, 163, 162, 168, 173, 167, 140, 145, 88, 106, 103)



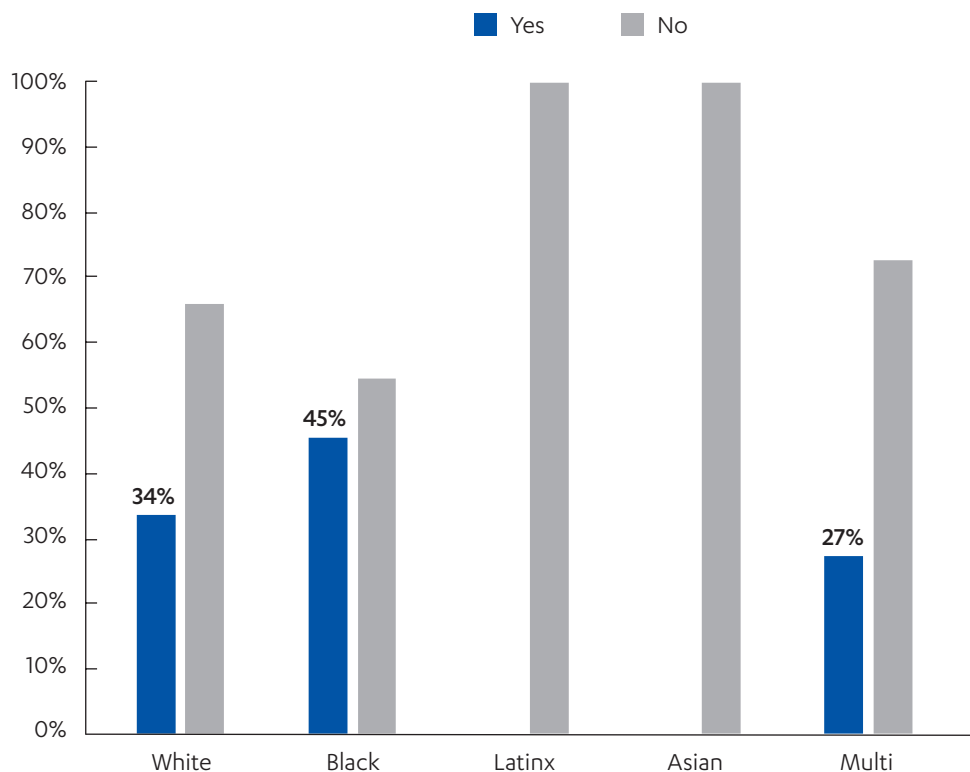
In spite of declines in racial/ethnic diversity in a number of employment arenas, the top theatrical films in 2024 continued the trend of more-diverse films outperforming their less-diverse counterparts in terms of global box office. The highest median global box office was for films with casts that were from 41 percent to 50 percent BIPOC (\$234.6 million) in 2024. Seventeen films fell into this cast diversity interval in 2024, including *A Quiet Place: Day One* (\$261.8 million), *Godzilla x Kong: The New Empire* (\$571.8 million), and *Wicked* (\$651.4 million). The least-diverse cast interval — which had been the worst performing for the previous five years — posted a median global box office of \$35.3 million.

FIGURE 2: Return on Investment, by BIPOC Cast Share, Top Theatrical Films, 2011-2019, 2022-2024, (n=160, 147, 153, 162, 168, 173, 167, 139, 145, 83, 102, 99)



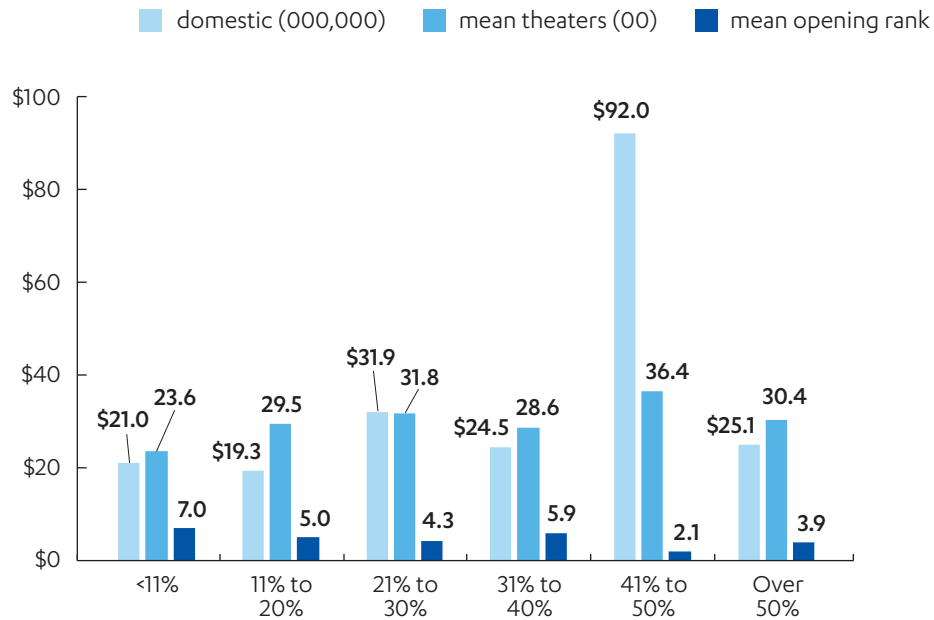
▲ In 2024, median return on investment³⁰ peaked for films with casts that were between 41 percent and 50 percent BIPOC (2.4). Examples of such films that year include *Tarot* (5.2), *Imaginary* (2.4), and *Civil War* (1.5). Films in the second least-diverse cast interval (11 percent to 20 percent BIPOC) posted the lowest median return on investment (0.07), followed by films in the least-diverse cast interval (less than 11 percent BIPOC; 0.2).

FIGURE 3: Film Distribution in China, by Race/Ethnicity of Lead Actor, Top Theatrical Films, 2024 (n=77, 11, 1, 3, 11)



▲ Unlike the previous year, top theatrical films featuring Black leads were the most likely to be distributed in China in 2024. These films include *Bad Boys: Ride or Die*, *Mufasa: the Lion King*, and *The Wild Robot*. Out of the just four films with Latinx and Asian leads, none were distributed in China that year.

FIGURE 4: Domestic Film Performance, by BIPOC Cast Share, Top Theatrical Films, 2024 (n=100)



In terms of domestic performance, the findings from 2024 reiterate a clear pattern between racial/ethnic diversity and financial success. In 2024, films with casts that were from 41 percent to 50 percent BIPOC achieved the highest median domestic box office (\$92 million), were released in the most theaters on average (3,640), and had the highest mean opening weekend rank (2.1). By contrast, films with casts that were less than 11 percent BIPOC garnered the second lowest median domestic box office (\$21 million), were released in the fewest theaters on average (2,360), and had the lowest opening weekend rank (7.0). Only the second least-diverse cast interval (i.e., 11 percent to 20 percent BIPOC) fared worse in terms of median domestic box office at \$19.3 million.

TABLE 1: Median Box Office and Mean International Markets, by Race/Ethnicity of Lead Actor (2024)

Race/Ethnicity of Lead Actor	N Films	Global Box Office (000,000s)	Mean International Markets
White	75	\$48.2	35.7
Black	11	\$46.4	39.5
Latinx	1	\$42.8	72.0
Asian	2	\$24.1	30.0
Multi	11	\$96.0	40.2



Among the top theatrical films in 2024, the 11 films featuring multiracial leads posted the highest median global box office (\$96 million) and were distributed in the second-most international markets on average (40.2). While previous reports in this series have highlighted the global appeal of Latinx-led films, it is difficult to draw conclusions with only one film in the sample in 2024, which underscores an even larger issue in Hollywood that year.

TABLE 2: Median Global Box Office and Mean International Markets, by BIPOC Cast Share (2024)

In terms of cast diversity and international success, the 17 theatrical films with casts that were from 41 percent to 50 percent BIPOC were released in the most international markets on average (50.8) as well as having the highest median global box office (\$234.6 million). By contrast the nineteen films with casts that were less than 11 percent BIPOC were distributed in the fewest international markets on average (29.4), and the second lowest median global box office behind the second least-diverse cast interval (\$35.3 million and \$33.3 million, respectively). Previous reports have already demonstrated the fallacy of the myth that “diversity does not travel,” showing that global audiences are just as keen on relatively diverse content as U.S. audiences. The findings from 2024 further suggests that films with nonexistent to very limited racial/ethnic diversity are not as appealing to international audiences.

BIPOC Cast Share	N Films	Global Box Office (000,000s)	Mean International Markets
< 11%	19	\$35.3	29.4
11% - 20%	15	\$33.3	29.7
21% - 30%	20	\$56.7	38.8
31% - 40%	14	\$44.6	34.9
41% - 50%	17	\$234.6	50.8
Over 50%	15	\$35.3	37.1

TABLE 3: Median Box Office and Audience Demographics, by BIPOC Cast Share (2024)

BIPOC Cast Share	N Films	Global Box Office (000,000s)	White Audience Share	Black Audience Share	Latinx Audience Share	Asian Audience Share	Native/Other Audience Share
< 11%	19	\$35.3	62.2%	7.2%	22.0%	5.0%	3.5%
11% - 20%	17	\$33.3	61.0%	8.3%	22.4%	4.9%	3.3%
21% - 30%	20	\$56.7	50.1%	10.9%	28.7%	6.0%	4.3%
31% - 40%	14	\$44.6	52.3%	12.1%	25.0%	6.3%	4.3%
41% - 50%	17	\$234.6	46.5%	11.0%	30.5%	7.0%	5.1%
Over 50%	16	\$29.7	43.6%	16.9%	28.4%	7.0%	4.1%

In 2024, BIPOC moviegoers made up a majority of ticket-buyers for top theatrical films that had casts of more than 40 percent BIPOC. In addition, BIPOC moviegoers were overrepresented as ticket-buyers relative to their share of the U.S. population for films that had casts of more than 20 percent BIPOC. For the most part, as racial/ethnic cast diversity increased, the BIPOC audience share also increased and the White share decreased in 2024. Similar to the previous year, this pattern is particularly evident among the two least-diverse cast intervals (i.e., 20 percent or less BIPOC) and among the two most-diverse cast intervals (i.e., over 40 percent BIPOC), where White audiences and BIPOC audiences trade places in accounting for the majority of ticket sales within those intervals in 2024.

TABLE 4: Top 20 Theatrical Films at the Global Box Office by Audience and Cast Shares (2024)

Rank	Title	Box Office (000,000s)	Race/Ethnicity of Lead	Gender of Lead	BIPOC Audience Share	Female Audience Share	Persons 18-34 Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	Inside Out 2	\$1,698.8	White	Female	61%	58%	38%	21% to 30%	Over 50%	<11%
2	Deadpool & Wolverine	\$1,338.1	White	Male	57%	37%	61%	21% to 30%	21% to 30%	11% to 20%
3	Despicable Me 4	\$969.1	White	Male	63%	52%	33%	21% to 30%	41% to 50%	<11%
4	Moana 2	\$909.4	Multi	Female	61%	60%	26%	Over 50%	41% to 50%	<11%
5	Dune: Part Two	\$714.4	White	Male	36%	37%	56%	11% to 20%	31% to 40%	11% to 20%
6	Wicked	\$651.4	Black	Female	34%	65%	53%	41% to 50%	41% to 50%	21% to 30%
7	Godzilla x Kong: The New Empire	\$571.8	White	Female	64%	36%	48%	41% to 50%	41% to 50%	11% to 20%
8	Kung Fu Panda 4	\$547.7	White	Male	70%	47%	48%	41% to 50%	21% to 30%	11% to 20%
9	Venom: The Last Dance	\$476.9	White	Male	59%	40%	52%	41% to 50%	41% to 50%	11% to 20%
10	Beetlejuice Beetlejuice	\$451.1	White	Male	48%	55%	41%	11% to 20%	41% to 50%	31% to 40%
11	Gladiator II	\$438.3	White	Male	45%	39%	49%	31% to 40%	11% to 20%	<11%
12	Bad Boys: Ride or Die	\$404.5	Black	Male	79%	46%	47%	Over 50%	31% to 40%	11% to 20%
13	Kingdom of the Planet of the Apes	\$397.4	White	Male	65%	40%	50%	21% to 30%	21% to 30%	<11%
14	Twisters	\$371.0	White	Female	37%	48%	45%	41% to 50%	31% to 40%	21% to 30%
15	Mufasa: The Lion King	\$359.1	Black	Male	64%	52%	40%	Over 50%	31% to 40%	11% to 20%
16	It Ends with Us	\$351.0	White	Female	45%	83%	62%	11% to 20%	31% to 40%	11% to 20%
17	Alien: Romulus	\$350.9	White	Female	48%	35%	57%	Over 50%	41% to 50%	<11%
18	The Wild Robot	\$324.3	Black	Female	46%	52%	32%	41% to 50%	31% to 40%	11% to 20%
19	Sonic the Hedgehog 3	\$279.0	White	Male	61%	41%	42%	41% to 50%	21% to 30%	21% to 30%
20	A Quiet Place: Day One	\$261.8	Black	Female	60%	47%	56%	41% to 50%	21% to 30%	<11%

▲ In 2024, BIPOC moviegoers bought the majority of opening weekend, domestic tickets for seven of the top 10 films and 12 of the top 20 films (ranked by global box office). Women bought the majority of tickets for five of the top 10 films and eight of the top 20 films. Moviegoers who were 18 to 34 years old bought the majority of tickets for four of the top 10 and seven of the top 20 films. In addition, five of the top 10 films and 13 of the top 20 films at the global box office in 2024 featured casts that were more than 30 percent BIPOC. Seven of the top 10 films and eight of the top 20 films featured casts that were more than 40 percent women. Two of the top 10 and four of the top 20 films in 2024 featured casts where more than 20 percent of the actors had a known disability.

TABLE 5: Top 20 Theatrical Films at the Global Box Office by Unweighted Audience Share by Race/Ethnicity, Gender, and Age (2024)

Rank	Title	Total Polled	BIPOC UW Audience Share	Female UW Audience Share	Persons 18-34 UW Audience Share	Females 18-34 UW Audience Share	BIPOC Females 18-34 UW Audience Share	Latinx Females 18-34 UW Audience Share
1	Inside Out 2	657	69%	63%	53%	31%	22%	12%
2	Deadpool & Wolverine	800	64%	36%	60%	22%	14%	8%
3	Despicable Me 4	641	71%	55%	53%	31%	26%	13%
4	Moana 2	500	71%	63%	40%	26%	19%	7%
5	Dune: Part Two	806	51%	34%	54%	20%	12%	4%
6	Wicked	1,083	45%	72%	57%	42%	21%	9%
7	Godzilla x Kong: The New Empire	922	71%	33%	54%	17%	12%	7%
8	Kung Fu Panda 4	698	77%	44%	67%	29%	22%	11%
9	Venom: The Last Dance	1,078	67%	36%	57%	20%	13%	7%
10	Beetlejuice Beetlejuice	1,012	55%	59%	47%	28%	18%	11%
11	Gladiator II	860	55%	41%	47%	16%	9%	4%
12	Bad Boys: Ride or Die	829	82%	47%	43%	20%	17%	6%
13	Kingdom of the Planet of the Apes	1,073	65%	39%	53%	18%	12%	5%
14	Twisters	1,190	50%	50%	45%	21%	11%	6%
15	Mufasa: The Lion King	752	70%	54%	53%	29%	21%	6%
16	It Ends with Us	837	57%	83%	59%	48%	30%	18%
17	Alien: Romulus	828	57%	30%	55%	17%	11%	5%
18	The Wild Robot	620	58%	48%	58%	26%	16%	9%
19	Sonic the Hedgehog 3	711	68%	35%	63%	20%	14%	7%
20	A Quiet Place: Day One	807	66%	48%	56%	26%	18%	8%

▲ Latinx and women moviegoers are a vital consumer base in today’s theatrical film industry.³¹ The following table presents an analysis of unweighted survey data on the audience demographics of 2024’s top 20 theatrical films as ranked by global box office. It breaks down the audiences surveyed at screenings of these films in terms of race/ethnicity, gender, and age, and furthermore, looks at the three nested, intersectional subgroups of “Women aged 18 to 34”, “BIPOC women aged 18 to 34”, and finally, “Latinx women aged 18 to 34.”³²

In 2024, we find that for seven of the top 20 films, women aged 18 to 34 make up a majority of the audience share for persons aged 18 to 34. For nineteen of these top 20 films, BIPOC women aged 18 to 34 make up a majority of the audience share for women aged 18 to 34. Finally, for eight of these top 20 films, Latinx women aged 18 to 34 make up a majority of the audience share for BIPOC women aged 18 to 34. This suggests that among moviegoers who are young adult women, those who are BIPOC, particularly Latinx, are key to driving movie ticket sales.

TABLE 6: Top 20 Theatrical Films at the Global Box Office by Unweighted Audience Share by Race/Ethnicity and Gender and by Race/Ethnicity and Age (2024)

Rank	Title	Total Polled	White Females UW Audience Share	White Males UW Audience Share	BIPOC Females UW Audience Share	BIPOC Males UW Audience Share	White 18-34 UW Audience Share	White 35-54 UW Audience Share	BIPOC 18-34 UW Audience Share	BIPOC 35-55 UW Audience Share
1	Inside Out 2	657	20%	11%	42%	26%	15%	5%	38%	8%
2	Deadpool & Wolverine	800	13%	23%	23%	41%	21%	11%	40%	18%
3	Despicable Me 4	641	15%	14%	40%	31%	11%	6%	41%	9%
4	Moana 2	500	17%	12%	47%	25%	12%	6%	28%	10%
5	Dune: Part Two	806	16%	34%	18%	32%	23%	17%	31%	14%
6	Wicked	1,083	39%	15%	33%	12%	28%	13%	29%	9%
7	Godzilla x Kong: The New Empire	922	10%	19%	23%	48%	15%	7%	39%	14%
8	Kung Fu Panda 4	698	10%	13%	33%	43%	15%	2%	52%	7%
9	Venom: The Last Dance	1,078	11%	22%	24%	42%	18%	9%	39%	14%
10	Beetlejuice Beetlejuice	1,012	26%	19%	33%	22%	18%	19%	29%	18%
11	Gladiator II	860	17%	27%	23%	32%	21%	16%	26%	20%
12	Bad Boys: Ride or Die	829	7%	11%	40%	41%	7%	8%	36%	32%
13	Kingdom of the Planet of the Apes	1,073	12%	23%	27%	38%	19%	8%	34%	18%
14	Twisters	1,190	26%	25%	24%	25%	22%	16%	23%	17%
15	Mufasa: The Lion King	752	16%	14%	38%	32%	14%	7%	38%	14%
16	It Ends with Us	837	35%	7%	48%	10%	22%	11%	38%	11%
17	Alien: Romulus	828	13%	29%	17%	40%	20%	16%	36%	14%
18	The Wild Robot	620	21%	21%	28%	30%	21%	11%	37%	11%
19	Sonic the Hedgehog 3	711	11%	21%	24%	44%	21%	4%	42%	8%
20	A Quiet Place: Day One	807	15%	18%	32%	34%	18%	10%	37%	19%

Looking at the top 20 theatrical films of 2024 as ranked by global box office, in terms of race/ethnicity and gender only, BIPOC men unambiguously made up the largest audience share for ten of these films, whereas BIPOC women accounted for the largest audience share for another six films. White women and White men each made up the largest audience share for just one of these top 20 films. One film, *Twisters*, had audience shares that were evenly divided between all groups, and another film, *Bad Boys: Ride or Die*, had its largest audience shares tied between BIPOC men and BIPOC women. Collectively, BIPOC men and BIPOC women made up the largest audience shares for 17 of the top 20 films of 2024.

When examining these top 20 films by race/ethnicity and age only, we find that BIPOC 18 to 34-year-old moviegoers made up the largest audience share for virtually all of the top 20 films of 2024, with White 18 to 34-year-old moviegoers matching their shares for just two films on this top-20 list.

TABLE 7: Top 20 Theatrical Films by Asian Audience Share (2024)

Rank	Title	Box Office (000,000s)	Opening Weekend Rank	Genre	Asian Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	Sight	\$7.2	7	Biography	25%	Over 50%	41% to 50%	<11%
2	Monkey Man	\$35.3	2	Action	16%	Over 50%	21% to 30%	<11%
3	Kung Fu Panda 4	\$547.7	1	Animation	12%	41% to 50%	21% to 30%	11% to 20%
4	White Bird	\$8.8	8	Drama	10%	<11%	Over 50%	11% to 20%
5	Madame Web	\$100.5	2	Action	9%	41% to 50%	41% to 50%	<11%
6	Deadpool & Wolverine	\$1,338.1	1	Action	9%	21% to 30%	21% to 30%	11% to 20%
7	Godzilla x Kong: The New Empire	\$571.8	1	Fantasy	9%	41% to 50%	41% to 50%	11% to 20%
8	A Quiet Place: Day One	\$261.8	2	Horror	9%	41% to 50%	21% to 30%	<11%
9	Argylle	\$96.2	1	Action	9%	21% to 30%	31% to 40%	<11%
10	The Apprentice	\$17.3	10	Biography	8%	<11%	21% to 30%	<11%
11	Anora	\$30.7	18	Comedy	8%	31% to 40%	31% to 40%	<11%
12	The Fall Guy	\$181.1	1	Action	8%	21% to 30%	Over 50%	11% to 20%
13	Abigail	\$42.8	2	Horror	8%	31% to 40%	31% to 40%	11% to 20%
14	Mufasa: The Lion King	\$359.1	2	Animation	8%	Over 50%	31% to 40%	11% to 20%
15	We Live in Time	\$32.1	18	Drama	8%	<11%	41% to 50%	<11%
16	Furiosa: A Mad Max Saga	\$173.8	1	Action	8%	11% to 20%	21% to 30%	11% to 20%
17	The Wild Robot	\$324.3	1	Animation	8%	41% to 50%	31% to 40%	11% to 20%
18	Dune: Part Two	\$714.4	1	Sci-Fi	8%	11% to 20%	31% to 40%	11% to 20%
19	Transformers One	\$129.4	2	Animation	8%	41% to 50%	11% to 20%	21% to 30%
20	Heretic	\$44.0	2	Horror	8%	<11%	Over 50%	<11%

▲ Six of the top 10 and 11 of the top 20 theatrical films in 2024 — ranked by the Asian share of opening weekend, domestic box office — featured casts that were more than 30 percent BIPOC. Four of these top 10 theatrical films had casts that were more than 40 percent female, and none had casts where more than 20 percent of the top actors had a known disability. In addition, four of these top 10 films were ranked number one during their opening weekend at the domestic box office.

TABLE 8: Top 20 Theatrical Films by Black Audience Share (2024)

Rank	Title	Box Office (000,000s)	Opening Weekend Rank	Genre	Black Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	Bad Boys: Ride or Die	\$404.5	1	Action	37%	Over 50%	31% to 40%	11% to 20%
2	The Forge	\$40.4	5	Drama	31%	Over 50%	41% to 50%	<11%
3	Bob Marley: One Love	\$180.8	1	Biography	30%	Over 50%	31% to 40%	11% to 20%
4	Never Let Go	\$16.6	4	Horror	24%	Over 50%	31% to 40%	31% to 40%
5	Sound of Hope: The Story of Possum Trot	\$11.7	7	Drama	22%	Over 50%	Over 50%	<11%
6	Piece by Piece	\$10.6	5	Animation	19%	Over 50%	11% to 20%	11% to 20%
7	Night Swim	\$54.8	2	Horror	18%	21% to 30%	41% to 50%	<11%
8	Blink Twice	\$46.4	4	Drama	17%	31% to 40%	41% to 50%	11% to 20%
9	Abigail	\$42.8	2	Horror	17%	31% to 40%	31% to 40%	11% to 20%
10	Sonic the Hedgehog 3	\$279.0	1	Action	17%	41% to 50%	21% to 30%	21% to 30%
11	The Beekeeper	\$152.7	2	Action	17%	31% to 40%	31% to 40%	<11%
12	Kingdom of the Planet of the Apes	\$397.4	1	Sci-Fi	17%	21% to 30%	21% to 30%	<11%
13	The Strangers: Chapter 1	\$48.2	3	Horror	16%	11% to 20%	Over 50%	<11%
14	Kraven the Hunter	\$53.9	3	Action	16%	21% to 30%	11% to 20%	<11%
15	A Quiet Place: Day One	\$261.8	2	Horror	16%	41% to 50%	21% to 30%	<11%
16	Imaginary	\$43.8	3	Horror	15%	41% to 50%	Over 50%	<11%
17	The Exorcism	\$9.7	7	Horror	15%	21% to 30%	21% to 30%	<11%
18	Godzilla x Kong: The New Empire	\$571.8	1	Fantasy	14%	41% to 50%	41% to 50%	11% to 20%
19	Moana 2	\$909.4	1	Animation	14%	Over 50%	41% to 50%	<11%
20	The Watchers	\$33.3	4	Horror	14%	11% to 20%	41% to 50%	<11%

▲
 Nine of the top 10 and 14 of the top 20 theatrical films in 2024 — ranked by the Black share of opening weekend, domestic box office — featured casts that were more than 30 percent BIPOC. Four of these top 10 theatrical films in 2024 had casts that were more than 40 percent female, and only two had casts where more than 20 percent of the top actors had a known disability. In addition, three of these top 10 films were ranked number one during their opening weekend at the domestic box office.

TABLE 9: Top 20 Theatrical Films by Latinx Audience Share (2024)

Rank	Title	Box Office (000,000s)	Opening Weekend Rank	Genre	Latinx Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	Terrifier 3	\$88.6	1	Horror	45%	<11%	Over 50%	<11%
2	The Garfield Movie	\$234.6	2	Animation	45%	41% to 50%	21% to 30%	11% to 20%
3	The First Omen	\$53.8	4	Horror	41%	21% to 30%	41% to 50%	11% to 20%
4	Despicable Me 4	\$969.1	1	Animation	40%	21% to 30%	41% to 50%	<11%
5	The Strangers: Chapter 1	\$48.2	3	Horror	39%	11% to 20%	Over 50%	<11%
6	Tarot	\$49.3	4	Horror	39%	41% to 50%	Over 50%	<11%
7	Kung Fu Panda 4	\$547.7	1	Animation	38%	41% to 50%	21% to 30%	11% to 20%
8	The Exorcism	\$9.7	7	Horror	38%	21% to 30%	21% to 30%	<11%
9	Mufasa: The Lion King	\$359.1	2	Animation	37%	Over 50%	31% to 40%	11% to 20%
10	Kingdom of the Planet of the Apes	\$397.4	1	Sci-Fi	36%	21% to 30%	21% to 30%	<11%
11	Inside Out 2	\$1,698.8	1	Animation	36%	21% to 30%	Over 50%	<11%
12	Back to Black	\$51.0	6	Biography	36%	11% to 20%	41% to 50%	<11%
13	Imaginary	\$43.8	3	Horror	36%	41% to 50%	Over 50%	<11%
14	Smile 2	\$138.1	1	Horror	36%	31% to 40%	31% to 40%	<11%
15	Night Swim	\$54.8	2	Horror	35%	21% to 30%	41% to 50%	<11%
16	Godzilla x Kong: The New Empire	\$571.8	1	Fantasy	35%	41% to 50%	41% to 50%	11% to 20%
17	Moana 2	\$909.4	1	Animation	35%	Over 50%	41% to 50%	<11%
18	Transformers One	\$129.4	2	Animation	35%	41% to 50%	11% to 20%	21% to 30%
19	Sonic the Hedgehog 3	\$279.0	1	Action	34%	41% to 50%	21% to 30%	21% to 30%
20	The Crow	\$24.1	8	Action	34%	Over 50%	41% to 50%	<11%

▲ Four of the top 10 and 11 of the top 20 theatrical films in 2024 — ranked by the Latinx share of opening weekend, domestic box office — featured casts that were more than 30 percent BIPOC. Five of these top 10 theatrical films in 2024 had casts that were more than 40 percent female, and none had a cast where more than 20 percent of the top actors had a known disability. In addition, four of these top 10 films were ranked number one during their opening weekend at the domestic box office.

TABLE 10: Top 20 Theatrical Films by White Audience Share (2024)

Rank	Title	Box Office (000,000s)	Opening Weekend Rank	Genre	White Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	Reagan	\$30.1	4	Biography	85%	<11%	41% to 50%	<11%
2	Wicked Little Letters	\$27.2	26	Comedy	83%	31% to 40%	Over 50%	<11%
3	Bonhoeffer: Pastor. Spy. Assassin.	\$12.1	4	Biography	80%	11% to 20%	21% to 30%	<11%
4	Unsung Hero	\$21.2	2	Biography	80%	<11%	41% to 50%	11% to 20%
5	A Complete Unknown	\$33.6	4	Biography	77%	11% to 20%	21% to 30%	11% to 20%
6	A Real Pain	\$9.2	21	Drama	76%	21% to 30%	21% to 30%	11% to 20%
7	Am I Racist?	\$12.3	4	Documentary	76%	-	-	-
8	Here	\$14.2	5	Drama	74%	<11%	41% to 50%	11% to 20%
9	Homestead	\$15.4	5	Action	73%	11% to 20%	41% to 50%	<11%
10	Saturday Night	\$9.8	20	Drama	72%	11% to 20%	31% to 40%	11% to 20%
11	Horizon: An American Saga - Chapter 1	\$38.2	3	Drama	72%	<11%	31% to 40%	<11%
12	Conclave	\$58.7	4	Drama	71%	21% to 30%	11% to 20%	<11%
13	Ordinary Angels	\$20.6	3	Drama	70%	21% to 30%	Over 50%	11% to 20%
14	The Best Christmas Pageant Ever	\$40.1	3	Comedy	70%	<11%	41% to 50%	<11%
15	The Lord of the Rings: The War of the Rohirrim	\$18.4	5	Animation	69%	11% to 20%	41% to 50%	<11%
16	Fly Me to the Moon	\$42.2	5	Comedy	69%	21% to 30%	21% to 30%	11% to 20%
17	Megalopolis	\$13.9	6	Sci-Fi	68%	41% to 50%	21% to 30%	<11%
18	The Apprentice	\$17.3	10	Biography	66%	<11%	21% to 30%	<11%
19	Drive-Away Dolls	\$7.9	8	Comedy	66%	31% to 40%	31% to 40%	<11%
20	Wicked	\$651.4	1	Fantasy	66%	41% to 50%	41% to 50%	21% to 30%

▲ Only one of the top 10 and four of the top 20 theatrical films in 2024 — ranked by the White share of opening weekend, global box office — featured casts that were more than 30 percent BIPOC. There was one film on this top-10 list that was a documentary with no actors. Five of these top 10 theatrical films in 2024 had casts that were more than 40 percent female, and none had a cast where more than 20 percent of the top actors had a known disability. In addition, none of these top 10 films were ranked number one during their opening weekend at the domestic box office.

TABLE 11: Top 20 Theatrical Films by Native and Other Audience Share (2024)

Rank	Title	Box Office (000,000s)	Opening Weekend Rank	Genre	Native and Other Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	Kung Fu Panda 4	\$547.7	1	Animation	9%	41% to 50%	21% to 30%	11% to 20%
2	Harold and the Purple Crayon	\$32.2	6	Fantasy	7%	31% to 40%	21% to 30%	11% to 20%
3	Inside Out 2	\$1,698.8	1	Animation	7%	21% to 30%	Over 50%	<11%
4	White Bird	\$8.8	8	Drama	7%	<11%	Over 50%	11% to 20%
5	The Garfield Movie	\$234.6	2	Animation	6%	41% to 50%	21% to 30%	11% to 20%
6	Kingdom of the Planet of the Apes	\$397.4	1	Sci-Fi	6%	21% to 30%	21% to 30%	<11%
7	Godzilla x Kong: The New Empire	\$571.8	1	Fantasy	6%	41% to 50%	41% to 50%	11% to 20%
8	Mufasa: The Lion King	\$359.1	2	Animation	6%	Over 50%	31% to 40%	11% to 20%
9	Madame Web	\$100.5	2	Action	6%	41% to 50%	41% to 50%	<11%
10	Nosferatu	\$59.3	3	Horror	6%	<11%	11% to 20%	<11%
11	Argylle	\$96.2	1	Action	6%	21% to 30%	31% to 40%	<11%
12	IF	\$190.3	1	Comedy	5%	21% to 30%	31% to 40%	<11%
13	Megalopolis	\$13.9	6	Sci-Fi	5%	41% to 50%	21% to 30%	<11%
14	Transformers One	\$129.4	2	Animation	5%	41% to 50%	11% to 20%	21% to 30%
15	Despicable Me 4	\$969.1	1	Animation	5%	21% to 30%	41% to 50%	<11%
16	Monkey Man	\$35.3	2	Action	5%	Over 50%	21% to 30%	<11%
17	Sonic the Hedgehog 3	\$279.0	1	Action	5%	41% to 50%	21% to 30%	21% to 30%
18	Sight	\$7.2	7	Biography	5%	Over 50%	41% to 50%	<11%
19	The Wild Robot	\$324.3	1	Animation	5%	41% to 50%	31% to 40%	11% to 20%
20	Venom: The Last Dance	\$476.9	1	Action	5%	41% to 50%	41% to 50%	11% to 20%

▲ Six of the top 10 and 13 of the top 20 theatrical films in 2024 — ranked by the Native and other share of opening weekend, global box office — featured casts that were more than 30 percent BIPOC. Four of these top 10 theatrical films in 2024 had casts that were more than 40 percent female, and none had a cast where more than 20 percent of the top actors had a known disability. In addition, four of these top 10 films were ranked number one during their opening weekend at the domestic box office.

TABLE 12: Top 20 Theatrical Films by Female Audience Share (2024)

Rank	Title	Box Office (000,000s)	Opening Weekend Rank	Genre	Female Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	It Ends with Us	\$351.0	2	Drama	83%	11% to 20%	31% to 40%	11% to 20%
2	Mean Girls	\$104.8	1	Comedy	76%	Over 50%	Over 50%	<11%
3	We Live in Time	\$32.1	18	Drama	67%	<11%	41% to 50%	<11%
4	Wicked	\$651.4	1	Fantasy	65%	41% to 50%	41% to 50%	21% to 30%
5	Babygirl	\$11.7	7	Drama	64%	21% to 30%	Over 50%	<11%
6	Cabrini	\$20.6	4	Biography	62%	11% to 20%	31% to 40%	<11%
7	Ordinary Angels	\$20.6	3	Drama	62%	21% to 30%	Over 50%	11% to 20%
8	Unsung Hero	\$21.2	2	Biography	61%	<11%	41% to 50%	11% to 20%
9	Sound of Hope: The Story of Possum Trot	\$11.7	7	Drama	61%	Over 50%	Over 50%	<11%
10	Wicked Little Letters	\$27.2	26	Comedy	61%	31% to 40%	Over 50%	<11%
11	Moana 2	\$909.4	1	Animation	60%	Over 50%	41% to 50%	<11%
12	Back to Black	\$51.0	6	Biography	59%	11% to 20%	41% to 50%	<11%
13	The Forge	\$40.4	5	Drama	59%	Over 50%	41% to 50%	<11%
14	Inside Out 2	\$1,698.8	1	Animation	58%	21% to 30%	Over 50%	<11%
15	Challengers	\$96.0	1	Drama	58%	31% to 40%	31% to 40%	31% to 40%
16	Lisa Frankenstein	\$9.9	2	Comedy	58%	11% to 20%	41% to 50%	<11%
17	Anora	\$30.7	18	Comedy	57%	31% to 40%	31% to 40%	<11%
18	The Best Christmas Pageant Ever	\$40.1	3	Comedy	57%	<11%	41% to 50%	<11%
19	Sight	\$7.2	7	Biography	57%	Over 50%	41% to 50%	<11%
20	Love Lies Bleeding	\$12.8	21	Crime	56%	11% to 20%	Over 50%	<11%



Four of the top 10 and nine of the top 20 theatrical films in 2024 — ranked by women’s share of opening weekend, domestic box office — featured casts that were more than 30 percent BIPOC. Eight of these top 10 theatrical films in 2024 had casts that were more than 40 percent female. Only one of these top films had a cast where more than 20 percent of the top actors had a known disability. In addition, two of these top 10 films were ranked number one during their opening weekend at the domestic box office.

TABLE 13: Top 20 Theatrical Films by Male Audience Share (2024)

Rank	Title	Box Office (000,000s)	Opening Weekend Rank	Genre	Male Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	Megalopolis	\$13.9	6	Sci-Fi	66%	41% to 50%	21% to 30%	<11%
2	The Lord of the Rings: The War of the Rohirrim	\$18.4	5	Animation	65%	11% to 20%	41% to 50%	<11%
3	Kraven the Hunter	\$53.9	3	Action	65%	21% to 30%	11% to 20%	<11%
4	Furiosa: A Mad Max Saga	\$173.8	1	Action	65%	11% to 20%	21% to 30%	11% to 20%
5	Alien: Romulus	\$350.9	1	Horror	65%	Over 50%	41% to 50%	<11%
6	Godzilla x Kong: The New Empire	\$571.8	1	Fantasy	64%	41% to 50%	41% to 50%	11% to 20%
7	Dune: Part Two	\$714.4	1	Sci-Fi	63%	11% to 20%	31% to 40%	11% to 20%
8	Deadpool & Wolverine	\$1,338.1	1	Action	63%	21% to 30%	21% to 30%	11% to 20%
9	Civil War	\$126.2	1	Action	63%	41% to 50%	31% to 40%	11% to 20%
10	Borderlands	\$33.0	4	Sci-Fi	62%	41% to 50%	41% to 50%	11% to 20%
11	Transformers One	\$129.4	2	Animation	62%	41% to 50%	11% to 20%	21% to 30%
12	Gladiator II	\$438.3	2	Action	61%	31% to 40%	11% to 20%	<11%
13	The Ministry of Ungentlemanly Warfare	\$29.7	4	Action	61%	31% to 40%	11% to 20%	11% to 20%
14	Monkey Man	\$35.3	2	Action	60%	Over 50%	21% to 30%	<11%
15	Venom: The Last Dance	\$476.9	1	Action	60%	41% to 50%	41% to 50%	11% to 20%
16	Kingdom of the Planet of the Apes	\$397.4	1	Sci-Fi	60%	21% to 30%	21% to 30%	<11%
17	The Beekeeper	\$152.7	2	Action	59%	31% to 40%	31% to 40%	<11%
18	Sonic the Hedgehog 3	\$279.0	1	Action	59%	41% to 50%	21% to 30%	21% to 30%
19	Piece by Piece	\$10.6	5	Animation	58%	Over 50%	11% to 20%	11% to 20%
20	The Bikeriders	\$36.1	3	Drama	57%	<11%	11% to 20%	<11%

▲ Five of the top 10 and 13 of the top 20 theatrical films in 2024 — ranked by men’s share of opening weekend, domestic box office — featured casts that were more than 30 percent BIPOC. Four of these top 10 theatrical films in 2024 had casts that were more than 40 percent female, and none had a cast where more than 20 percent of the top actors had a known disability. In addition, six of these top 10 films were ranked number one during their opening weekend at the domestic box office.

TABLE 14: Top 20 Theatrical Films by Persons 18-34 Audience Share (2024)

Rank	Title	Box Office (000,000s)	Opening Weekend Rank	Genre	Persons 18-34 Audience Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	Challengers	\$96.0	1	Drama	77%	31% to 40%	31% to 40%	31% to 40%
2	Anora	\$30.7	18	Comedy	76%	31% to 40%	31% to 40%	<11%
3	We Live in Time	\$32.1	18	Drama	74%	<11%	41% to 50%	<11%
4	MaXXXine	\$22.1	4	Horror	73%	Over 50%	41% to 50%	11% to 20%
5	Love Lies Bleeding	\$12.8	21	Crime	73%	11% to 20%	Over 50%	<11%
6	Immaculate	\$35.3	4	Horror	71%	<11%	Over 50%	<11%
7	Longlegs	\$126.9	2	Horror	71%	31% to 40%	41% to 50%	<11%
8	Smile 2	\$138.1	1	Horror	69%	31% to 40%	31% to 40%	<11%
9	The Strangers: Chapter 1	\$48.2	3	Horror	68%	11% to 20%	Over 50%	<11%
10	The Lord of the Rings: The War of the Rohirrim	\$18.4	5	Animation	67%	11% to 20%	41% to 50%	<11%
11	Lisa Frankenstein	\$9.9	2	Comedy	66%	11% to 20%	41% to 50%	<11%
12	Heretic	\$44.0	2	Horror	65%	<11%	Over 50%	<11%
13	Nosferatu	\$59.3	3	Horror	65%	<11%	11% to 20%	<11%
14	Monkey Man	\$35.3	2	Action	64%	Over 50%	21% to 30%	<11%
15	Terrifier 3	\$88.6	1	Horror	64%	<11%	Over 50%	<11%
16	The Substance	\$77.8	6	Horror	64%	<11%	Over 50%	<11%
17	Babygirl	\$11.7	7	Drama	64%	21% to 30%	Over 50%	<11%
18	The First Omen	\$53.8	4	Horror	64%	21% to 30%	41% to 50%	11% to 20%
19	Blink Twice	\$46.4	4	Drama	63%	31% to 40%	41% to 50%	11% to 20%
20	Tarot	\$49.3	4	Horror	63%	41% to 50%	Over 50%	<11%

▲ Five of the top 10 and eight of the top 20 theatrical films in 2024 — ranked by the 18 to 34-year-old moviegoers' share of opening weekend, domestic box office — featured casts that were more than 30 percent BIPOC. Seven of these top 10 theatrical films in 2024 had casts that were more than 40 percent female, and only one had a cast where more than 20 percent of the top actors had a known disability. In addition, two of these top 10 films were ranked number one during their opening weekend at the domestic box office.

CONCLUSION

“Movies touch our hearts, and awaken our vision, and change the way we see things. They take us to other places. They open doors and minds. Movies are the memories of our lifetime.”

– Martin Scorsese

With all of the disruptions to the film industry since 2020, the theatrical industry has been in a tailspin. Due to the double strikes of 2023, some film productions and release dates had to be pushed further out, which resulted in fewer major releases in 2024. Although the domestic box office was down only 3.3 percent³³ as opposed to the five percent³⁴ that was predicted, it still represented fewer ticket sales. In an average year, one can see where the film industry is headed and find some trend lines. In 2023, there appeared to be momentum towards recovery after the pummeling of the pandemic, but then it took another nosedive into uncertainty. In 2024, the industry seemed to want to just stay afloat more than anything. As one movie consultant stated, “[T]he first four-and-a-half months of the year and the autumn were weak. Dead periods in 2024 left some deep bruises.”³⁵

The Present is Female

Hollywood has long been a place of contradictions in terms of how it is viewed versus how it is run. The top films of 2024 offered many of these contradictions with male-dominant sequels, big-budget family films, and low- to mid-budget, female-driven films. On screen, women approached parity with men in lead roles and had the highest share (47.6 percent) recorded in this report series focused on the top theatrical films at the global box office. It should be noted that most of these female leads were White (71.4 percent). At the same time, more than half of these White female leads (51.4 percent) starred in a film with a budget that was less than \$20 million. In contrast, about 20 percent of White male leads (19.1 percent) starred in a



film with a budget that was less than \$20 million in 2024. So, although there was much to be celebrated, obstacles still remain.

The spike in female leads in 2024 came after a low in 2023 (32.1 percent) that had not been seen in six years. However, the increase was much smaller for women among total roles in the main cast relative to the previous year (38.7 percent to 41.3 percent). Overall, over half of the top films had a majority-male cast (51.5 percent). Of the 49 films with female leads, over a third (18) of those films still had majority-male casts. In particular, only 14 of the top films in 2024 had a female lead with a majority-female cast. But, just like 2023, the number one film at the global box office in 2024 was a female-led film with a majority-female cast (i.e., *Inside Out 2*).

In 2023, *Barbie* was a record-breaking success, but there were only four female-led films in the top 20 at the global box office. In 2024, there

were four female-led films just in the top 10 and nine in the top 20. However, Hollywood always has a way of hedging its bets when it comes to diversity. Out of the nine female-led films in the top 20, only one was directed or co-directed by a woman.

Similar to total roles, the share of female directors also did not jump like it did for female leads in top films in 2024. With an increase of less than one percentage point, it was basically stagnant compared to 2023 and about the same as it was back in 2019. In addition, a budget ceiling remained for female directors in top theatrical films in 2024. That is, three quarters of these female-directed films had budgets that were less than \$50 million. Of the four female-directed films that had budgets of \$50 million or more, two were animated films and the other two were superhero films. Furthermore, top theatrical films directed by White women were

both most likely to have the smallest budgets (less than \$10 million) and least likely to have the largest budgets (\$100 million or more) in 2024. Behind the camera, opportunities and resources are limited for female filmmakers even though audiences are eager to embrace stories centering women on screen.

Loss of Visibility

With the sudden surge in female-led films in 2024 after a few years of a downward trend, change in either direction may seem unpredictable in Hollywood. However, when all key metrics point in the same direction, the forecast is easier to make. In 2024, BIPOC creatives lost ground in terms of leads, total roles, directors, and writers. Films with virtually all-white casts dominated the share of top films for several years in this report series until 2018. A gradual racial/ethnic diversification of casts peaked in 2023 where films with casts that were over 50 percent BIPOC represented the plurality of top theatrical films. In 2024, there was a widespread reversal, where films with the least racial/ethnic diverse casts more than doubled their share, while the films with the most racial/ethnic diverse casts cut their share in almost half.

In a challenging year for the theatrical industry, BIPOC audiences still showed up to buy tickets. Once again, they bought the majority of opening weekend tickets for seven of the top 10 films

at the box office. However, they were not as clear about their support of all big-budget films throughout the year.

Loss of visibility could just as readily equal loss at the box office. The first big-budget film to underperform at the domestic box office in 2024 was *The Fall Guy*, which made \$27.7 million during its opening weekend³⁶ with a budget well over \$100 million. Its marketing may have failed to convey the romance part of the story among the two White leads. So, audiences were not in a rush to see it, particularly BIPOC audiences (32 percent) and women (45 percent). In contrast, the first big hit of the summer in 2024 was *Bad Boys: Ride or Die*, which made \$56 million during its opening weekend and was propelled by BIPOC audiences³⁷ (79 percent), particularly Black (37 percent) and Latinx (33 percent) ticket buyers.

As *Deadline* quoted one industry insider, “Now people wait until the second weekend, or maybe the third weekend to make that choice [to see a movie]. They want to hear from their friends, a social community, rather than an online critique. So that’s slowing people down going to see movies.”³⁸ In a digital era where moviegoers can wait to see films at home through premium rentals or streaming platforms,³⁹ studios should not take for granted their most loyal ticket buyers.

The Crossroads

So, whose memories will be archived in the theatrical films of this era? Films are cultural signifiers of where we are in society. Film has the power to both reflect the world the viewer knows and influence the viewer to think and feel in ways they may never have before. Film has the ability to reach the masses on a global level very easily in this digital age. Who people see on screen and whose stories get told underscores who is valued in a society.

For decades, Hollywood studios were able to evade any kind of regulation regarding how it functioned and who it hired.⁴⁰ As an industry, its diversity efforts were years behind other global industries. So, rolling back diversity efforts now is not only damaging because of its financial consequences, but it halts visible progress that has just been made in the past decade. Industry stakeholders will need to choose the direction that will not only help the theatrical industry survive but thrive for years to come.

ENDNOTES

- 1 U.S. Census Bureau, <https://www.census.gov/quickfacts/fact/table/US/PST045223>.
- 2 This report considers only the top eight actors in each film, in order of appearance in the credits.
- 3 See <https://www.nielsen.com/news-center/2022/nielsen-gracenote-illuminates-disability-representation-in-entertainment-content-with-inclusion-analytics-enhancement/>.
- 4 Data collection takes place through a labor-intensive, research process that starts by examining reliable third-party databases that use independent methods of documenting the race, ethnicity, gender, and disability status of individuals working on top films and TV shows. These sources are Gracenote’s Studio System, Luminate Film & TV (formerly Variety Insight), and IMDb(Pro). The benefit of using independent sources means that we can standardize the data collection. We do not rely on data from Hollywood employers — individuals, studios, companies, or industry guilds — all of which might involve different kinds of information tracked in different ways. Separately, we study data from Nielsen and Comscore that show how households and individuals from different races/ethnicities, gender, and age groups experience and consume Hollywood content.
- 5 These films included the top 200 theatrically released films at the global box office in 2024, minus non-English language titles. Theatrical films and their corresponding box office data were examined by selecting films ranked from 1 to 200 on the “2024 Worldwide Box Office” page on Box Office Mojo on January 3, 2024, and then removing non-English language films and films that were being re-released from a previous year. The remaining 104 films were used in the theatrical analysis for this report. The theatrical box office numbers included in this report are reflective of the box office numbers through December 31, 2024, as reported on Box Office Mojo.
- 6 Race/ethnicity was coded into the following major categories: White, Black, Asian, South Asian, Native, Latinx, Black Latinx, Multiracial/Multiethnic (referred to as multiracial throughout this report), and MENA (Middle Eastern or North African). The two subgroups, Black Latinx and South Asian, are reported with their larger race/ethnicity category, Latinx and Asian, respectively, in the featured charts and tables in this report. However, Black Latinx and South Asian counts are separately 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, Polynesians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Armenia, 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. The South Asian category includes those descended from the following countries: Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka.
- 7 Gender was coded according to the following categories: male, female, transgender woman, transgender man, transgender non-binary, and non-binary. Transgender and non-binary cases were combined as “other” in featured charts and tables. However, the specific counts for each category within “other” can be found in the endnotes.
- 8 Disability status was collected using Gracenote’s Studio System and Luminate Film & TV (formerly Variety Insight), which both note disability status that has been stated publicly. Gracenote’s Studio System began by focusing on the disability status of actors a few years ago. Studio System now provides the type of disability, which is reported here, and is divided up into the following categories: hearing, intellectual/developmental, mental health, neurodiverse, physical, visual, and non-specified. Disability status was additionally verified through separate online searches when a disability was noted.
- 9 This report provides data on the top eight (maximum) actors for each film, in order of on-screen credits displayed in the opening titles or main on ends. These featured actors are used to compute each film’s overall cast diversity, as well as aggregate race/ethnicity, gender, disability status, and intersectional figures across all films.
- 10 Naman Ramachandran, “Moana 2, ‘Wicked’ and More Year-End Releases Push 2024 Global Box Office to \$30 Billion,” *Variety*, January 8, 2025, <https://variety.com/2025/film/box-office/global-box-office-moana-2-wicked-30-billion-1236269510/>.
- 11 Rebecca Rubin, “Domestic Box Office Falls to \$8.75 Billion in 2024 as Movie Theaters Struggle to Recover From Strikes,” *Variety*, January 2, 2025, <https://variety.com/2025/film/box-office/domestic-box-office-2024-final-ticket-sales-studio-marketshare-1236263875/>.
- 12 “Lead role” is defined in this report as the first credited actor and/or top-billed actor in a film.
- 13 To compare the degree of representation for the individual groups, this report employs the latest Census population data from 2023 that shows the following shares: 12.8 percent multiracial/multiethnic, 19.5 percent Hispanic/Latinx, 13.7 percent Black, 6.4 percent Asian, and approximately 1.6 percent Native (U.S. Census Bureau, “American Community Survey, 2023: ACS 1-Year Estimates Data Profiles,” <https://data.census.gov/table/ACSDPIY2023>. DPOS; U.S. Census Bureau, “QuickFacts,” <https://www.census.gov/quickfacts/fact/table/US/PST045223>). Although MENA is not considered a separate racial category in the Census, the most recent data show that they are approximately 1.1 percent of the population (<https://www.aaiusa.org/demographics>).

- 14 Among theatrical leads with a known disability, there was one White male, four White females, one multiracial male, two multiracial females, and one Black male.
- 15 Among Asian leads in theatrical film, there was one South Asian male.
- 16 Among Latinx actors in theatrical film, there were two Black Latinx males and one Black Latinx female.
- 17 Among Asian actors in theatrical film, there were seven South Asian males and eight South Asian females.
- 18 Among multiracial actors in theatrical film, there were two actors who identified as non-binary.
- 19 Among White actors in theatrical film, there was one transgender woman and two actors who identified as non-binary.
- 20 Among theatrical film actors with a known disability, there were twenty-five White males, fifteen White females, three Black males, one Black female, four multiracial males, and eight multiracial females.
- 21 In 2022, we began to count directors from an underrepresented group who were part of a directing team. We considered co-directors and not just the first credited director. Because the number of directing teams was small, the race/ethnicity and gender shares were only minimally impacted. The way to describe the findings for the majority of the analyses in this section is to state that “the share of films that had a director of color, or a female director was as follows.” For the share of film directors by race/ethnicity and the count of film directors by race/ethnicity and gender, all directors and co-directors are reported together.
- 22 There was a total of 10 films with directing teams out of the 104 theatrical films in 2024. Half (or five) of those directing teams were comprised of only White men. Considering all 115 directors and co-directors for top theatrical releases, the directors of color share stayed about the same at 20 percent and the women director share dropped slightly to 13.9 percent in 2024.
- 23 There was one film, *Mean Girls*, in the 2024 dataset that had two directors who belonged to separate identity groups analyzed in this report. The White female and Latinx male are included in the various analyses in this section, except for the budget analysis where only the White female director is considered.
- 24 Among Asian directors in theatrical film, there were two South Asian males and one South Asian female.
- 25 Among Latinx directors in theatrical film, there was one Black Latinx male.
- 26 In 2022, we began to count writers from an underrepresented group who were part of a writing team. We considered co-writers and not just the first credited screenwriter. Because writing teams are not uncommon, adding in all the co-writers nearly doubles the number of writers in total, which highlights the racial/ethnic and gender disparities among those who are granted screenwriting opportunities, particularly for theatrical releases. The way to describe the findings for the majority of the analyses in this section is to state that “the share of films that had a writer of color, or a female writer was as follows.” For the share of film writers by race/ethnicity and the count of film writers by race/ethnicity and gender, all writers, including those on a writing team, are reported together.
- 27 There was a total of 55 films with writing teams out of the 104 theatrical films in 2024. Thirty-three of the writing teams (60 percent) were all-White male writing teams. Considering all 189 writers and co-writers for top theatrical releases, the writers of color share drops to 8.5 percent and the women writer share drops to 14.8 percent in 2024.
- 28 Among Asian writers in theatrical film, there were two South Asian males and one South Asian female.
- 29 The unweighted data originates from Comscore’s PostTrak survey of moviegoers during the opening weekend of 99 out of 104 films in our dataset. We report the weighted data in Tables 4, 7-14. We seek to use the unweighted data as a further examination about the intersection between race/ethnicity, gender, and age among moviegoers without overstating the findings.
- 30 For these analyses, a simple return on investment is computed as follows: (Revenue – Budget)/Budget. That is, the higher the ratio, the higher the rate of return.
- 31 See *UCLA Hollywood Diversity Report* series: <https://socialsciences.ucla.edu/initiatives/hollywood-diversity-report/>. Also, see Camilo Becdach, Tomás Lajous, Sheldon Lyn, Lucy Pérez, and Tony Toussaint, “Latinos in Hollywood: Amplifying Voices, Expanding Horizons,” *McKinsey & Company*, <https://www.mckinsey.com/industries/technology-media-and-telecommunications/our-insights/latinos-in-hollywood-amplifying-voices-expanding-horizons>.
- 32 With the help of unweighted survey data, it is possible to examine the behavior of intersectional subgroups of the moviegoing audience (e.g. young adult, Latinx women). However, these data also make it more difficult to draw direct comparisons between groups, or with the larger population. Nevertheless, we can interpret that when a subgroup makes up a majority of the audience share of the category to which they belong, it is highly suggestive that that subgroup is robustly contributing to that category’s interest in that film.
- 33 Rubin, “Domestic Box Office Falls to \$8.75 Billion in 2024.”
- 34 Pamela McClintock, “Box Office Blues: Global Revenue Forecast Shows 2024 Trailing 2023 in First Post-Pandemic Setback,” *The Hollywood Reporter*, December 19, 2023, <https://www.hollywoodreporter.com/movies/movie-news/box-office-2024-lag-behind-2023-1235765702/>.
- 35 Rubin, “Domestic Box Office Falls to \$8.75 Billion in 2024.”
- 36 Anthony D’Alessandro, “‘The Fall Guy’ Falls Down To \$27M+ Opening – Monday Update,” *Deadline*, May 6, 2024, <https://deadline.com/2024/05/box-office-the-fall-guy-ryan-gosling-1235903586/>.
- 37 Greg Braxton, “News Analysis: ‘Bad Boys’ proves Black and Latino audiences could save Hollywood — if it lets them,” *Los Angeles Times*, June 10, 2024, <https://www.latimes.com/entertainment-arts/movies/story/2024-06-10/bad-boys-4-ride-or-die-box-office-will-smith-martin-lawrence>.
- 38 Nancy Tartaglione, “Global Box Office Hit \$30B In 2024 As Year Ended On Upbeat Note, But It’s No Longer Good Enough To Have A Good Movie: Studio Report Cards,” *Deadline*, January 15, 2025, <https://deadline.com/2025/01/global-box-office-2024-report-hollywood-studio-rankings-1236256565/>.

- 39 Samantha Masunaga, "Box office was down in 2024. Why Hollywood still sees some signs of optimism," *Los Angeles Times*, December 29, 2024, <https://www.latimes.com/entertainment-arts/business/story/2024-12-29/2024-was-a-better-but-not-great-year-for-movie-theaters-whats-to-come-in-2025>.
- 40 See Eithne Quinn, "Closing Doors: Hollywood, Affirmative Action, and the Revitalization of Conservative Racial Politics," *The Journal of American History* 99, no. 2 (2012): 466–91. <http://www.jstor.org/stable/44306805>.

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