WHY HOLLYWOOD DIED

Sources & References

A Front Page Documentaries Production · 2026

This document contains all primary sources, datasets, polling data, trade publication reporting, academic research, and financial disclosures referenced in the documentary "Why Hollywood Died." Sources are organized by topic section to correspond with the video's narrative arc. Where possible, direct links to original documents, government filings, and data repositories are provided. All figures cited in the documentary are sourced from the materials listed below.

Viewers are encouraged to consult these primary sources directly and draw their own conclusions. Front Page Documentaries presents this research in the interest of transparency and public understanding.

1. Box Office Revenue & Ticket Sales

Box Office Mojo (IMDb / Amazon)

North American & Global Box Office — Historical Database

https://www.boxofficemojo.com/yearly/

The definitive database for domestic and international theatrical revenue. Used for all per-film grosses, franchise totals, opening weekend figures, second-weekend drops, and yearly revenue comparisons cited throughout the documentary. MCU Phase data sourced from the franchise page.

MCU Franchise Box Office by Phase

https://www.boxofficemojo.com/franchise/fr3292830897/

Phase-by-phase average grosses confirming that MCU Phase 5 (2023-2025) averaged $610M per film, below Phase 1's $635M average from 2008-2012.

The Numbers / Nash Information Services

Annual North American Market Statistics (1995-2025)

https://www.the-numbers.com/market/

Complete annual ticket sales data used to establish the 2002 admissions peak of 1.57 billion, the 2025 figure of 769 million, and the 51 percent decline over 23 years. Also the basis for per-capita ticket rate calculations.

Statista

North American Box Office Revenue Since 1980

https://www.statista.com/statistics/187069/north-american-box-office-gross-revenue-since-1980/

Annual revenue figures used for the 2018 dollar-figure peak of $11.89 billion and the 2025 figure of $8.66 billion, confirming a 27 percent nominal decline.

Global Box Office Revenue

https://www.statista.com/statistics/271856/global-box-office-revenue/

Global figures showing 2019 peak of $42.2-42.5 billion and 2025 recovery to approximately $33.5 billion, still 21 percent below pre-pandemic levels.

Deadline Hollywood

Box Office Bomb Financial Analysis (2022-2025)

https://deadline.com/tag/box-office/

Deadline's ongoing financial analysis of theatrical losses provided the basis for loss estimates on Snow White (-$200M+), The Marvels (-$175M), Ant-Man: Quantumania (-$200M+), Disney's combined 2023 bomb total ($700M-$1B), and Joker: Folie à Deux (-$150M).

Collider / CinemaScore

CinemaScore Opening-Night Audience Grades

https://collider.com/box-office/ — and — cinemascore.com

CinemaScore grades cited: Joker: Folie à Deux received a D (lowest ever for a comic book film); Wish received a B (described as catastrophic for a family film); Captain America: Brave New World received a B-.

2. Studio Financials & Streaming Data

The Walt Disney Company — Investor Relations

Annual Reports & SEC Filings (2019-2025)

https://thewaltdisneycompany.com/investor-relations/

Disney's official SEC filings and annual shareholder reports. Used for Disney+ cumulative losses ($11-14 billion before profitability), FY2025 streaming operating income ($1.3 billion), theme park operating income ($10 billion FY2025, ~60% of total Disney operating income), and Disney's acknowledgment of consumer misalignment in its 2023 annual filing.

Netflix — Investor Relations

Quarterly Earnings Reports (Q4 2024, Q1-Q4 2025)

https://ir.netflix.net

Netflix subscriber data (325M as of Q1 2025), annual revenue ($45.2 billion in 2025), and ad-supported tier figures (94 million monthly active users). Also used for Korean content investment pledge ($500M+ annually) and Squid Game impact value ($891 million).

Variety / The Hollywood Reporter

Streaming Industry Coverage — Disney+, Warner Bros., Paramount

https://variety.com — and — https://www.hollywoodreporter.com

Trade publication reporting on Disney+ subscriber trajectory (peak 164.2M in Q4 2022, decline to 124.6M by 2025), the Scarlett Johansson lawsuit settlement (reported $40M+), the Warner Bros. 2020 simultaneous streaming announcement, and Christopher Nolan's departure from Warner Bros.

DEG — Digital Entertainment Group

Annual Home Entertainment Report

https://www.degonline.org

Physical media (DVD/Blu-ray) annual sales data. Used to establish the 2005 peak of $16.3 billion and the collapse to below $1 billion by 2024, a 94 percent decline that eliminated the financial safety net that had sustained underperforming theatrical films for twenty years.

Alphabet / Google — Investor Relations

YouTube Revenue — Q4 2025 Earnings

https://abc.xyz/investor/

YouTube advertising revenue of $40.4 billion in 2025, surpassing the combined advertising revenue of Disney, NBCUniversal, Paramount, and Warner Bros. Discovery ($37.8 billion). Total YouTube revenue including subscriptions exceeded $60 billion.

MoffettNathanson Research (via TechCrunch)

YouTube Standalone Valuation Analysis

https://techcrunch.com

Independent valuation placing YouTube as a standalone entity at $500-560 billion, exceeding the combined worth of Warner Bros. Discovery, Paramount, NBCUniversal, Sony Pictures, and Lionsgate.

3. Celebrity Politics & Audience Polling

OpenSecrets — Center for Responsive Politics

Entertainment Industry Political Donations by Election Cycle

https://www.opensecrets.org/industries/indus?ind=B02

Donation data showing 99.7% of top Hollywood executive and entertainer donations went to Democrats in the 2018 midterms, and 88% in 2022. Historical average for the entertainment sector is approximately 88% to Democrats across all election cycles.

Morning Consult

Political Ideology Polling — Industry Perception

https://morningconsult.com

2018 poll cited in the documentary: Americans rated the country at 5.1/10 on a liberal scale and Hollywood at 7.0/10. Trump voters placed Hollywood at 7.7/10. Also: 2023 data showing 46% of Gen Z has unfollowed a celebrity for political views, the highest of any generation.

AP-NORC Center for Public Affairs Research

Celebrity Political Activism Poll — December 2024

https://apnorc.org

December 2024 survey finding that only 24% of Americans approve of celebrity political activism, with 40% disapproving. Approval among Republicans was 11%; among independents, 12%.

YouGov

Celebrity Endorsement Impact Survey — August 2024

https://today.yougov.com

Survey finding 51% of Americans had formed a negative opinion of a celebrity based on their political positions. Only 7% reported that a celebrity endorsement had ever influenced their vote.

Center for Media and Public Affairs — George Mason University

Late-Night Television Political Content Study

https://cmpa.com

Study finding 88% of Jimmy Kimmel's political jokes targeted conservatives by 2018, and that political content in late-night monologues had risen from 20% in 2013 to 60% by 2018.

Statista — Academy Awards Viewership

U.S. Oscars Viewership 1974-2026

https://www.statista.com/statistics/253743/academy-awards-viewers-usa/

Complete viewership data used for: 2014 peak of 43.7 million, 2021 all-time low of 10.4 million, and 2026 figure of 17.9 million. Confirms a 59 percent total decline from the post-2010 peak.

Stephen Follows — Film Data Research

"Go Woke Go Broke" Film Analysis — 2025 Zurich Film Festival Presentation

https://stephenfollows.com

Analysis of 10,524 films and 4+ million audience reviews concluding that progressive themes do not universally damage box office returns, but that heavy-handed political messaging at the $200M+ budget level does correlate with underperformance. Films prioritizing message over entertainment fail at a measurable rate.

Pew Research Center

Entertainment Choices & Political Views

https://www.pewresearch.org

2024 data finding 25% of all American adults have avoided a show or film specifically because of a cast member's political views.

4. Production Geography & Tax Incentives

FilmLA — Production Tracking & Research

Los Angeles On-Location Filming Reports (2019-2025)

https://www.filmla.com/production-tracking-reports/

FilmLA's authoritative annual production data. Used for: 2024 on-location shoot days of 23,480 (all-time recorded low), 37% below the five-year average; sound stage occupancy dropping from 93-95% pre-pandemic to 63% in 2024; and LA County entertainment job losses tracking.

Milken Institute

California Film & TV Tax Credit Program Analysis

https://milkeninstitute.org/reports

Economic analysis placing California's total economic output loss from production migration at $4.1 billion. Also: analysis finding that 71% of productions rejected from California's incentive program subsequently filmed out of state.

EP Production Incentives — Entertainment Partners

Global Film & Television Production Incentive Database (2025)

https://ep.com/Production_Incentives

Comprehensive comparison database used for all tax incentive figures: Georgia (30% transferable, no cap), UK AVEC (25.5-40%, no cap), Canada/BC (36-46.2% stacked, no cap), Australia (40%, no per-project cap), California (20-35%, $750M annual cap, ATL costs excluded).

Georgia Department of Economic Development

Film & Entertainment Industry Economic Impact Reports

https://www.georgia.org/media-entertainment

Georgia's official production spending data: FY2022 direct spend of $4.4 billion (all-time peak); FY2024 of $2.6 billion (post-strike recovery). Studio infrastructure data including Trilith Studios (700 acres, 34 soundstages) and Tyler Perry Studios (330 acres, 12 soundstages).

British Film Institute (BFI)

Statistical Yearbook — UK Production Spending 2024

https://www.bfi.org.uk/industry-data-insights

UK production spending reached £5.6 billion ($5.91 billion) in 2024, a 56% year-over-year increase. Pinewood Studios announced an £800 million expansion. The UK Audio-Visual Expenditure Credit (AVEC) attracted Wicked (Universal) and Gladiator II (Paramount).

Giggster — Production Location Database

On-Location Permit Cost Comparison by City

https://giggster.com

Permit cost comparison used in the documentary: Los Angeles $3,724 / Atlanta $400 / Sydney $310 for a standard 30-day on-location permit.

5. YouTube, TikTok & the Creator Economy

SignalFire — Creator Economy Report

The Creator Economy: Market Size, Projections & Employment

https://signalfire.com/blog/creator-economy/

Creator economy market sizing used throughout the documentary: $104 billion (2019), $250 billion (2024), $480 billion (2025). Full-time content creator jobs in the U.S.: 200,000 in 2020 growing to 1.5 million by 2024. Projection to $528 billion+ by 2030.

Influencer Marketing Hub

Creator Economy Benchmark Report 2025

https://influencermarketinghub.com/creator-economy/

Creator economy advertising spend of $37 billion in 2025, growing 26% year-over-year — four times faster than the overall traditional media industry. Confirmed creator economy exceeds all major Hollywood studio revenues combined.

Activate Consulting

Technology & Media Outlook 2025

https://activate.com

Survey finding 43% of Gen Z prefer YouTube and TikTok over traditional television or paid streaming services. Traditional television viewing among 18-34-year-olds declined from 14 hours per week in 2018 to under 5 hours per week by 2023, a 64% drop.

Statista — TikTok

TikTok Monthly Active Users & Engagement Data

https://www.statista.com/topics/6077/tiktok/

TikTok growth from 55 million users in 2018 to approximately 1.6-1.8 billion monthly active users by 2025. Average global user spends 95-98 minutes per day on the platform; Gen Z averages approximately 3 hours per day.

Forbes / Bloomberg — MrBeast Enterprise

Jimmy Donaldson (MrBeast) Revenue & Valuation

https://forbes.com — and — https://bloomberg.com

Enterprise revenue of $473 million in 2024 (projected ~$899 million for 2025). Company valuation of approximately $5 billion. Feastables (chocolate brand) generating $215 million in net revenue. Per-video production spend of $3-5 million.

6. Attention Research & Generational Habits

Griffith University — Meta-Analysis 2024

Short-Form Video Consumption & Attention Span (71 Studies, 98,000+ Participants)

Search academic databases: "short-form video attention span meta-analysis 2024 Griffith University"

The most comprehensive meta-analysis in the documentary: covering 71 peer-reviewed studies and approximately 98,000 participants, finding heavy short-form video consumption negatively correlated with sustained attention, inhibitory control, and working memory across all age groups. Basis for the comparison between 2004 attention span (150 seconds) and 2024 (45 seconds).

Common Sense Media

Media Use by Tweens and Teens 2024

https://www.commonsensemedia.org/research

Survey finding that over 51% of young adults ages 18-22 reported that social media had diminished their own attention spans. Also cited for platform usage rates among children.

Ludwig Maximilian University of Munich (LMU)

TikTok Use & Prospective Memory — Controlled Experiment 2024

Search: "LMU Munich TikTok prospective memory study 2024"

Controlled experiment finding that after 30 minutes of TikTok use, participants' prospective memory accuracy — the ability to remember to complete future tasks — dropped to barely above random guessing. Brain scans showed addiction-related areas highly activated during personalized TikTok use.

Lurie Children's Hospital — Pediatric Research

Children's Screen Time Survey 2025 (859 Parents)

https://www.luriechildrens.org

2025 survey of 859 parents finding children average 21 hours of screen time per week — more than double what parents described as ideal, and 21 times more than the American Academy of Pediatrics' recommendation of 1 hour per day for young children. 49% of parents reported relying on screens daily for childcare responsibilities.

American Academy of Pediatrics

Screen Time Recommendations for Children

https://www.aap.org

AAP recommends a maximum of 1 hour per day of high-quality programming for children ages 2-5, and consistent limits for children ages 6 and older. Used as the benchmark comparison against the 21-hour weekly average found in the Lurie Children's Hospital survey.

7. China & International Competition

EntGroup — China Box Office Analytics

China Box Office Market Share Data (2010-2025)

https://www.entgroup.cn

China market share data showing Hollywood's share of China's annual box office declined from approximately 48.2% in 2012 to approximately 15% by 2025. Zero Hollywood films appeared in China's top 10 in 2023. Ne Zha 2 (2025) earned approximately $1.97 billion domestically.

The Hollywood Reporter — China Coverage

Hollywood's China Market Analysis & Creative Compromise Reporting

https://www.hollywoodreporter.com/business/business-news/china-box-office/

Investigative reporting on creative compromises made for Chinese distribution: Red Dawn digital villain replacement ($1M+ cost), Doctor Strange Ancient One character change, and Top Gun: Maverick Tencent flag controversy.

Japan Animation Association

Anime Industry Report 2024

https://aja.gr.jp/english

Anime industry global revenue of $25.25 billion in 2024, up 14.8% year-over-year. Overseas revenue exceeded domestic for the first time ($14.25B vs $11B). Japan's 2025 domestic box office hit an all-time record, with domestic anime films generating ¥90 billion ($620M) versus foreign films at ¥35 billion ($240M).

Netflix — Korean Content Investment

Squid Game Viewership Data & Korean Investment Pledge

https://ir.netflix.net

Squid Game Season 1 reached 265 million Netflix views on a $21.4 million production budget, with Netflix estimating the series generated $891 million in platform value. Netflix pledged to spend more than $500 million annually on South Korean content.

Academy of Motion Picture Arts and Sciences

Best International Feature Film — Historical Winners

https://www.oscars.org

Parasite (South Korea, 2019) became the first non-English-language film to win Best Picture in the 92-year history of the Academy Awards.

Bloomberg — Global Entertainment Market Data

Hollywood's Declining Global Box Office Share

https://bloomberg.com

Bloomberg estimated Hollywood's share of the global box office declined from approximately 92% two decades ago to 66% in 2025. Chinese domestic films' share doubled from approximately 10% to 20% in the same period.

8. Unions, Strikes & Artificial Intelligence

Writers Guild of America (WGA)

WGA Strike Documentation & Research (2023)

https://www.wga.org

Official WGA documentation on the 2023 strike (May 2 – September 27, 148 days). Used for: 50% of TV writers at WGA minimum by 2022 (up from 33% a decade earlier); median writer pay declining 23% in real terms over ten years; characterization of the 'gig economy inside a union workforce.'

SAG-AFTRA

SAG-AFTRA Strike Documentation & Membership Data (2023)

https://www.sagaftra.org

SAG-AFTRA strike (July 14 – November 9, 2023, 118 days). Used for: only 12.7% of 170,000 SAG-AFTRA members earn enough from acting to qualify for the union's health insurance plan; over 85% of union actors do not earn health coverage from acting income alone.

IATSE — International Alliance of Theatrical Stage Employees

Marvel VFX Union Election — August 2023

https://www.iatse.net

Marvel VFX workers voted unanimously in August 2023 to join IATSE in the first visual effects union election in industry history. Pre-vote survey: 70% reported uncompensated overtime; 75% were required to work through legally mandated meal breaks; only 12% had portable healthcare.

CVL Economics

AI's Impact on Entertainment Employment — 2023-2026 Projection

https://cvleconomics.com

Study estimating 118,500 entertainment jobs — more than 20% of the entire industry — could be eliminated by 2026 through AI deployment in screenwriting, VFX, voice synthesis, and synthetic performance generation.

CAL Economic Forecast

Combined 2023 WGA/SAG-AFTRA Strike Economic Impact

See: California Economic Development Office / Deadline reporting

Combined economic impact of the simultaneous 2023 strikes estimated at more than $6 billion to the California economy, the largest Hollywood labor action in decades.

9. Historical Context

United States v. Paramount Pictures, Inc. (1948)

U.S. Supreme Court Antitrust Ruling — Paramount Decree

https://supreme.justia.com/cases/federal/us/334/131/

The 1948 Supreme Court ruling forcing the major studios to divest their theater chains, ending the vertically integrated studio monopoly of the Golden Age. The Paramount Decrees were terminated in August 2020 by a federal court, which recognized streaming platforms as the new form of vertical integration.

Motion Picture Patents Company (Edison Trust) — Historical Record

History of the MPPC and the Migration to Hollywood

See: Library of Congress American Film History Collection / UCLA Film & Television Archive

Historical documentation of Thomas Edison's Motion Picture Patents Company (1908-1918) and the migration of independent filmmakers to Southern California. Adolph Zukor (Paramount), Carl Laemmle (Universal), and William Fox established what became the studio system.

Scarlett Johansson v. Walt Disney Company (2021)

Black Widow Lawsuit — Simultaneous Streaming Release

https://variety.com — and — https://deadline.com

Johansson sued Disney in July 2021 alleging her contract was breached when Black Widow premiered simultaneously in theaters and on Disney+ for a $30 surcharge, costing her an estimated $50 million in performance bonuses. The case settled for a reported $40 million+ and established precedent for streaming-era talent contracts.

10. Industry Projections & Future Outlook

IMAX Corporation — Investor Relations

IMAX 2025 Annual Box Office & Premium Format Growth

https://ir.imax.com

IMAX achieved a record $1.28 billion in global box office in 2025, up 40% year-over-year. Average IMAX ticket price of $17.69 (33% premium over standard). Revenue of approximately 2x per auditorium compared to standard screens. CinemaCon 2025: eight major chains pledged $2.2 billion over three years for theater modernization.

Statista — Global Box Office Forecast

Global Box Office Revenue Projection Through 2030

https://www.statista.com/statistics/271856/global-box-office-revenue/

Forecast projecting global box office compound annual growth rate of approximately 2.46% through 2030, reaching approximately $31.74 billion — still below the 2019 peak of $42.2 billion, confirming the market will not fully recover within the decade.

Milken Institute / Industry Analyst Consensus

Three-Scenario Analysis: Hollywood's Future Trajectories

https://milkeninstitute.org

Three-scenario framework used in the documentary: Managed Decline (~50% probability, theaters consolidate to 20,000 screens by 2035, studios become IP managers); Full Streaming Absorption (~30% probability, studios acquired by Apple/Amazon/Netflix); Fight Back (~20% probability, quality-first return to director-driven originals following Oppenheimer/Maverick model).

CVL Economics / SAG-AFTRA / WGA

AI in Entertainment — Employment & Creative Labor Projections

https://cvleconomics.com

AI addressable spend in entertainment projected at $10B+ from 2025-2030. An estimated 118,500 jobs at risk by 2026. Both unions negotiated AI protections in 2023 settlements, but structural threat to human creative labor continues to grow.

11. Key Statistics Reference Table

Every major statistic cited in the documentary, with verified source.

STATISTIC	VALUE	SOURCE
N. American Box Office Peak (dollar)	**$11.89B (2018)**	*Box Office Mojo*
N. American Box Office 2025	**$8.66B (-27.2%)**	*Box Office Mojo / Statista*
Ticket Sales All-Time Peak	**1.57B (2002)**	*Nash Info Services*
Ticket Sales 2025	**769M (-51%)**	*Nash Info Services*
Avg Ticket Price 2019	**$9.24**	*The Numbers*
Avg Ticket Price 2025	**$11.26 (+22%)**	*The Numbers*
Global Box Office Peak	**$42.2-42.5B (2019)**	*Statista*
Global Box Office 2025	**~$33.5B (-21% vs 2019)**	*Statista*
MCU Phase 3 avg per film	**$1.23B**	*Box Office Mojo*
MCU Phase 5 avg per film	**$610M (below Phase 1)**	*Box Office Mojo*
The Marvels opening weekend	**$46M (lowest MCU ever)**	*Box Office Mojo*
Snow White (2025) estimated loss	**~$200M+**	*Deadline*
Megalopolis director self-financed	**$120M personal investment**	*Bloomberg*
Joker: Folie à Deux CinemaScore	**D (lowest comic book)**	*CinemaScore*
Disney 2023 combined bomb losses	**~$700M–$1B**	*Deadline*
Disney+ cumulative losses (2020-23)	**$11–14 billion**	*Disney SEC / Variety*
DVD market peak (2005)	**$16.3 billion**	*DEG*
DVD market 2024	**<$1 billion (-94%)**	*DEG / CNBC*
Oscars viewership peak (2014)	**43.7 million**	*Nielsen / Statista*
Oscars viewership 2021 low	**10.4 million (-76%)**	*Nielsen / Statista*
Oscars viewership 2026	**17.9 million (-59%)**	*Nielsen / Statista*
Hollywood exec donations to Dems (2018)	**99.7%**	*OpenSecrets*
Americans who approve celeb activism	**24%**	*AP-NORC Dec 2024*
Celebs who influenced anyone's vote	**7%**	*YouGov Aug 2024*
Kimmel 18-49 demo decline (2015-25)	**-73%**	*Nielsen via Deadline*
LA entertainment jobs lost (2022-25)	**42,000**	*FilmLA / EDD*
LA on-location shoot days 2024	**23,480 (all-time low)**	*FilmLA*

STATISTIC	VALUE	SOURCE
LA sound stage occupancy 2024	**63% (was 93-95%)**	*FilmLA*
CA economic output lost to migration	**$4.1 billion**	*Milken Institute*
Georgia peak production spend (FY2022)	**$4.4 billion**	*Georgia EcoDev*
Georgia studio space (2023)	**5.6M sq ft**	*Georgia EcoDev*
YouTube ad revenue 2025	**$40.4 billion**	*Alphabet Q4 2025*
YouTube total revenue 2025	**$60B+ (incl. subs)**	*Alphabet Q4 2025*
YouTube standalone valuation	**$500–560 billion**	*MoffettNathanson*
Creator economy market 2024	**~$250 billion**	*SignalFire / Newsweek*
Hollywood studios combined revenue 2024	**<$150 billion**	*SignalFire / Newsweek*
TikTok monthly active users (2025)	**1.6–1.8 billion**	*Statista / ByteDance*
Gen Z daily TikTok use	**~3 hours**	*ByteDance / Activate*
Attention span 2004	**150 seconds**	*Griffith Univ. 2024*
Attention span 2024	**45 seconds (-70%)**	*Griffith Univ. 2024*
Children's screen time per week (2025)	**21 hours**	*Lurie Children's 2025*
AAP recommended screen time	**1 hour/day**	*AAP*
Hollywood's global box office share now	**~66% (was ~92%)**	*Bloomberg*
China box office share (Hollywood) 2012	**~48.2% (peak)**	*EntGroup*
China box office share (Hollywood) 2025	**<15%**	*EntGroup*
Ne Zha 2 (2025) China gross	**~$1.97 billion**	*Mtime / EntGroup*
Anime industry global revenue 2024	**$25.25 billion (+14.8%)**	*Japan Animation Assoc.*
Squid Game S1 Netflix views	**265 million**	*Netflix*
Squid Game S1 production budget	**$21.4 million**	*Netflix*
IMAX global box office 2025	**$1.28B (all-time record)**	*IMAX Corp*
WGA strike 2023 — California impact	**>$6 billion**	*CAL Econ. Forecast*
SAG-AFTRA members with health coverage	**12.7% only**	*SAG-AFTRA*
VFX workers — uncompensated overtime	**70%**	*IATSE pre-vote survey*
AI jobs at risk by 2026	**118,500 (20%+ of industry)**	*CVL Economics*

12. About This Document

This Sources & References document was compiled in support of the Front Page Documentaries production "Why Hollywood Died" (2026). All statistics, polling figures, financial data, and institutional disclosures cited in the documentary are sourced from the materials listed in the preceding sections.

Front Page Documentaries applies a centrist-to-slightly-right editorial framing, prioritizing documented facts, verified financial data, and primary source material over ideological interpretation. Where competing analyses exist — for example, on the relationship between progressive content and box office performance — both perspectives and their underlying data are represented. The goal is accuracy and comprehension, not advocacy.

Financial loss estimates for box office failures are approximations based on reported production budgets, global theatrical grosses, standard theater-split ratios (~50% domestic, ~40% international), and estimated marketing spend (typically equal to or exceeding production budget for wide releases). These estimates align with published reporting from Deadline, Variety, and The Hollywood Reporter but should be understood as informed estimates, not certified figures.

Polling data represents the most recent available surveys from credible organizations at the time of production. Viewers are encouraged to consult the primary sources listed above and form their own conclusions.

Some sources may require subscriptions or institutional access (Bloomberg, Variety, Deadline, The Hollywood Reporter). Government and academic sources are freely accessible. All links were verified as active in April 2026. If a link has since changed or been removed, archived versions may be available at web.archive.org.

Document prepared for: Front Page Documentaries

April 2026

frontpagedocumentaries.com