

HOLLYWOOD DIVERSITY

REPORT 2023

EXCLUSIVITY IN PROGRESS

PART 1: FILM

UCLA Entertainment & Media
Research Initiative

Acknowledgements

This report was authored by Dr. Ana-Christina Ramón, Michael Tran, and Dr. Darnell Hunt. Michael Tran, Jade Abston, Jiyoung Kim, Nico Garcia, and Brenda Lopez contributed to data collection for analyses.

Financial support from 2022 was provided by The Division of Social Sciences at UCLA; Leadership Sponsors, Netflix and the Hollywood Foreign Press Association; and Annual Sponsors, The Walt Disney Company and Hulu.

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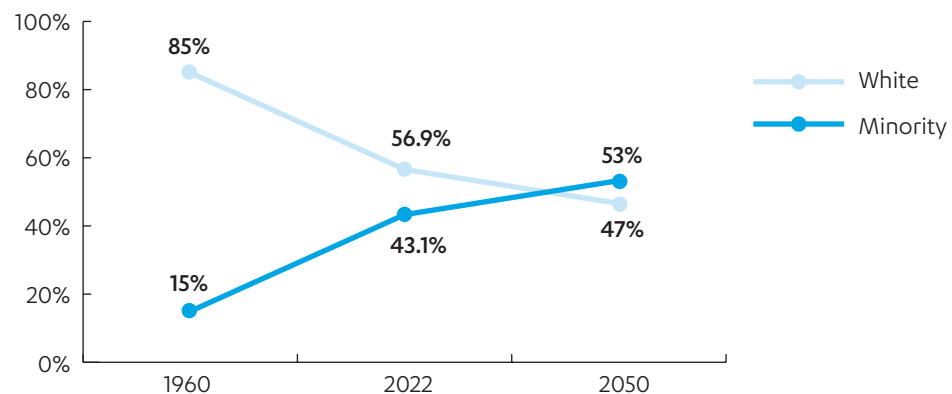
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STUDY HIGHLIGHTS

The previous two installments in the *Hollywood Diversity Report* series focused on both theatrical and streaming films released during the 2020 and 2021 calendar years. Due to the large percentage of films released simultaneously in theaters and on streaming platforms, the employment categories were reported with theatrical and streaming releases combined. But in 2022, except for a handful of films, theatrical releases were exclusive to theaters for at least 45 days before moving to streaming. There was a clearer distinction made between films that were direct to streaming and those that were released “only in theaters.” For this reason, this report presents findings separately for theatrically released and streaming films.

The 2023 Hollywood Diversity Report: Part 1 Film — the tenth in a series of annual reports — examines relationships between diversity and the bottom line in an industry in flux during uncertain times. It considers the English-language films among the top 200 theatrical film releases, ranked by global box office, and the top 100 English-language streaming films, ranked by total U.S. household ratings, to document the degree to which people from underrepresented groups were present in front of and behind the camera in 2022. It discusses any patterns between these findings and box office receipts and household and 18-49 viewer ratings by key audience demographics. The report also charts any trends that may reveal the

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



Source: U.S. Census, 2022

degree to which the industry is progressing on the diversity front over time and how theatrical releases may differ from streaming releases in terms of diversity.

The following highlights emerge from this year’s analysis:

Minorities. The minority share of the U.S. population is growing by nearly half a percent each year. Constituting 43.1 percent of the U. S. population in 2022,¹ people of color will become the majority within a couple of decades. Since 2019, people of color posted gains relative to their White counterparts in two of the four key Hollywood employment arenas examined in the theatrical film sector (i.e., theatrical film directors and total theatrical film actors²). Minorities lost ground in the other two employment arenas in theatrical film (i.e., theatrical film leads and theatrical film writers). With the exception of total streaming film actors (42.5 percent), people of color remained underrepresented on every industry employment front in 2022:

- Less than 2 to 1 among theatrical film leads (21.6 percent)
- Less than proportionate representation among streaming film leads (33.3 percent)
- Less than 3 to 1 among theatrical film directors (16.8 percent)
- Less than 2 to 1 among streaming film directors (23 percent)
- Greater than 3 to 1 among theatrical film writers (12.4 percent)
- Greater than 2 to 1 among streaming film writers (20 percent)

“ New evidence from 2022 continues to support findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse film content in both theatrical and streaming releases. ”

- Less than proportionate representation among total theatrical film actors (36.1 percent)

Women. Women posted gains, relative to their male counterparts, in two of the four key theatrical film employment arenas in 2022 — among theatrical film writers and total theatrical film actors. In 2022, women’s share of streaming film leads was at parity with men (48.5 percent). Constituting slightly more than half of the population, women remained underrepresented

Overview: Degrees of Underrepresentation, Gains and Losses, 2022*

Arena	Minorities	Women	Disability Status
Theatrical			
Film Leads	< 2 to 1	< 2 to 1	< 3 to 1
Film Directors	< 3 to 1	> 3 to 1	
Film Writers	> 3 to 1	< 2 to 1	
Total Actors	< Proportionate	< Proportionate	> 5 to 1
Streaming			
Film Leads	< Proportionate	Proportionate	> 4 to 1
Film Directors	< 2 to 1	2 to 1	
Film Writers	> 2 to 1	< 2 to 1	
Total Actors	Proportionate	< Proportionate	> 6 to 1

*Theatrical film gains since the last, pre-pandemic report highlighted in blue, losses in gold.

in all other employment arenas for theatrical and streaming films:

- Less than 2 to 1 among theatrical film leads (38.6 percent)
- Greater than 3 to 1 among theatrical film directors (14.6 percent)
- 2 to 1 among streaming film directors (25 percent)
- Less than 2 to 1 among theatrical film writers (27 percent)
- Less than 2 to 1 among streaming film writers (36 percent)
- Less than proportionate representation among total theatrical film actors (41 percent)
- Less than proportionate representation among total streaming film actors (44 percent)

Disability Status. This is the first year that this report tracks the disability status of actors. Comprising at least 26 percent of the United States population,³ adults with a disability were underrepresented in front of the camera in top films in 2022:

- Less than 3 to 1 among theatrical film leads (9.1 percent)
- Greater than 4 to 1 among streaming film leads (6.1 percent)
- Greater than 5 to 1 among total theatrical film actors (5 percent)
- Greater than 6 to 1 among total streaming film actors (4.2 percent)

The Bottom Line. New evidence from 2022 continues to support findings from earlier reports in this series suggesting that America's increasingly diverse audiences prefer diverse film content in both theatrical and streaming releases:

- In 2022, theatrical films with casts that were from 31 percent to 40 percent minority enjoyed the highest median global box office receipts, while films with casts that were less than 11 percent minority (echoing a pattern evident the last three years) were the poorest performers.
- Median return on investment peaked for theatrical films with casts that were between 21 percent and 30 percent minority in 2022.
- Among the films released via streaming platforms in 2022, median ratings for viewers 18-49, White, Latinx, Asian, and other-race households were all highest for films featuring casts that were from 31 percent to 40 percent minority. For Black households, ratings peaked for streaming films with casts that were from 41 to 50 percent minority.
- In 2022, the median total social media interactions for films released via streaming platforms peaked for films with casts that were from 41 percent to 50 percent minority.
- Theatrical films with casts that were from 31 percent to 40 percent minority were released in the most international markets, on average, and had the highest median global box office earnings in 2022.

- People of color accounted for the majority of opening weekend, domestic ticket sales for six of the top 10 films released in theaters in 2022 (ranked by global box office) and for half of the sales for a seventh film.
- Replicating a finding from the previous report, households of color accounted for a disproportionate share of the households viewing each of the top 10 films released via streaming platforms in 2022 (ranked by total household ratings).
- In 2022, eight of the top 10 theatrical films for Black moviegoers (ranked by the group's share of opening weekend, domestic box office)

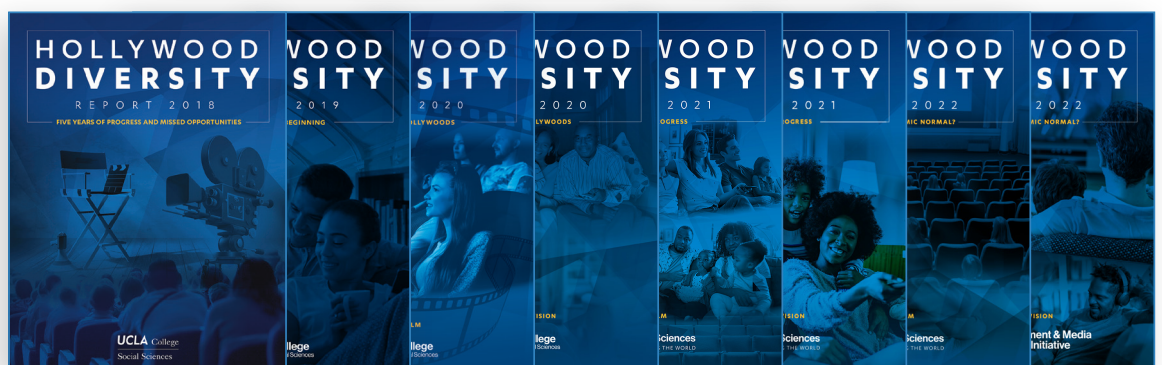
featured casts that were over 30 percent minority, while seven of the top 10 films for Latinx and Asian moviegoers did so. For White moviegoers, four of the group's top 10 theatrical films featured casts that exceeded 30 percent minority.

- Each of the top 10 streaming films for Asian, Black, Latinx, and other-race households (ranked by the group's household rating) had casts that were over 30 percent minority in 2022. Among the top 10 streaming films for White households in 2022, eight had casts that were over 30 percent minority.

INTRODUCTION

2023 Hollywood Diversity Report: Part 1 Film

This report is the tenth 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 recently launched 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, for the first time, 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 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 recently as December 2022, we were able to move forward with collecting disability status for actors for the current report. 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 nonbinary 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 more in-depth reports outside of the current annual reports.

This report also returns to analyzing theatrical releases separately from streaming releases, a practice that was interrupted the past two years due to the worldwide COVID-19 pandemic. The 2021 and 2022 Hollywood Diversity Reports combined many of its analyses of theatrical and streaming releases due to the unprecedented nature of film releases during 2020 when U.S. theaters were closed for most of the year, and during 2021 when many major films were shown simultaneously in theaters and on streaming platforms. Except for a handful of films, the majority of films that were theatrically released in 2022 were shown exclusively in theaters for at least 45 days. To mark this return to a more traditional model, this report examines English-language, theatrical releases that were ranked in the top 200 at the global box office and compares them to films released in 2019, the year before the pandemic began. We examine how the top theatrical releases produced by Hollywood fare in the global and domestic markets, and who gets to make and star in these films.

After first introducing streaming films released in 2020 for our 2021 report, we cannot ignore the growing importance of streaming films, in their own right, in film production and consumption. For this reason, the current report separately examines streaming films that premiered on major subscription streaming platforms, that were direct-to-streaming, or that were released theatrically on a limited basis for two weeks or less and then premiered on a major streaming platform (which is often done for Academy Awards consideration). We ranked these films by

household ratings since streaming subscriptions are purchased primarily by household. Although the streamers do not provide their subscriber numbers, Nielsen ratings provide a way to compare across streamers which films are being viewed and by whom. This report thus examines how the top streaming releases fare domestically, and who gets to make and star in these films.

The Data

The *2023 Hollywood Diversity Report: Part 1 Film* examines 89 of the top English-language, theatrical film releases⁵ and 100 of the top English-language, streaming releases⁶ in 2022. Variables considered in the analyses for this report include the following:

- Racial/ethnic identity of lead talent⁷
- Gender identity of lead talent⁸
- Disability status of lead talent⁹
- Overall cast diversity¹⁰
- Writer diversity
- Director diversity
- Genres
- Global and domestic box office
- Comscore ticket buyer demographics
- Nielsen viewer and Talkwalker social media ratings for select streaming titles¹¹

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

HOLLYWOOD LANDSCAPE

Hollywood Landscape

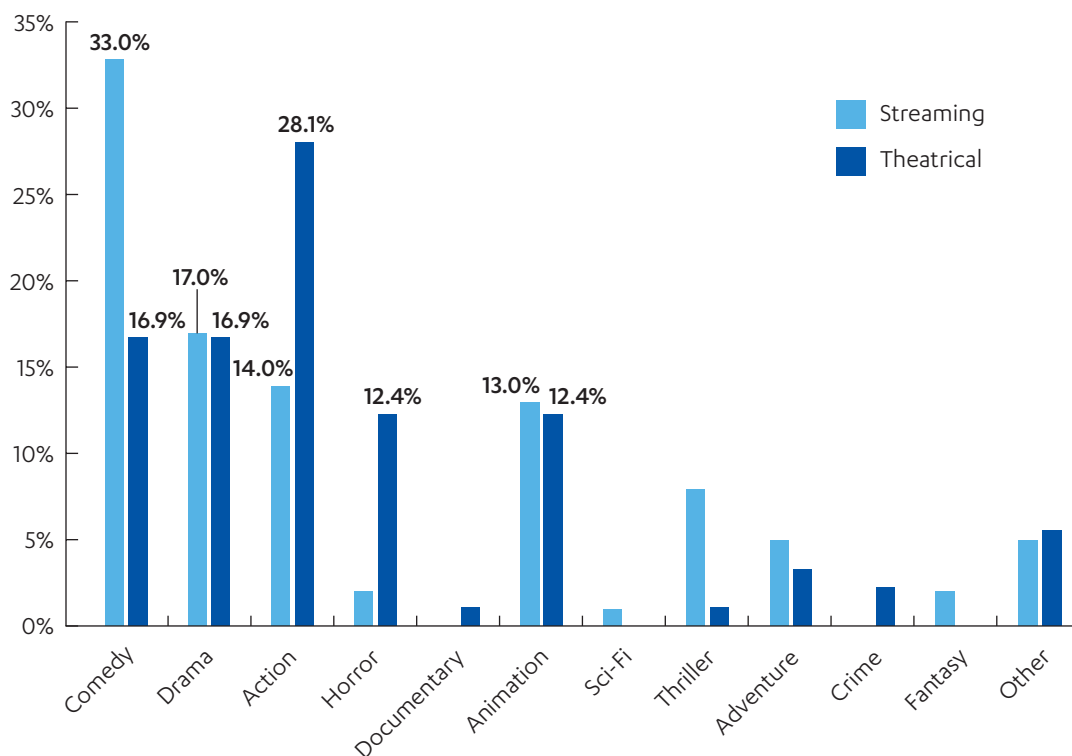
In 2022, the entertainment industry remained in recovery mode as it slowly returned to its pre-pandemic days. The shuttering of theaters during the pandemic accelerated moviegoers' proclivity towards watching films on streaming platforms from the comfort of their homes. In hopes of boosting the industry, Hollywood studios reversed course from 2020 and 2021 with a return to a more traditional theatrical release model in which films premiered exclusively in theaters before their release on other streaming platforms after a certain number of days. Although the window was shortened by some studios to 45 days before an exclusive release on their own streaming platforms, some studios extended the release window even longer to maximize box office profits from their major films.

Even though there were no theater closures due to COVID in 2022, the film industry still operated at only about "70 percent of normal"¹² compared to 2019 standards before the pandemic hit. Indeed, there are expected to be about thirty more theatrical releases in 2023, which would be the closest the industry has come to the number of pre-pandemic releases in 2019.¹³ Global box office revenue rose 27 percent to \$26 billion in 2022 and the North American (domestic) box office rose 65 percent to \$7.5 billion.¹⁴ But domestic box office has a long way to go before it regains its pre-pandemic footing, since 2022 domestic revenue was most similar to the total from the year 2000.¹⁵ In this report, the theatrical dataset showed a similar pattern in which there were only 89 English-language films produced by Hollywood that made the top 200 at the global box office, as opposed to the 146 English-language films that were released in 2019 dataset (as examined in the 2020 report).

With regard to streaming, subscription platforms need a steady flow of new content to keep subscribers willing to pay their monthly fees. The traditional studios had to make difficult decisions during the pandemic on whether to hold on to a completed film or release it through a streaming platform. But as theaters opened back up, studios continued to navigate questions about which films should be released straight to streaming and which films should get a theatrical release (wide vs. limited) and for how many days before going to streaming. The major on-demand video-streaming services — Netflix, Amazon, and Apple — have established their place as Hollywood studios and produce their own original films. However, as bigger talent signed exclusive deals with them, these streaming studios have also had to grapple with their release model. In 2022, there were 161 English-language films produced by Hollywood that were streaming originals or that had a limited theatrical release for two weeks or less and then exclusively premiered on a streaming platform. The top 100 of those are examined in this report.

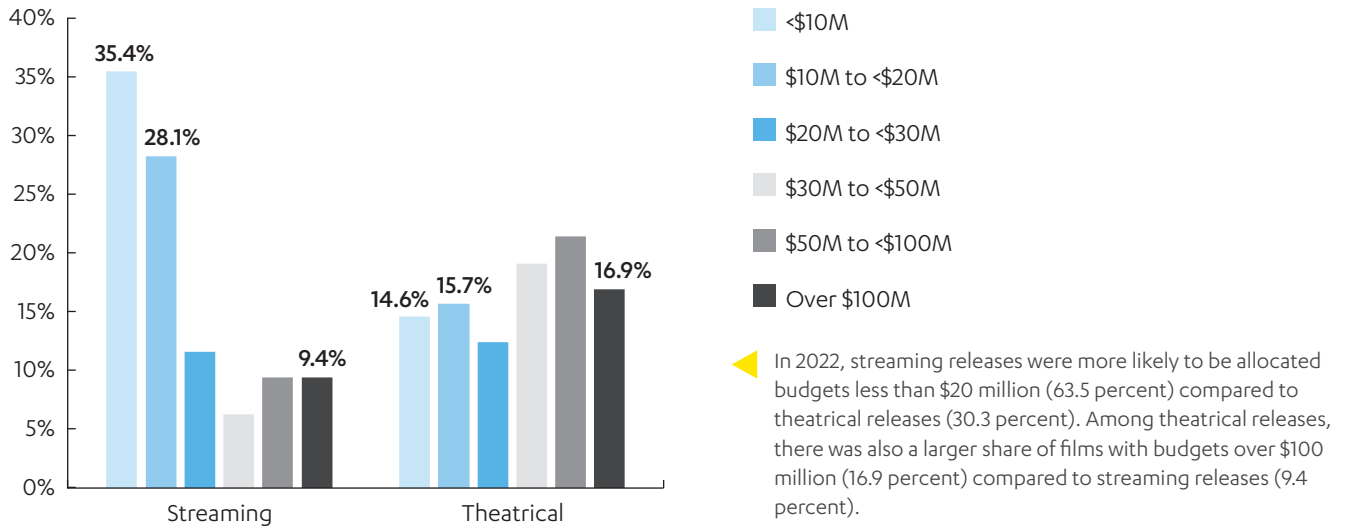
The following charts show the genres among theatrical and streaming releases, and the budgets allocated to these films.

FIGURE 1: Percentage Distribution of Films by Genre, Streaming and Theatrical, 2022 (n=100, 89)



In 2022, there were some notable differences between the types of films released in theaters versus those released via streaming platforms. Comedy, drama, and action made up the larger shares of films for both theatrical and streaming releases. Among streaming films, comedy (33.0 percent) constituted the plurality of releases, followed by drama (17 percent), action (14 percent), and animation (13 percent). For theatrical films, it is no surprise that the action genre (28.1 percent), where most blockbusters are categorized, constituted the plurality of releases, followed by drama and comedy (16.9 percent) with equal shares, as well as horror and animation (12.4 percent) with equal shares. So, it appears that comedies are being diverted to streaming; whereas major action and horror films are the types of new releases more likely found at the theater than at home.

FIGURE 2: Film Budget By Type of Release, Streaming (N = 96) and Theatrical (N = 89), 2022



LEADS

Leads

Leads constitute the central characters around whom a film’s narrative primarily revolves. Compared to the 2020 report that focused solely on 2019 theatrical releases, people of color and women lost ground relative to their White and male counterparts among the leads in Hollywood’s top theatrical releases.¹⁶ For the top streaming releases, leads of color were underrepresented in 2022 but fared much better than they did in top theatrical releases, though the share was still worse



than it was the past two years (2020, 2021) when both theatrical and streaming releases were considered together. In contrast, women and other-gender identifying leads were almost at proportionate representation in streaming, which was similar to the findings from the last two years when both theatrical and streaming were considered together. When examining disability status, leads who are disabled were clearly underrepresented in both top theatrical and top streaming releases.

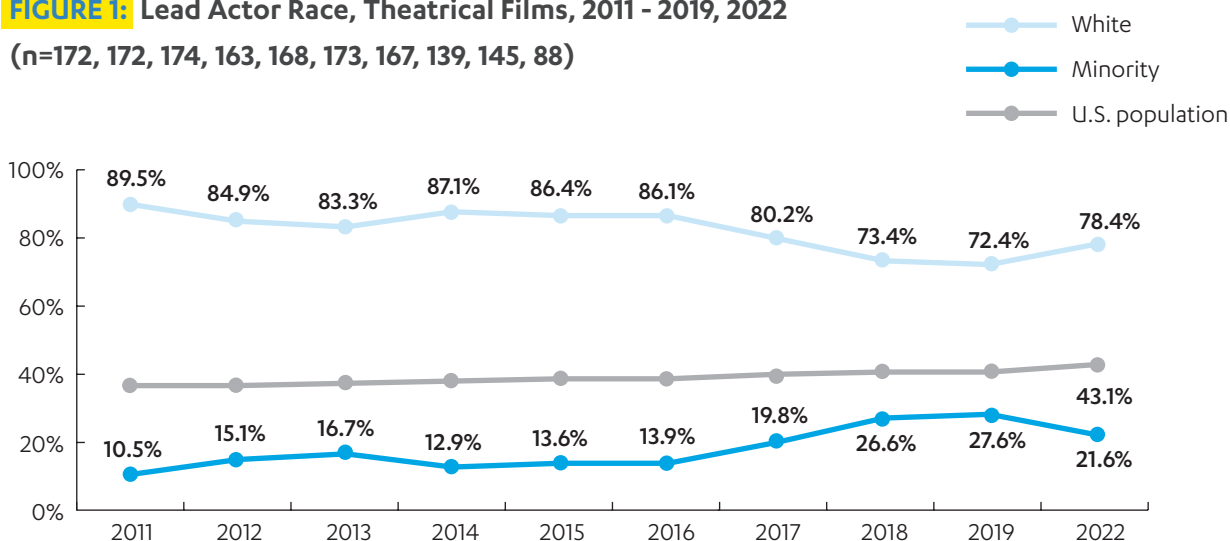
When we consider individual minority groups, all groups were underrepresented as leads among the top theatrical releases.

And for all groups except White persons, women approached or exceeded parity with their male counterparts among theatrical film leads. Among top streaming releases, Black, MENA, and multiracial persons were at or close to proportionate representation among film leads in 2022, while all other minority groups remained underrepresented. For all groups except Black persons, women approached or exceeded parity with their male counterparts among streaming film leads.

Meanwhile, among both theatrical and streaming releases, films with White female and other-gender identifying leads were more likely to have smaller budgets than those with minority leads or with White male leads. Films with White male leads enjoyed the largest budgets of all.

The previous report noted that subsequent years would provide us with a better understanding of whether the huge uptick in diverse leads observed in 2020 and 2021 were merely an artifact of the pandemic’s increase in streaming films or if they were the early signs of a new, more inclusive normal. This report reveals the rise of streaming films was indeed driving the increase in diverse leads, as theatrical numbers lagged streaming numbers significantly in 2022.

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



People of color accounted for 21.6 percent of the leads in top theatrical films for 2022, down from the 27.6 percent share posted in 2019. At 43.1 percent of the U.S. population in 2022, people of color would have to more than double their 2022 share to reach proportionate representation among film leads that year (gray line). As noted in the previous report, people of color have made tremendous progress among film leads over the course of this report series. However, the group’s 2022 share was nonetheless a step backwards relative to preceding years.



About **2.2 out of 10** lead actors in theatrical films are people of color

FIGURE 2: Lead Actor Race, Streaming Films, 2022 (n=99)

People of color accounted for a third of leads in top streaming films for 2022 (33.3 percent). This figure puts them at about ten percentage points short of proportionate representation with the U.S. population.

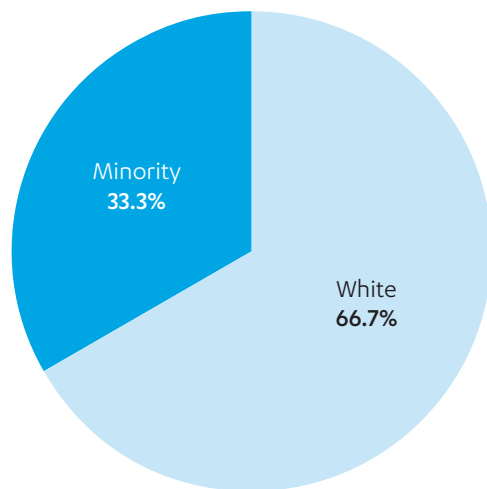
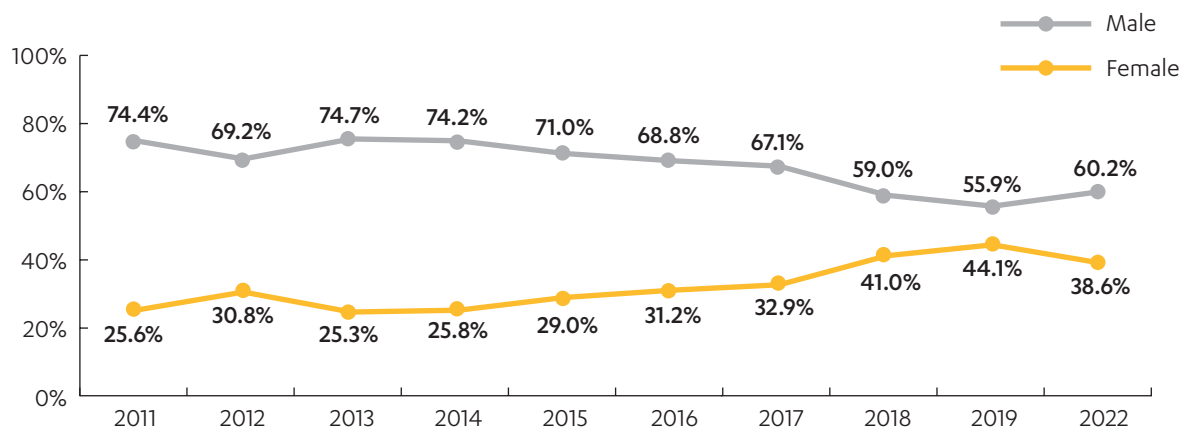


FIGURE 3: Lead Actor Gender, Theatrical Films, 2011 - 2019, 2022

(n=172, 172, 174, 163, 168, 173, 167, 139, 145, 88)



Like people of color, women’s share of top theatrical film leads has taken a step backward despite enormous gains over the course of this report series. Women accounted for 38.6 percent of film leads in 2022, a more than five-percentage-point decrease from the 44.1 percent figure evident in 2019. Female lead actors would have to increase their share by more than 11 percentage points to reach proportionate representation.

FIGURE 4: Lead Actor Gender, Streaming Films, 2022 (n=99)

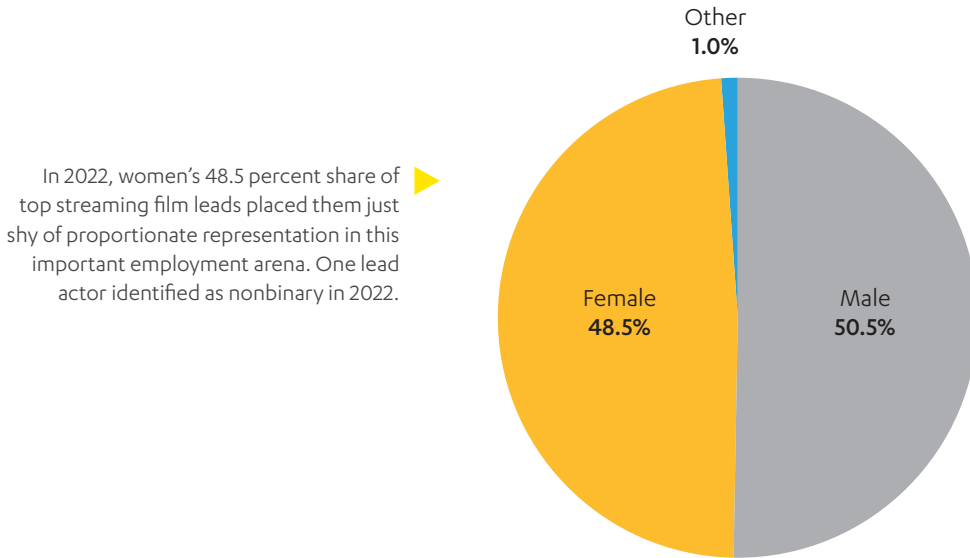


FIGURE 5: Share of Film Leads with a Disability, Theatrical (N = 88) and Streaming (N = 99), and Population Share, 2022

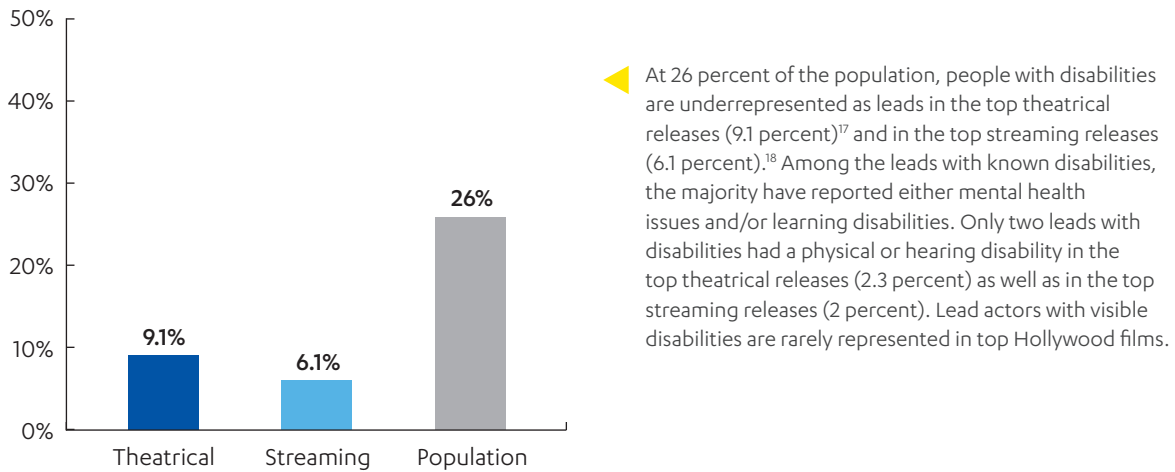


FIGURE 6: Theatrical Film Budget By Lead Race and Gender, Minorities (N = 19), White Women/Other (N = 22), White Men (N = 47), 2022

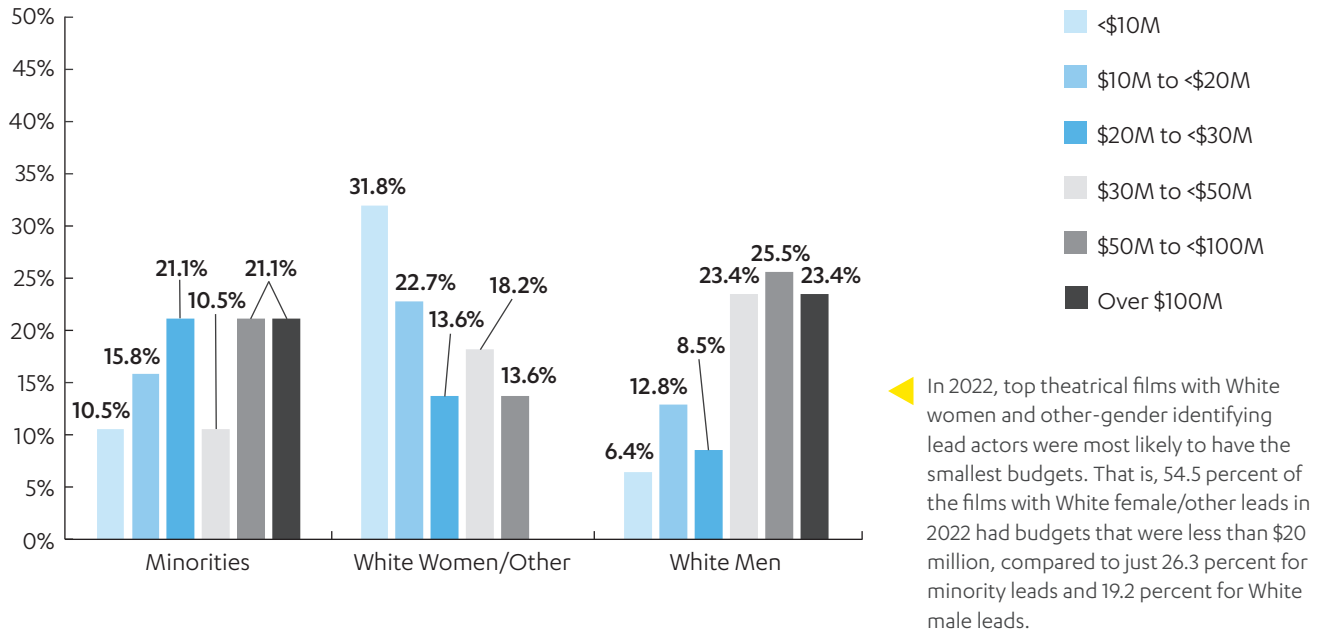


FIGURE 7: Streaming Film Budget By Lead Race and Gender, Minorities (N = 32), White Women/Other (N = 31), White Men (N = 32), 2022

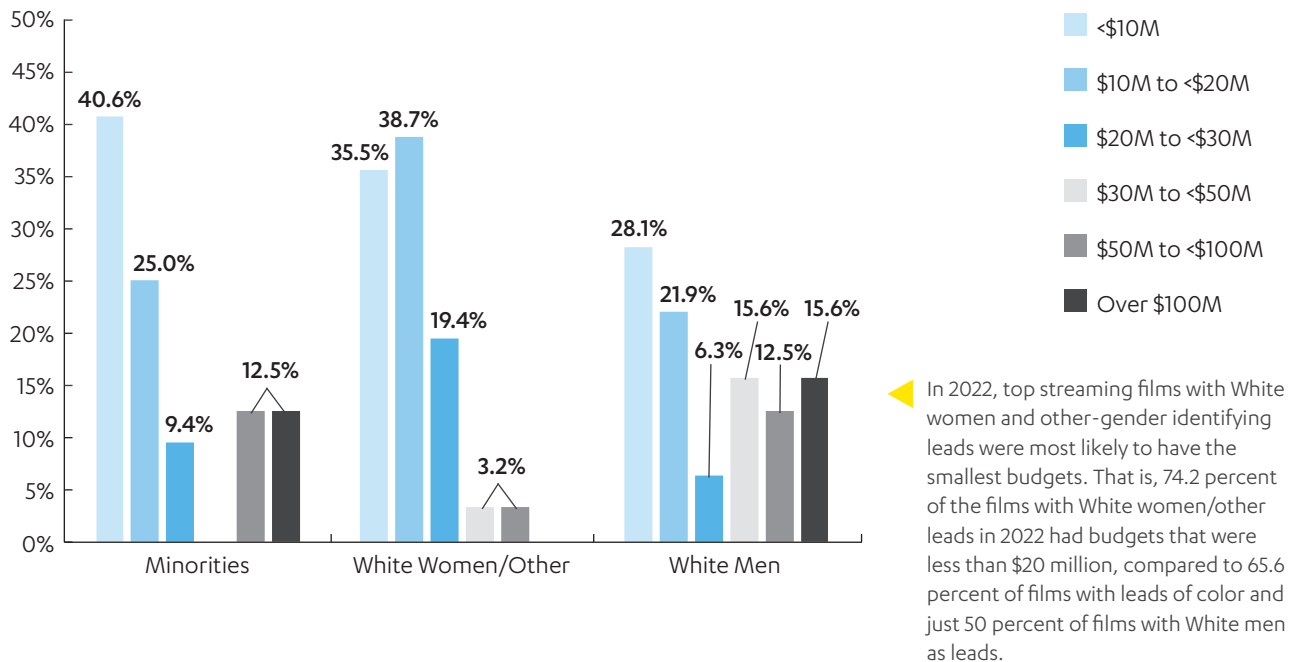


FIGURE 8: Share of Theatrical Film Leads, by Race, 2022 (n=88)

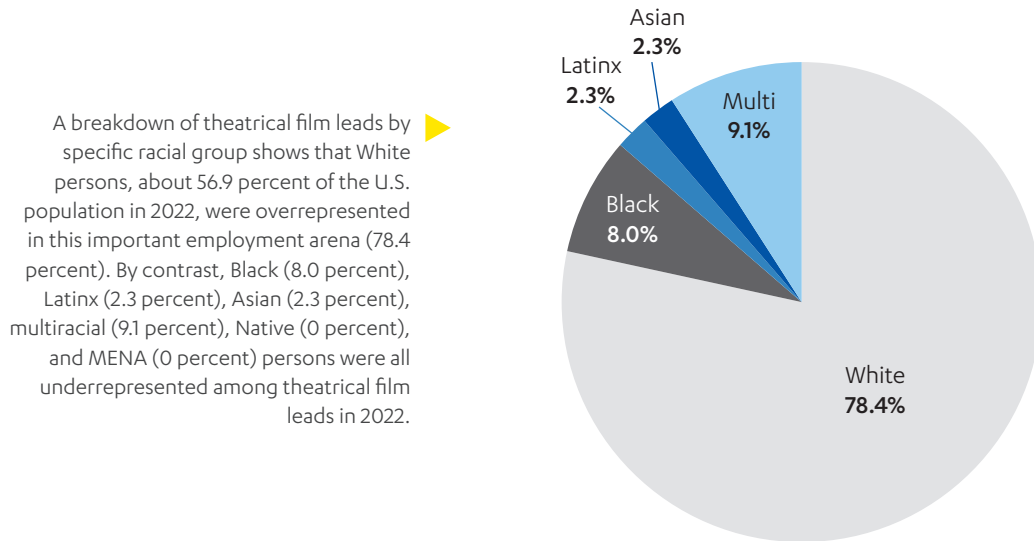
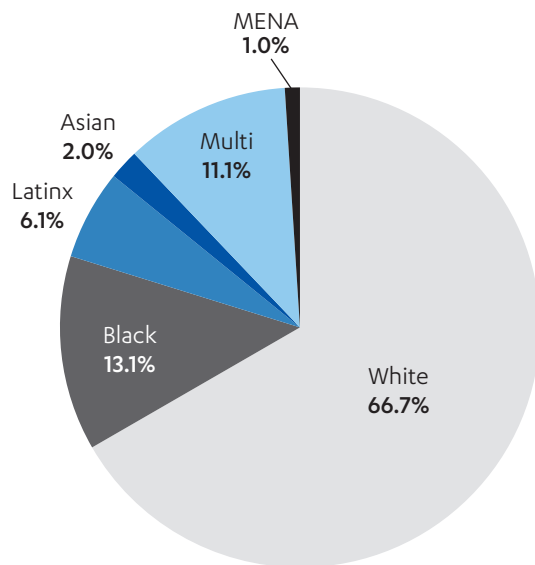
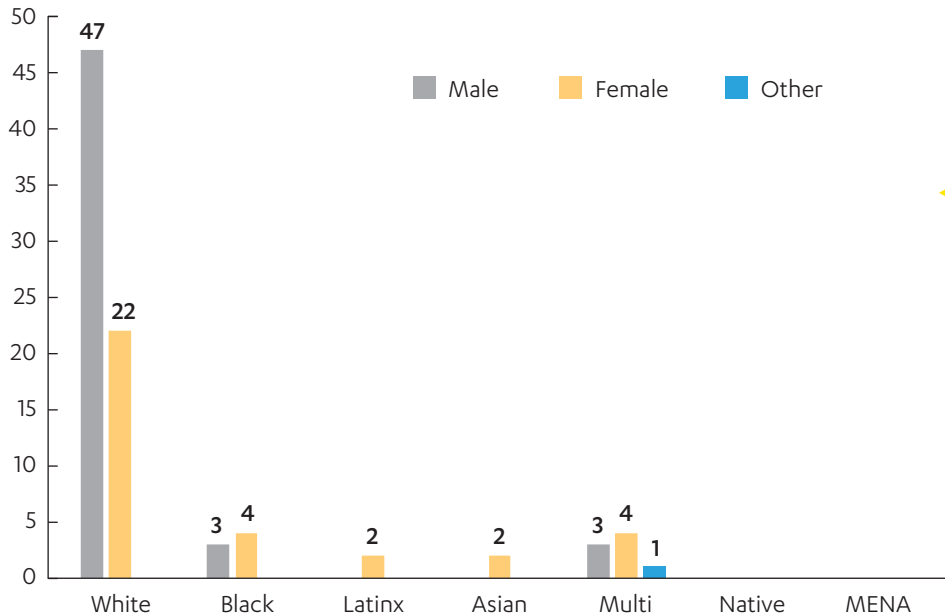


FIGURE 9: Share of Streaming Film Leads, by Race, 2022 (n=99)



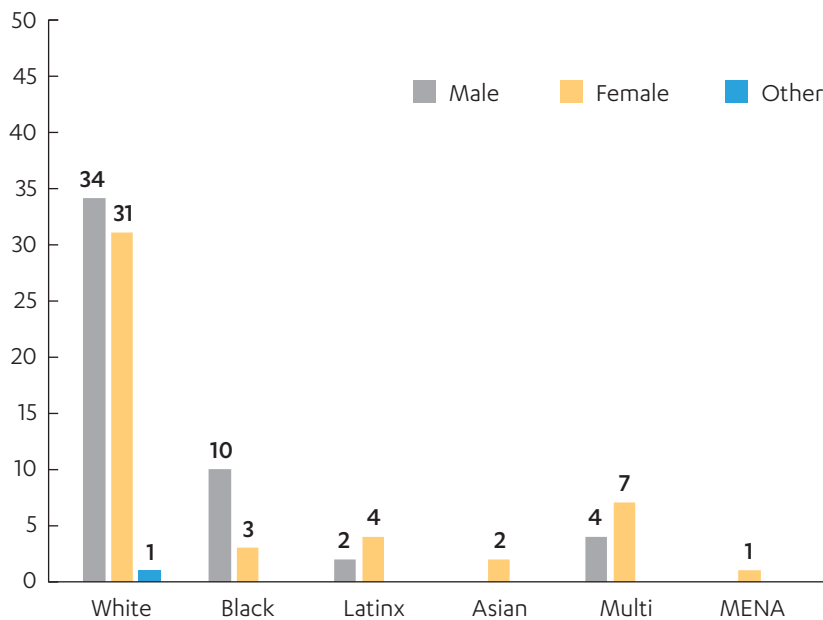
Among streaming films, a breakdown of leads by specific racial group shows that White persons, about 56.9 percent of the U.S. population in 2022, were also overrepresented in this important employment arena (66.7 percent). Meanwhile, the shares of leads for Black persons (13.1 percent), MENA (1 percent) persons, and multiracial persons (11.1 percent) were close to or at proportionate representation. By contrast, Latinx (6.1 percent), Asian¹⁹ (2 percent), and Native persons (0 percent) were all underrepresented among streaming film leads in 2022.

FIGURE 10: Theatrical Film Lead Counts, by Race and Gender, 2022 (n=88)



Among Black, Latinx, Asian, and multiracial²⁰ theatrical film leads, women either approached or exceeded the numbers for their male counterparts in 2022. Only among White film leads were women significantly outnumbered by men that year.

FIGURE 11: Streaming Film Lead Counts, by Race and Gender, 2022 (n=99)



Among White,²¹ Latinx, Asian, multiracial, and MENA streaming film leads, women either approached or exceeded the numbers for their male counterparts in 2022. Only among Black film leads were women significantly outnumbered by men that year.

OVERALL CAST DIVERSITY

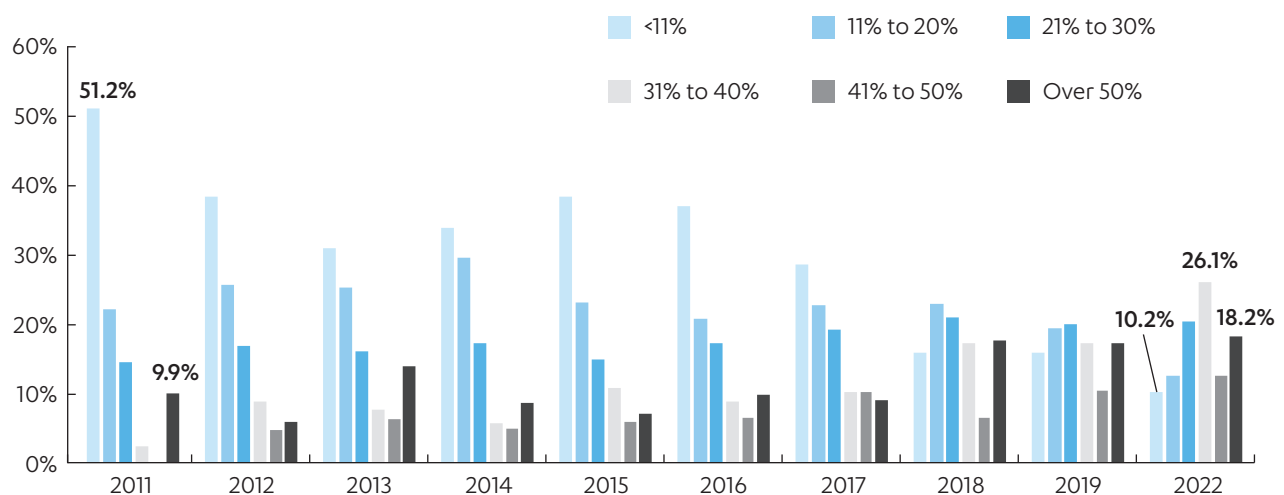
Overall Cast Diversity

Since 2019, people of color have collectively advanced their shares of main cast film roles in both top theatrical and streaming releases.²² Although slightly under proportionate representation in top theatrical releases, people of color were slightly ahead of proportionate representation in streaming releases in 2022. Findings about overall cast diversity in 2022 were similar to those observed the past two years when both theatrical and streaming releases were examined together. In 2022, top theatrical films with casts that were from 31 percent to 40 percent minority represented the plurality of films. And reflective of the relatively larger share of actors of color in streaming, films with majority-minority casts represented the plurality among top streaming films. In terms of disability, the majority of top theatrical and streaming films did not include actors with a known disability in the main cast in 2022.



Considering individual minority groups, Black persons were overrepresented among theatrical film roles in 2022, and Asian persons reached proportionate representation. All other groups of color were underrepresented in film roles in top theatrical releases. In top streaming film releases, Black persons and multiracial persons were overrepresented among all film roles. All other groups of color were underrepresented among film roles in top streaming releases. Meanwhile, women failed to reach parity with their male counterparts among White, Black, Latinx, and Native actors in top theatrical releases in 2022. In top streaming releases, only White and Asian women failed to reach parity with their male counterparts in this employment arena. Lastly, actors with a known disability made up five percent or less of all film roles for both the top theatrical and streaming releases. People with disabilities were severely underrepresented among all on-screen roles in top Hollywood films in 2022.

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



Since 2011, overall cast diversity continued to increase among Hollywood theatrical films. In 2011, most films (51.2 percent) fell into the least-diverse cast diversity interval (less than 11 percent minority). By 2022, the plurality of films fell into the 31 percent to 40 percent interval (26.1 percent). By contrast, the fewest films fell into the least-diverse interval in 2022, only 10.2 percent of films.

FIGURE 2: Minority Cast Share, by Share of Streaming Films, 2022 (n=99)

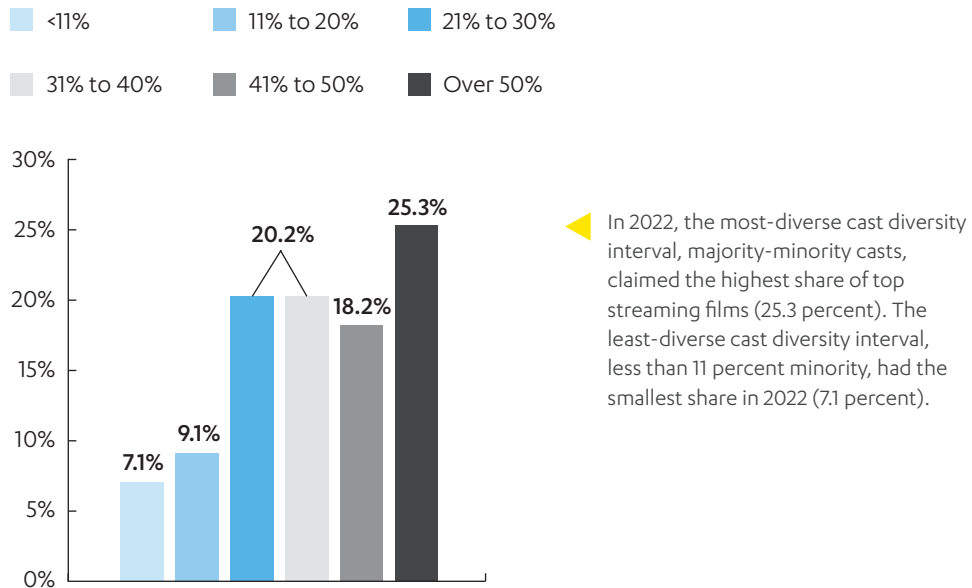


FIGURE 3: Disability Cast Share, by Share of Theatrical Films, 2022 (n=88)

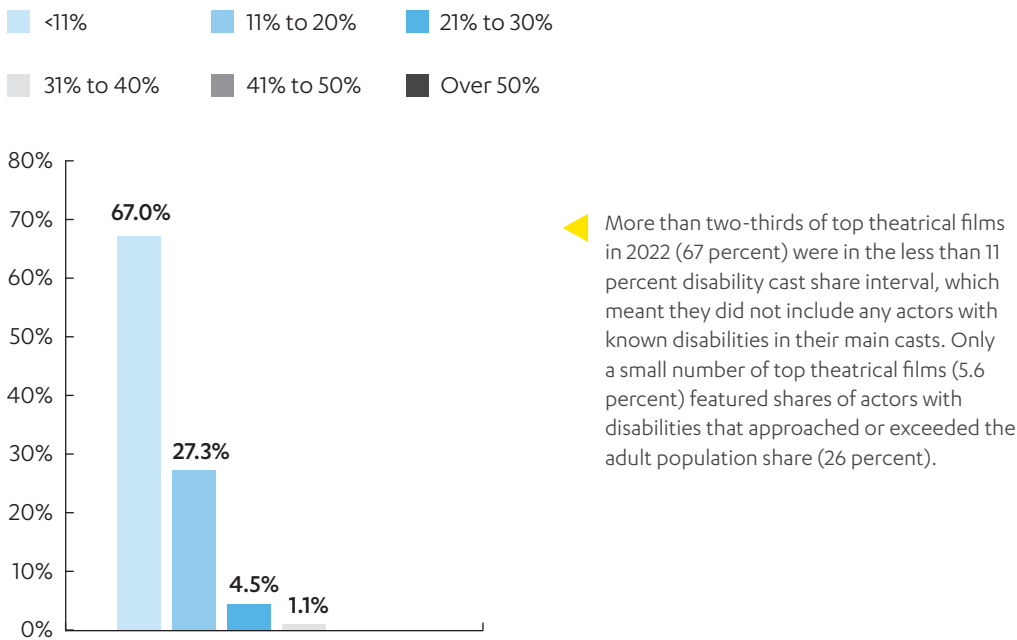
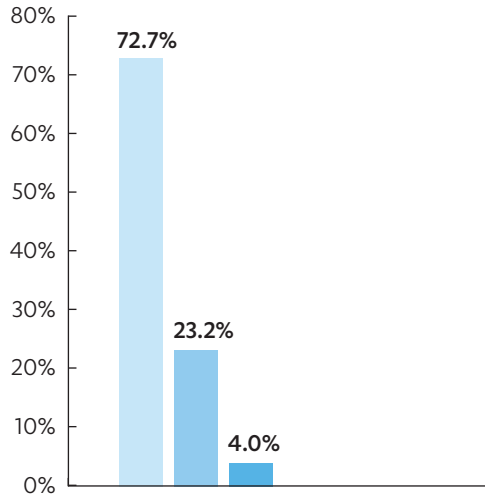
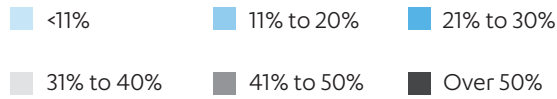


FIGURE 4: Disability Cast Share, by Share of Streaming Films, 2022 (n=99)



Almost three-quarters of top streaming films in 2022 (72.7 percent) were in the less than 11 percent disability cast share interval, which meant they had zero actors with known disabilities in their main casts. As in theatrical, only a small number (4 percent) of top streaming films had shares of actors with disabilities in their main casts that approximated the adult population share.

FIGURE 5: Share of All Theatrical Film Roles, by Race, 2022 (n=676)

The White share of all theatrical film roles dropped to 63.9 percent in 2022, down from 69.1 percent in 2019, thus continuing a downward trend for the group in top theatrical releases. By contrast, Black actors (14.8 percent), as in earlier years, continued to be overrepresented among all theatrical film roles, while Latinx (5.5 percent), multiracial (8 percent), and Native (0.4 percent) persons remained underrepresented among all theatrical film roles. Asian (6.5 percent) and MENA (0.9 percent) persons reached proportionate representation among all theatrical roles in 2022.

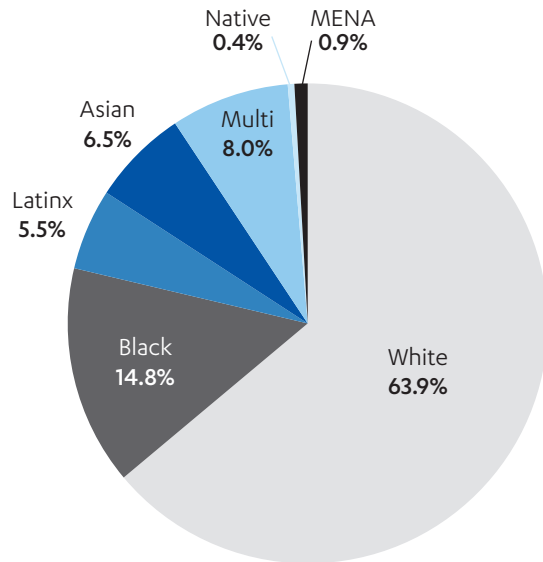
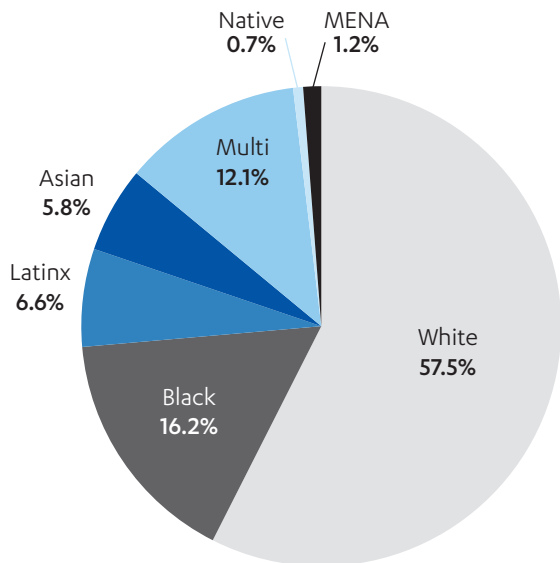
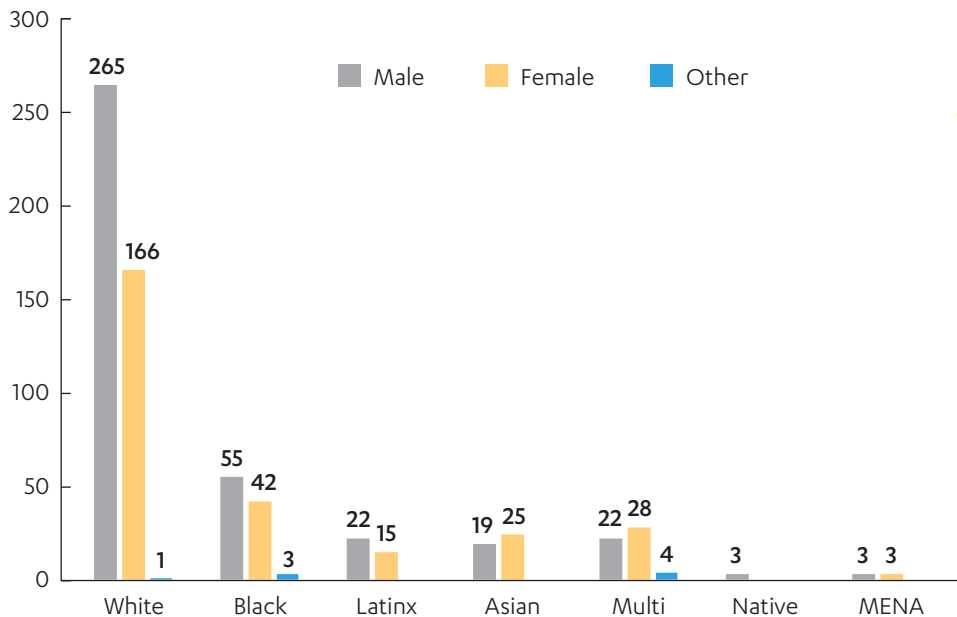


FIGURE 6: Share of All Streaming Film Roles, by Race, 2022 (n=743)



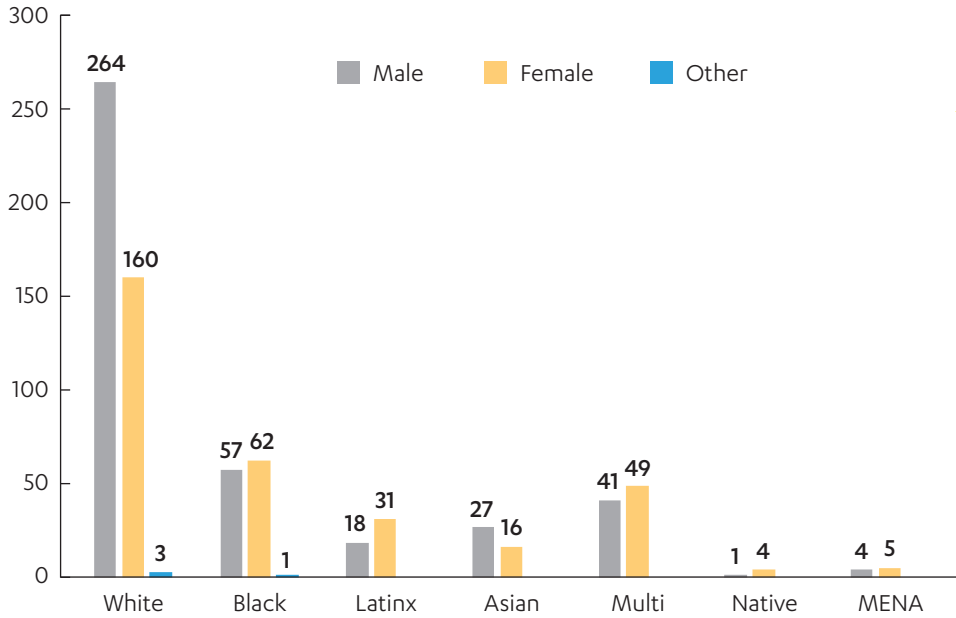
Among top streaming releases, the White share of all film roles was 57.5 percent in 2022. Asian (5.8 percent) and MENA (1.2 percent) persons were close to or at proportionate representation among streaming film roles. Black (16.2 percent) and multiracial (12.1 percent) persons were overrepresented. By contrast, Latinx (6.6 percent) and Native (0.7 percent) persons were underrepresented.

FIGURE 7: Theatrical Film Actor Counts, by Race and Gender, 2022 (n=676)



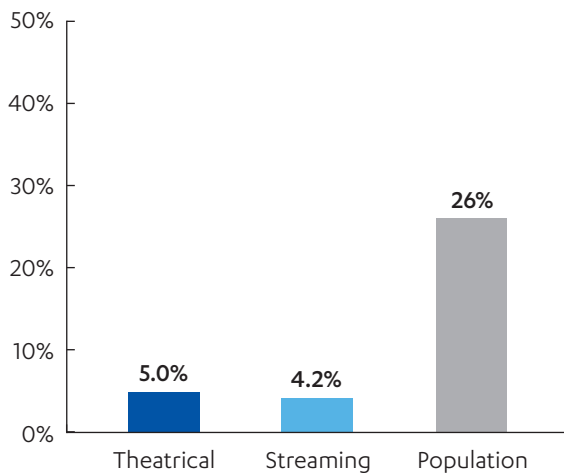
Among White,²³ Black,²⁴ Latinx,²⁵ and Native actors, women were underrepresented in the top theatrical films for 2022. By contrast, among Asian,²⁶ multiracial,²⁷ and MENA actors, women either approached parity with their male counterparts or exceeded it in this employment arena in 2022.

FIGURE 8: Streaming Film Actor Counts, by Race and Gender, 2022 (n=743)



◀ In the top streaming films for 2022, women exceeded parity with their male counterparts among Black,²⁸ Latinx,²⁹ multiracial, Native, and MENA actors. By contrast, among White³⁰ and Asian³¹ actors, women were underrepresented in top streaming films for 2022.

FIGURE 9: Share of All Film Roles for Actors with a Disability, Theatrical (N = 676) and Streaming (N = 743), and Population Share, 2022



◀ Actors with a known disability claimed just 5 percent of all top theatrical film roles³² and 4.2 percent of all top streaming film roles³³ in 2022. These shares would have to increase more than five-fold and six-fold, respectively, for the roles to reach proportionate representation with the estimated 26 percent of adults who are disabled in the U.S. Among actors with known disabilities, the majority have reported either mental health issues and/or learning disabilities. Only three actors had a physical or hearing disability in the top theatrical releases (0.4 percent), and only six actors had a physical, developmental, or hearing disability in the top streaming releases (0.8 percent). Actors with visible disabilities were essentially excluded from the screen in top Hollywood films for 2022.

DIRECTORS

Directors

Directors³⁴ are the artists who shape the look and feel of a film by overseeing key production elements, from script to screen. Compared to 2019, a slightly larger share of theatrical films was directed by a person of color in 2022, while a smaller share was directed by a woman. For streaming films, directors of color and women fared much better. Almost a quarter of the top streaming films were directed by a person of color and exactly one quarter of those films were directed by a woman in 2022. MENA directors achieved proportionate representation only among top streaming films. Otherwise, women and people of color, regardless of type of release, remained underrepresented among film directors in 2022, despite some recent gains.³⁵

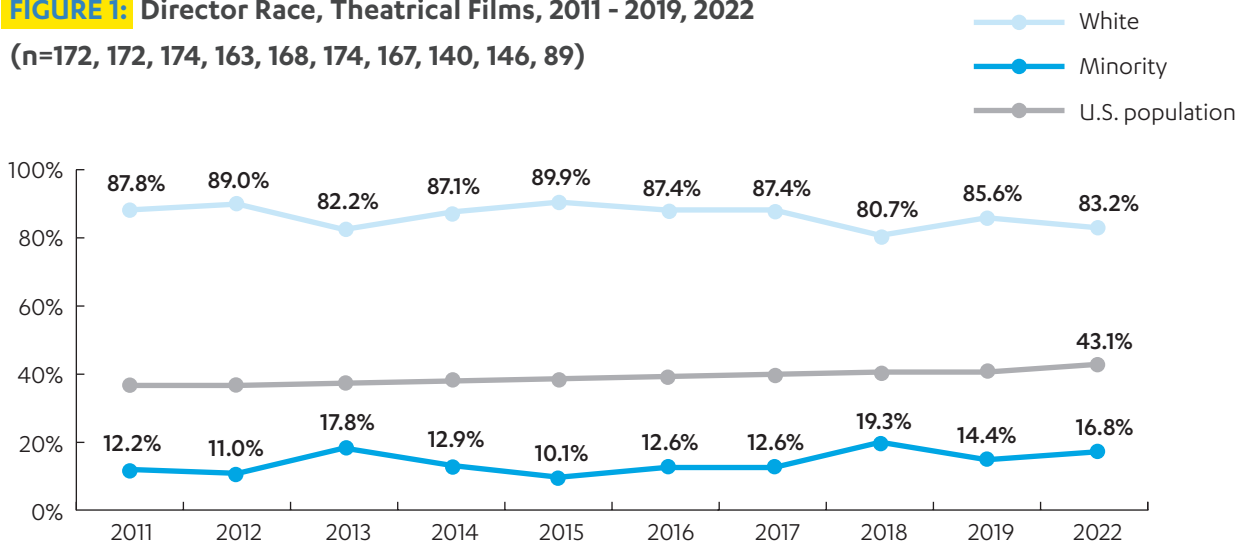


Meanwhile, among all racial/ethnic groups except Black persons, women lagged behind their male counterparts as directors in top theatrical releases. Among directors of top streaming releases, women trailed their male counterparts for most racial/ethnic groups except Asian and multiracial persons, where they approached parity. There were no top streaming films with a female MENA director.

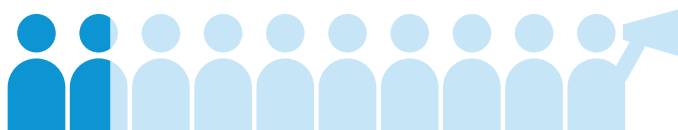
The previous report – in which theatrical and streaming releases were examined together – found that films directed by people of color or women tended to feature more diverse casts than those directed by White men; these films were also more likely to have smaller budgets than those directed by White men. In this report,

when theatrical releases were examined separately from streaming releases, films directed by women, regardless of type of release, had more diverse casts and more gender-balanced casts than those directed by White men. Similarly, films directed by people of color, regardless of type of release, featured more diverse casts than those directed by White men. But films with gender-balanced casts directed by people of color were more likely to be found among streaming releases than theatrical releases, and women of color directors were likely to be the driving force behind this. In terms of budgets for the top theatrical releases, women of color had so few opportunities to direct that overall findings for directors of color were mostly driven by the budgets men of color received. Overall, women tended to be shut out of directing the theatrical films with the biggest budgets. For the top streaming releases, directors of color, regardless of gender, tended to receive smaller budgets compared to White women and especially compared to White men.

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



▲ In 2022, 16.8 percent of the year’s top theatrical films were directed by a person of color, up from 14.4 percent in 2019. This figure was only 4.6 percentage points higher than the group’s 2011 share (12.2 percent). People of color would have to more than double their 2022 share to reach proportionate representation among theatrical film directors (43.1 percent).



only 1.7 out of 10 theatrical film directors are people of color

FIGURE 2: Director Race, Streaming Films, 2022 (n=100)

In 2022, 23 percent of the directors for the year's top streaming films were people of color. People of color would have to nearly double their 2022 share in order to reach proportionate representation among film directors (43.1 percent).

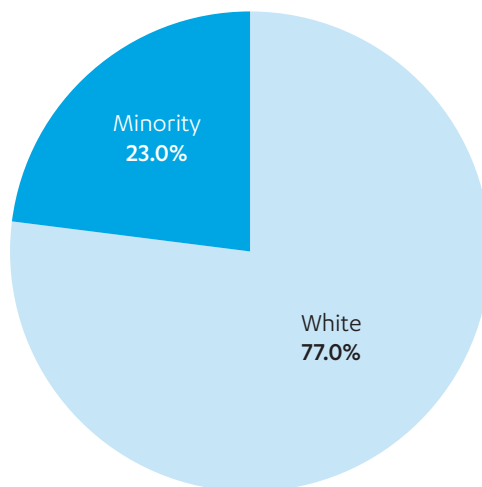
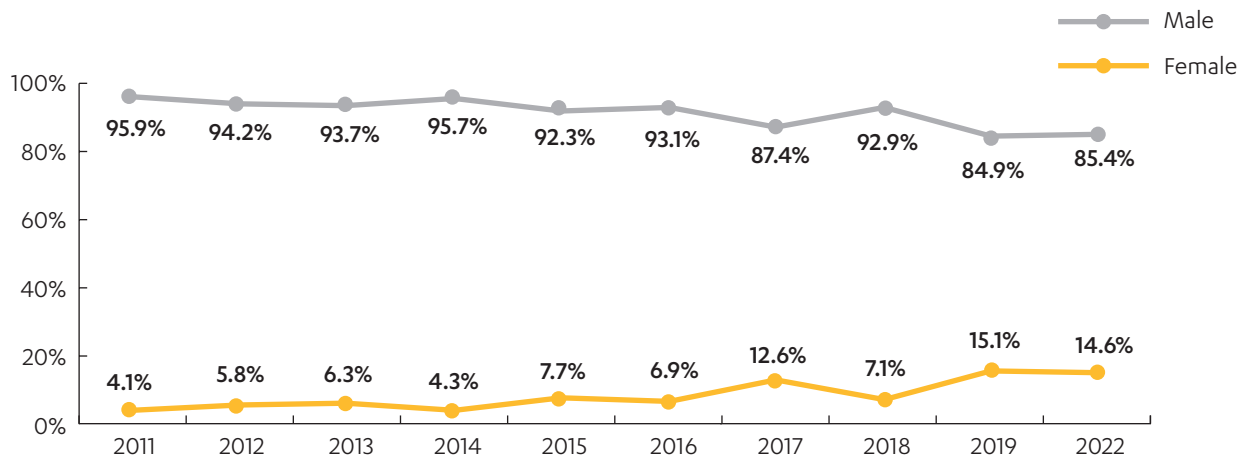


FIGURE 3: Director Gender, Theatrical Films, 2011 - 2019, 2022 (n=172, 167, 174, 163, 168, 174, 167, 140, 146, 89)



Women claimed 14.6 percent of director positions of top theatrical films in 2022, down slightly from 15.1 percent in 2019. Between 2011, the first year examined in this report series, and 2022, women's share of directors increased more than threefold — from 4.1 percent to 14.6 percent. Nevertheless, women remained underrepresented by a factor of more than 3 to 1 in this employment arena in 2022.



only 1.5 out of 10 theatrical film directors are women

FIGURE 4: Director Gender, Streaming Films, 2022 (n=100)

Women claimed 25 percent of director positions of top Hollywood streaming films in 2022. Despite being closer to proportionate representation than in the theatrical space, women remained underrepresented by a factor of 2 to 1 in this employment arena in 2022.

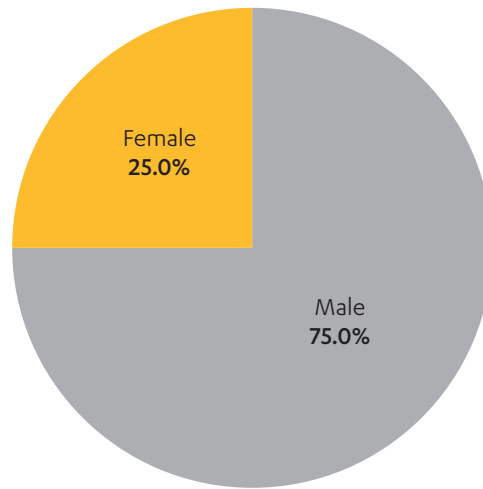
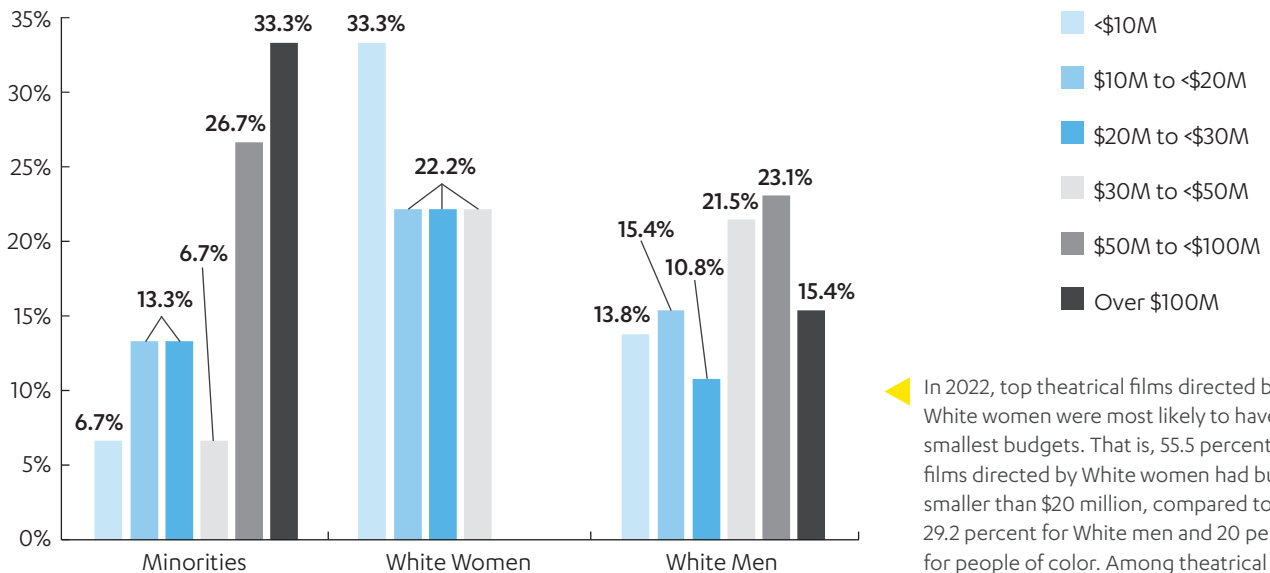


FIGURE 5: Theatrical Film Budget By Director Race and Gender, Minorities (N = 15), White Women (N = 9), White Men (N = 65), 2022



In 2022, top theatrical films directed by White women were most likely to have the smallest budgets. That is, 55.5 percent of the films directed by White women had budgets smaller than \$20 million, compared to just 29.2 percent for White men and 20 percent for people of color. Among theatrical releases, gender of the lead (referenced earlier) and gender of the director were both stronger predictors of being granted a lower budget than race/ethnicity of either the lead or the director.³⁶

FIGURE 6: Streaming Film Budget By Director Race and Gender, Minorities (N = 21), White Women (N = 17), White Men (N = 58), 2022



▶ In 2022, top streaming films directed by people of color were most likely to have the smallest budgets. That is, 76.2 percent of the films directed by people of color had budgets smaller than \$20 million, compared to 70.6 percent for White women and 56.9 percent for White men. Among streaming releases, race/ethnicity of the director was a stronger predictor of being granted a lower budget than race/ethnicity of the lead.³⁷

FIGURE 7: Share of Theatrical Film Directors, by Race, 2022 (n=89)

▶ In 2022, 83.1 percent of the directors for top theatrical films were White, a more than 2-percentage-point increase from the 80.7 percent share of these important positions the group claimed in 2019. Considering minority groups separately, Black (5.6 percent), Latinx (1.1 percent), Asian (5.6 percent), and multiracial (4.5 percent) persons were all underrepresented. There were no Native or MENA persons among top theatrical film directors in 2022.

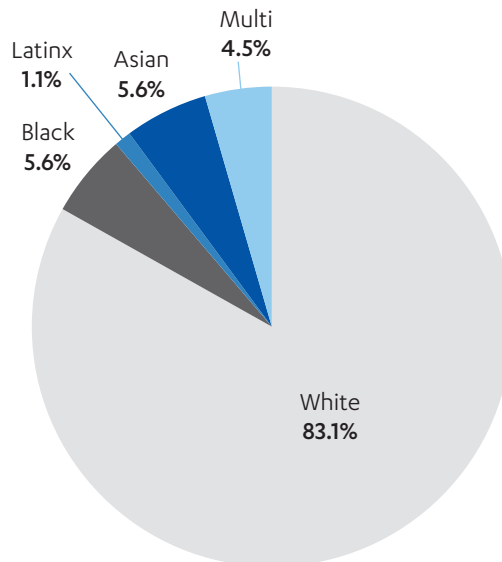
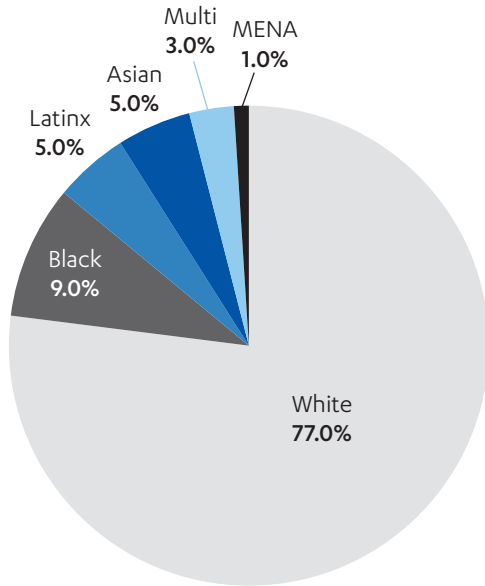
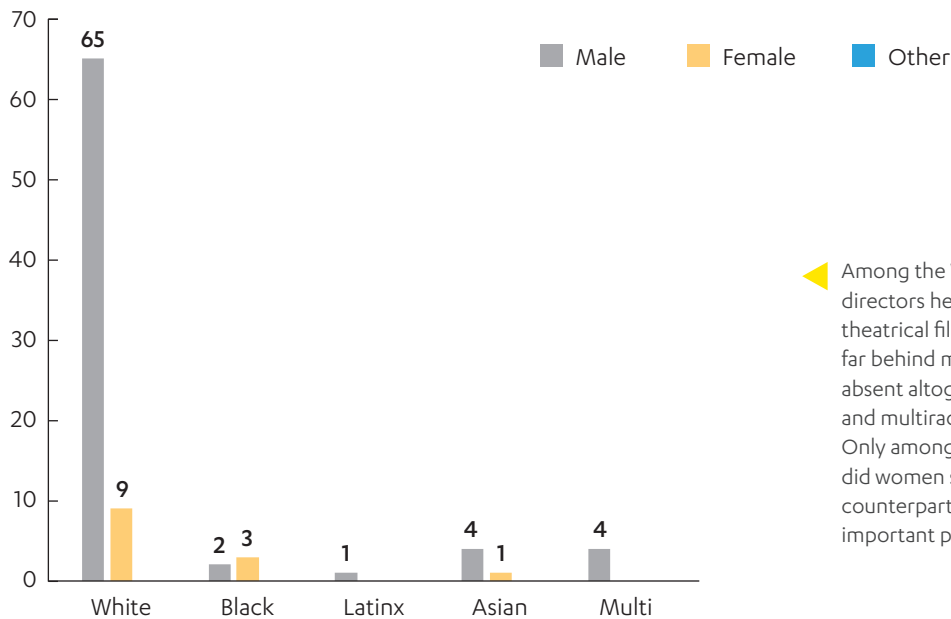


FIGURE 8: Share of Streaming Film Directors, by Race, 2022 (n=100)



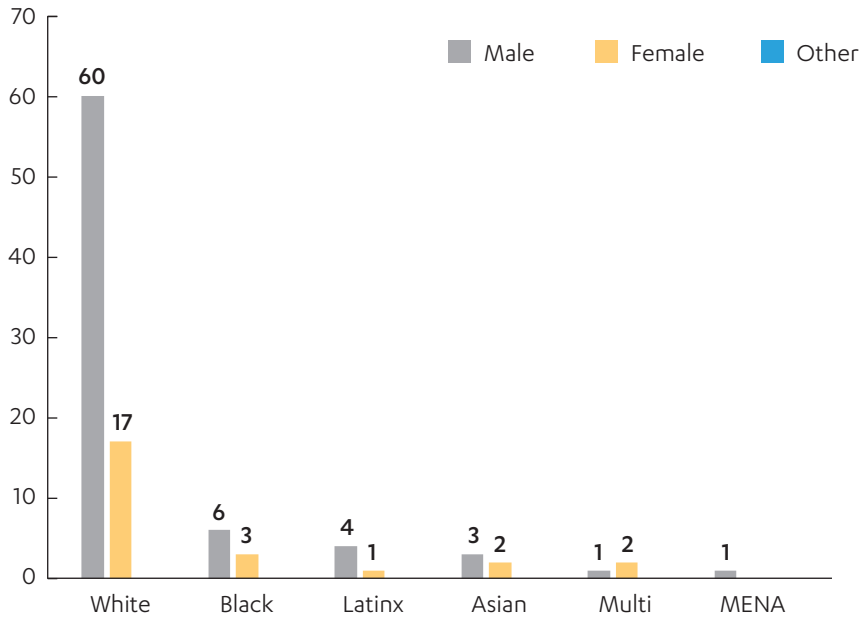
◀ In 2022, 77 percent of the directors for top streaming films were White. Black (9 percent), Latinx (5.0 percent), Asian (5.0 percent), and multiracial (3 percent) persons were all underrepresented among the directors for streaming films 2022. MENA (1.0 percent) persons achieved proportionate representation, and there were no Native persons among top streaming film directors that year.

FIGURE 9: Theatrical Film Director Counts, by Race and Gender, 2022 (n=89)



◀ Among the White and Asian³⁸ directors helming 2022 theatrical films, women lagged far behind men. Women were absent altogether among Latinx and multiracial directors in 2022. Only among Black directors did women surpass their male counterparts in securing these important positions.

FIGURE 10: Streaming Film Director Counts, by Race and Gender, 2022 (n=100)



Women exceeded men among multiracial directors helming 2022 streaming films. Meanwhile, among White, Black, Latinx, and Asian directors, women were underrepresented. The single MENA director of a top streaming film in 2022 was a male.

TABLE 1: White Male Directors and Cast Diversity, 2022 Theatrical Films (n = 64)

About half of theatrical films directed by White males in 2022 had casts that were 30 percent minority or less (48.5 percent). Meanwhile, slightly more than half of films directed by White males in 2022 had casts that were 40 percent female or less (54.7 percent).

Percent Cast	Minority	Female
< 11%	14.1%	1.6%
11% - 20%	14.1%	10.9%
21% - 30%	20.3%	15.6%
31% - 40%	31.3%	26.6%
41% - 50%	14.1%	28.1%
Over 50%	6.3%	17.2%

TABLE 2: White Male Directors and Cast Diversity, 2022 Streaming Films (n = 60)

Percent Cast	Minority	Female
< 11%	5.0%	0%
11% - 20%	11.7%	8.3%
21% - 30%	21.7%	25.0%
31% - 40%	23.3%	28.3%
41% - 50%	20.0%	18.3%
Over 50%	18.3%	20.0%

Over a third of streaming films directed by White males in 2022 had casts that were 30 percent minority or less (38.4 percent). Meanwhile, nearly two-thirds of films directed by White males in 2022 had casts that were 40 percent female or less (61.6 percent).

TABLE 3: Women Directors and Cast Diversity, 2022 Theatrical Films (n = 13)

More than half of the theatrical films directed by women in 2022 featured casts that were more than 30 percent minority (61.6 percent). Meanwhile, more than three-quarters of the films directed by women in 2022 had casts that were more than 40 percent female (77 percent).

Percent Cast	Minority	Female
< 11%	0%	0%
11% - 20%	15.4%	0%
21% - 30%	23.1%	15.4%
31% - 40%	15.4%	7.7%
41% - 50%	0%	38.5%
Over 50%	46.2%	38.5%

TABLE 4: Women Directors and Cast Diversity, 2022 Streaming Films (n = 24)

Percent Cast	Minority	Female
< 11%	4.2%	0%
11% - 20%	4.2%	0%
21% - 30%	25.0%	0%
31% - 40%	25.0%	25.0%
41% - 50%	12.5%	25.0%
Over 50%	29.2%	50.0%

Two-thirds of the streaming films directed by women in 2022 featured casts that were more than 30 percent minority (66.7 percent). Meanwhile, three-quarters of the films directed by women in 2022 had casts that were more than 40 percent female (75 percent).

TABLE 5: Directors of Color and Cast Diversity, 2022 Theatrical Films (n = 15)

The lion's share of the theatrical films directed by people of color in 2022 featured casts that were greater than 30 percent minority (86.7 percent). Indeed, 66.7 percent of the films had majority-minority casts. Meanwhile, a third of the films had casts that were more than 40 percent female (33.3 percent).

Percent Cast	Minority	Female
< 11%	0%	0%
11% - 20%	0%	6.7%
21% - 30%	13.3%	13.3%
31% - 40%	6.7%	46.7%
41% - 50%	13.3%	13.3%
Over 50%	66.7%	20.0%

TABLE 6: Directors of Color and Cast Diversity, 2022 Streaming Films (n = 22)

Percent Cast	Minority	Female
< 11%	13.6%	0%
11% - 20%	4.5%	13.6%
21% - 30%	9.1%	9.1%
31% - 40%	0%	9.1%
41% - 50%	18.2%	27.3%
Over 50%	54.5%	40.9%

Close to three-quarters of the streaming films directed by people of color in 2022 featured casts that were greater than 40 percent minority (72.7 percent). Meanwhile, more than two-thirds of the films had casts that were more than 40 percent female (68.2 percent).

All of the theatrical films directed by women of color in 2022 had casts that were majority minority. Meanwhile, nearly two-thirds of the films had casts that were more than 40 percent female (60.9 percent).

TABLE 7: Women of Color Directors and Cast Diversity, 2022 Theatrical Films (n = 4)

Percent Cast	Minority	Female
< 11%	0%	0%
11% - 20%	0%	0%
21% - 30%	0%	8.7%
31% - 40%	0%	30.4%
41% - 50%	0%	26.1%
Over 50%	100%	34.8%

TABLE 8: Women of Color Directors and Cast Diversity, 2022 Streaming Films (n = 7)

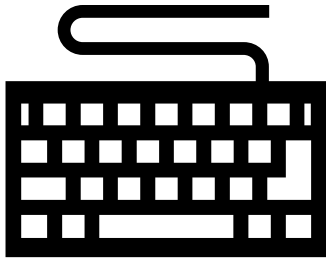
Percent Cast	Minority	Female
< 11%	0%	0%
11% - 20%	0%	0%
21% - 30%	14.3%	0%
31% - 40%	0%	0%
41% - 50%	14.3%	28.6%
Over 50%	71.4%	71.4%

The lion's share of the streaming films directed by women of color in 2022 had casts that were greater than 40 percent minority (85.7 percent). Meanwhile, all of the streaming films directed by women of color had casts that were more than 40 percent female.

WRITERS

Writers

Screenwriters³⁹ are the artists who transform source material and original ideas into the stories that animate Hollywood films. Since 2019, women writers have made more advances than writers of color. However, White men continued to dominate the narrative throughout Hollywood. Except for MENA writers who were at proportionate representation, both women and all other people of color remained underrepresented in this important employment arena in 2022, regardless of type of release. All individual minority groups were underrepresented among the top

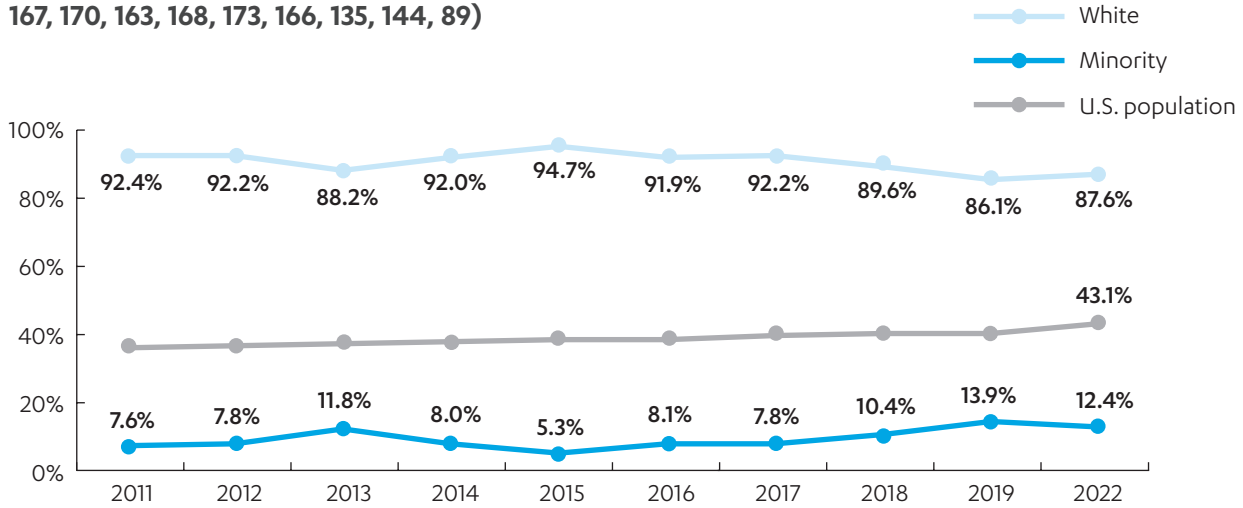


theatrical and streaming releases. Except for Asian writers among the top streaming releases, women writers were either underrepresented or missing within their racial/ethnic group regardless of type of release.⁴⁰

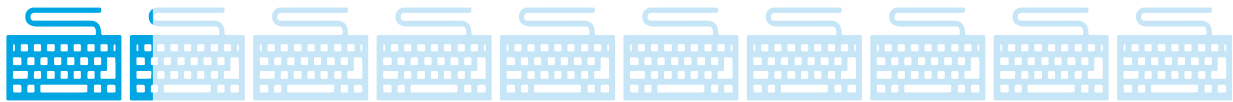
When theatrical and streaming releases were examined together, the previous report found that films written by people of color or women tended to feature more diverse casts than those written by White men.

In this report, when theatrical releases were examined separately from streaming releases, films written by women, regardless of type of release, had more gender-balanced casts than films written by White men. For women writers, the most diverse casts were more likely to be found among streaming films than theatrical releases. Films written by people of color, regardless of type of release, had casts that were significantly more diverse than those written by White men. Finally, the most gender-balanced films written by people of color were released via streaming platforms as opposed to in theaters.

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



▲ Among the top theatrical releases, the share of films with a writer of color decreased to 12.4 percent in 2022, down from 13.9 percent in 2019. This latest figure is nearly twice the figure from 2011 (7.6 percent), the first year recorded in the report series. People of color would have to more than triple their 2022 share to reach proportionate representation in this employment arena (43.1 percent). It should be noted that over 80 percent of theatrical films written by a person of color in 2022 also had a director of color.



only 1.2 out of 10 theatrical film writers are people of color

FIGURE 2: Writer Race, Streaming Films, 2022 (n=100)

Among the top streaming releases, the share of films with a writer of color was 20 percent in 2022. People of color would have to more than double their 2022 share to reach proportionate representation in this employment arena (43.1 percent). It should also be noted that over 75 percent of streaming films written by a person of color in 2022 also had a director of color.

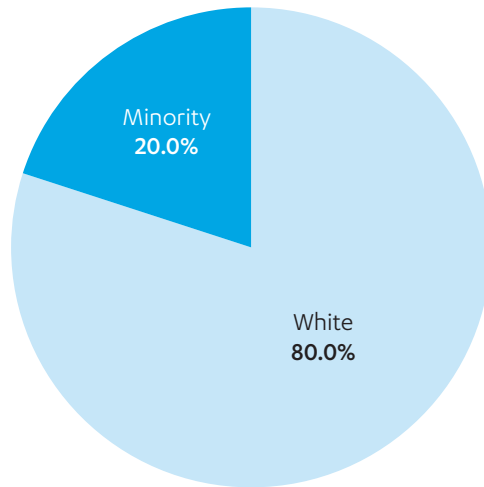
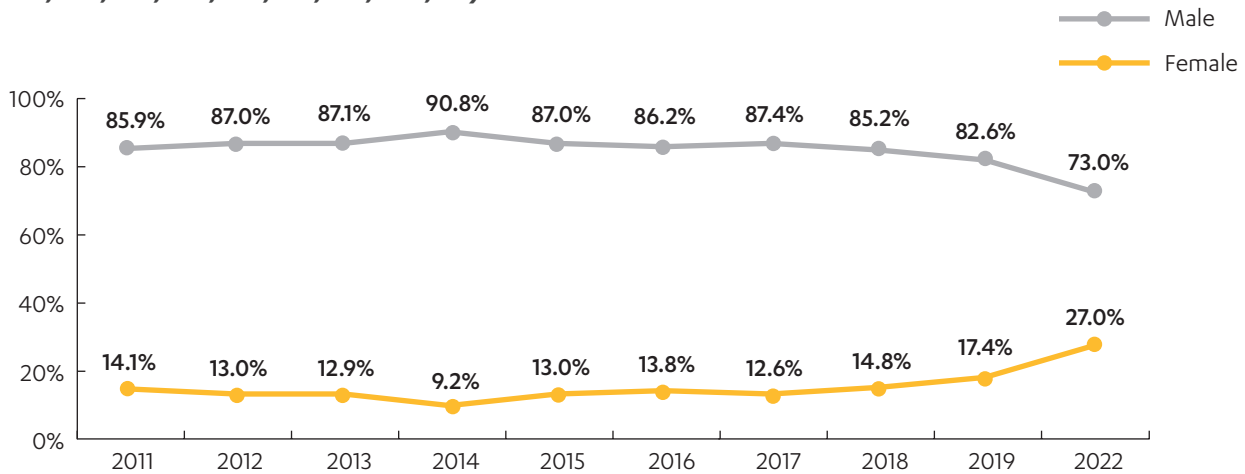


FIGURE 3: Writer Gender, Theatrical Films, 2011 - 2019, 2022 (n=170, 169, 170, 163, 174, 167, 135, 144, 89)



Among top theatrical releases, the share of films with a female writer increased to 27 percent in 2022, an increase of almost ten percentage points over the share in 2019. This increase continues an upward trend for women screenwriters evident over the course of this report series. Indeed, women’s share of screenwriters in 2022 was almost double the 14.1 percent figure observed in 2011. Still, women would have to nearly double their 2022 share to reach parity with men in this employment arena. It is worth noting that writer/director matching was not as pronounced for women as it was for people of color in 2022 — less than half of the theatrical films with a female writer that year also had a female director (45.8 percent).

FIGURE 4: Writer Gender, Streaming Films, 2022 (n=100)

Among top streaming releases, the share of films with a female writer was 36 percent in 2022. Women would have to increase their 2022 share by about 14 percentage points to reach parity with men in this employment arena. Half of the streaming films with a female writer in 2022 also had a female director.

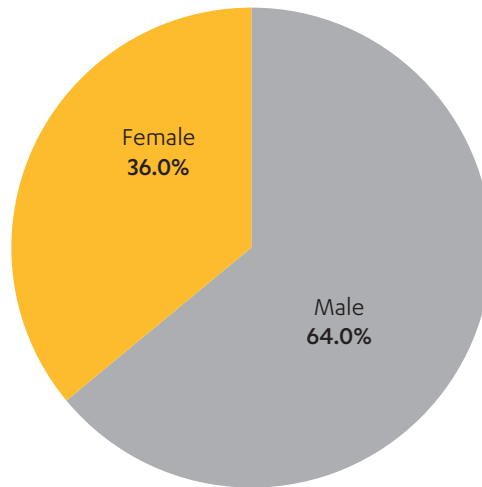
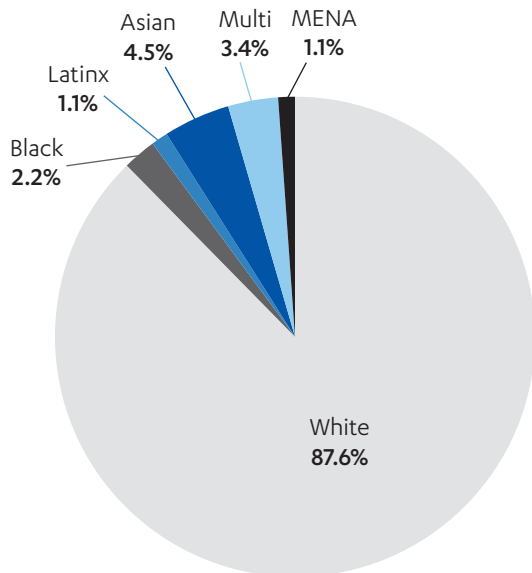


FIGURE 5: Share of Theatrical Film Writers, by Race, 2022 (n=89)



White writers continued to dominate the credits for top theatrical films in 2022 (87.6 percent), down just two percentage points from 2019 (89.6 percent). Except for MENA (1.1 percent) persons, who were at proportionate representation among theatrical film writers, all other individual minority groups remained underrepresented among these important creatives: Black (2.2 percent), Latinx (1.1 percent), Asian (4.5 percent), and multiracial (3.4 percent). There were no Native writers credited among the top theatrical films that year.

FIGURE 6: Share of Streaming Film Writers, by Race, 2022 (n=100)

White writers also dominated the credits for top streaming films in 2022 (80 percent). Black (7 percent), Latinx (4 percent), Asian (3 percent), and multiracial (5 percent) persons were underrepresented among streaming film writers in 2022, while MENA (1 percent) persons achieved proportionate representation. There were no Native writers credited among the top streaming films in 2022.

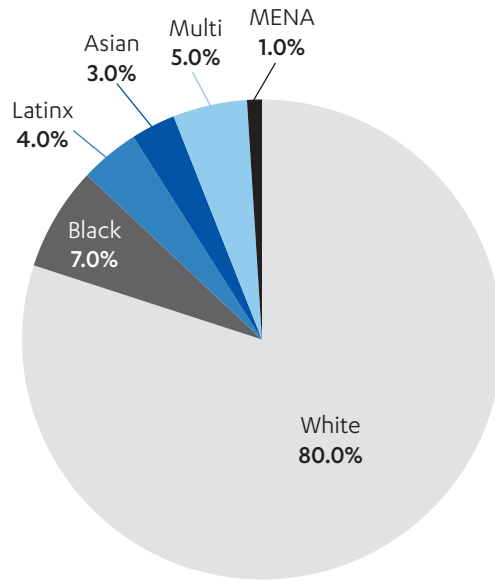
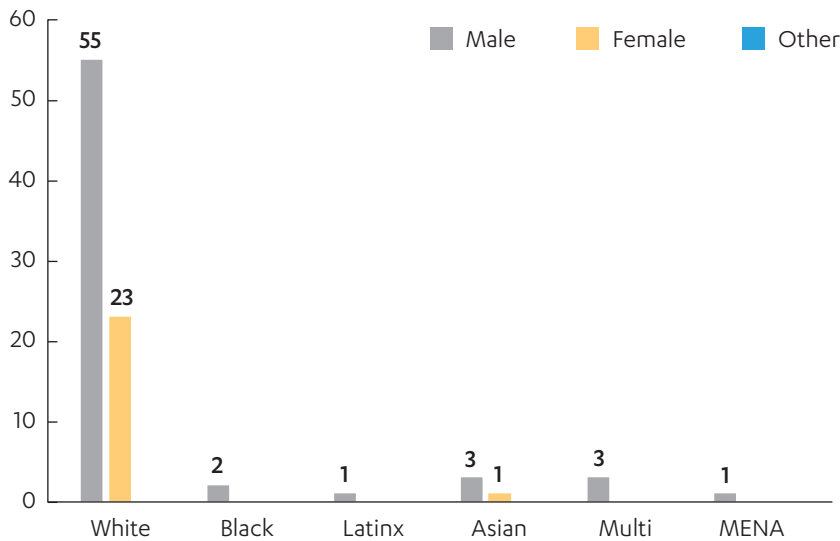


FIGURE 7: Theatrical Film Writer Counts, by Race and Gender, 2022 (n=89)



With the exception of one Asian female film writer, women of color were nonexistent among writers for top theatrical films in 2022. White female film writers also lagged far behind their White male counterparts that year.

FIGURE 8: Streaming Film Writer Counts, by Race and Gender, 2022 (n=100)

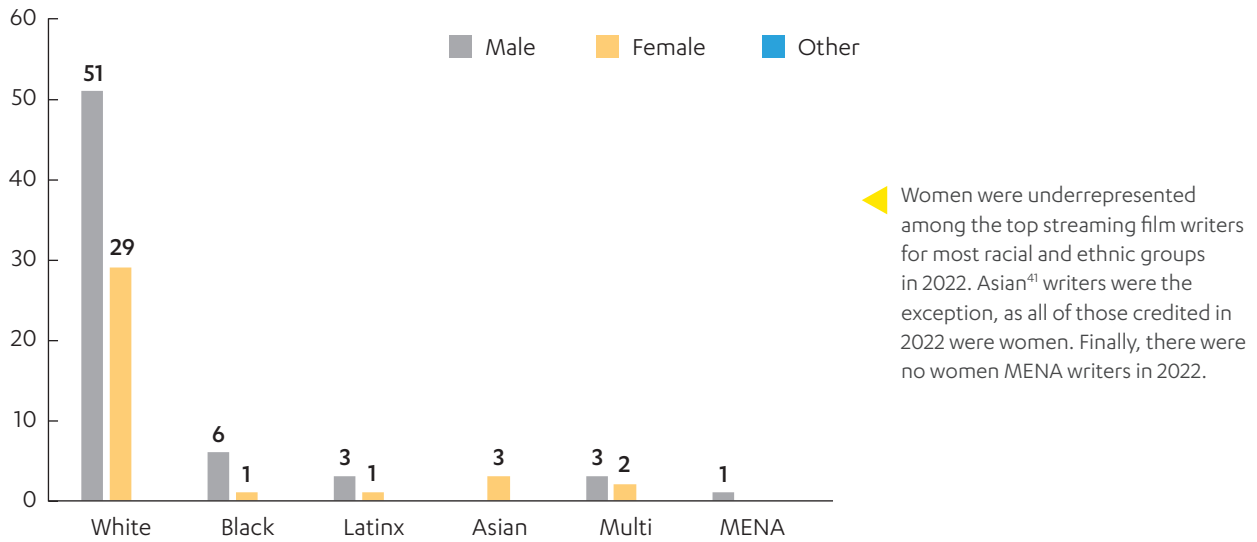


TABLE 1: White Male Writers and Cast Diversity, 2022 Theatrical Films (n = 54)

Nearly half of the theatrical films written by White males in 2022 had casts that were 30 percent minority or less (44.5 percent), and nearly two-thirds had casts that were 40 percent female or less (61.1 percent).

Percent Cast	Minority	Female
< 11%	9.3%	0%
11% - 20%	13.0%	11.1%
21% - 30%	22.2%	18.5%
31% - 40%	33.3%	31.5%
41% - 50%	14.8%	27.8%
Over 50%	7.4%	11.1%

TABLE 2: White Male Writers and Cast Diversity, 2022 Streaming Films (n = 51)

Percent Cast	Minority	Female
< 11%	7.8%	0%
11% - 20%	13.7%	9.8%
21% - 30%	27.5%	25.5%
31% - 40%	21.6%	31.4%
41% - 50%	17.6%	15.7%
Over 50%	11.8%	17.6%

Just under half of the streaming films written by White males in 2022 had casts that were 30 percent minority or less (49 percent), and two-thirds had casts that were 40 percent female or less (66.7 percent).

TABLE 3: Women Writers and Cast Diversity, 2022 Theatrical Films (n = 24)

Nearly half of the theatrical films written by women in 2022 featured casts that were greater than 30 percent minority (45.8 percent). Meanwhile, three-quarters of the films had casts that were greater than 40 percent female (75 percent).

Percent Cast	Minority	Female
< 11%	16.7%	0%
11% - 20%	16.7%	4.2%
21% - 30%	20.8%	12.5%
31% - 40%	20.8%	8.3%
41% - 50%	8.3%	33.3%
Over 50%	16.7%	41.7%

TABLE 4: Women Writers and Cast Diversity, 2022 Streaming Films (n = 35)

Percent Cast	Minority	Female
< 11%	5.7%	0%
11% - 20%	5.7%	2.9%
21% - 30%	17.1%	5.7%
31% - 40%	25.7%	20.0%
41% - 50%	17.1%	25.7%
Over 50%	28.6%	45.7%

Nearly three-quarters of streaming films written by women in 2022 featured casts that were greater than 30 percent minority (71.4 percent), and nearly three-quarters had casts that were greater than 40 percent female (71.4 percent).

TABLE 5: Writers of Color and Cast Diversity, 2022 Theatrical Films (n = 11)

Almost all theatrical films written by people of color in 2022 had casts that were greater than 40 percent minority (90.9 percent), while a little more than a quarter featured casts that were over 50 percent female (27.3 percent).

Percent Cast	Minority	Female
< 11%	0%	9.1%
11% - 20%	0%	9.1%
21% - 30%	9.1%	9.1%
31% - 40%	0%	45.5%
41% - 50%	9.1%	0%
Over 50%	81.8%	27.3%

TABLE 6: Writers of Color and Cast Diversity, 2022 Streaming Films (n = 19)

Percent Cast	Minority	Female
< 11%	5.3%	0%
11% - 20%	0%	10.5%
21% - 30%	0%	21.1%
31% - 40%	0%	10.5%
41% - 50%	15.8%	31.6%
Over 50%	78.9%	26.3%

Almost all streaming films written by people of color in 2022 had casts that were greater than 40 percent minority (94.7 percent), while more than half featured casts that were over 40 percent female (57.9 percent).

TABLE 7: Women of Color Writers and Cast Diversity, 2022 Theatrical Films (n = 1)

Only a single theatrical film was written by a woman of color in 2022, and it featured a cast that was majority minority and majority female.

Percent Cast	Minority	Female
< 11%	0%	0%
11% - 20%	0%	0%
21% - 30%	0%	0%
31% - 40%	0%	0%
41% - 50%	0%	0%
Over 50%	100%	100%

TABLE 8: Women of Color Writers and Cast Diversity, 2022 Streaming Films (n = 6)

Percent Cast	Minority	Female
< 11%	0%	0%
11% - 20%	0%	0%
21% - 30%	0%	33.3%
31% - 40%	0%	0%
41% - 50%	0%	33.3%
Over 50%	100%	33.3%

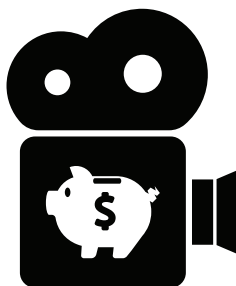
All of the streaming films written by women of color in 2022 had casts that were majority minority, while two-thirds featured casts that were over 40 percent female (66.7 percent).

THE BOTTOM LINE

The Bottom Line

After less than two years of a pervasive, hybrid model of film distribution that normalized watching major films at home, audiences had become comfortable with this model in 2022 and were not completely sold on returning to theaters — even if it meant delaying seeing certain major film releases. Regardless of the type of release and mode of viewership, the general patterns observed throughout this report series about the relationship between diverse content and the bottom line remained

evident in 2022. Audiences of color continued to reveal themselves as an important market to a struggling film industry, and diverse content continued to sell. For the top films released theatrically in 2022, median global box office receipts peaked for those that had diverse casts — from 31 percent to 40 percent minority. For the top films released via streaming platforms in 2022, ratings for most groups were also highest for films with casts that were from 31 percent to 40 percent minority; though for Black households, it was films with casts that were from 41 percent to 50 percent minority that garnered the highest ratings. Meanwhile, total social media interactions peaked for streaming films with casts that were from 41 percent to 50 percent minority.

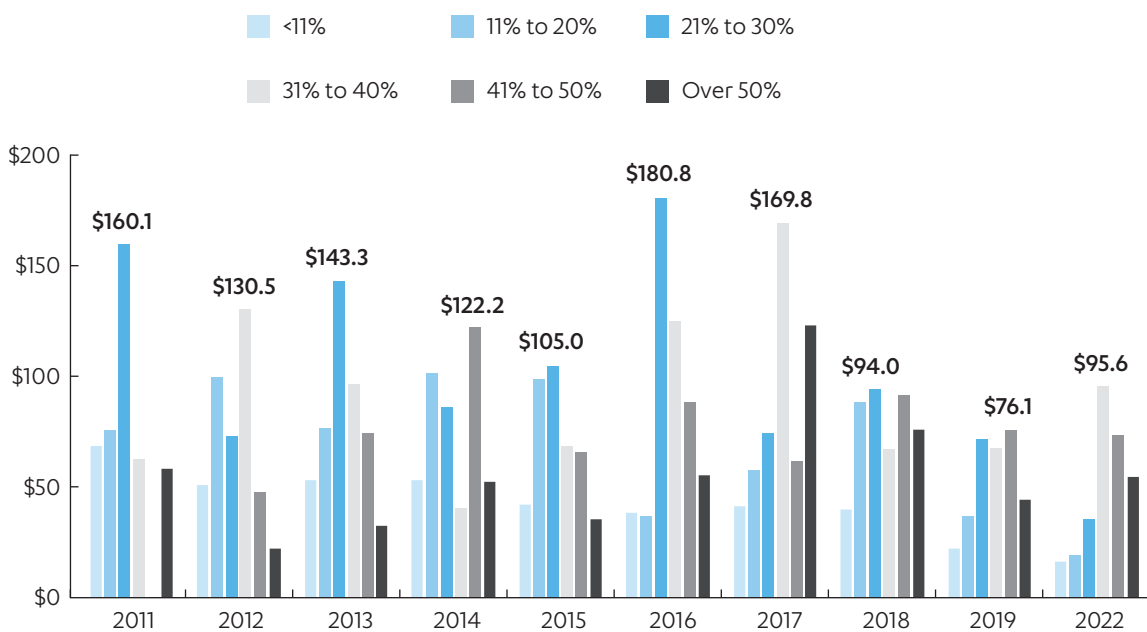


Replicating findings from the previous report, people of color accounted for the majority of opening weekend, domestic ticket sales for six of the top 10 films and half the sales of a seventh film released in theaters in 2022 (ranked by global box office). Similar to last year, households of color accounted for a disproportionate share of the households viewing each of the top 10 films released via streaming platforms in 2022 (ranked by total household ratings). Finally, findings based on box office share and household ratings reveal that the films most favored by diverse moviegoers and households in 2022, as in previous years, tended to feature casts that were more than 30 percent minority.

Given that the volume of theatrical releases increased as the pandemic waned in 2022, in-depth domestic and international analyses are again featured in the current report. Although the number of theatrical films was not as high as it was in 2019 when we last examined them separately, current findings echo earlier reports. In the international analyses, we found that Hollywood’s “conventional wisdom” that minority-led films, or those with diverse casts, don’t do well overseas is in fact a myth. When these films are distributed to more international markets, the world’s diverse populations welcome the diverse film content just as much as domestic audiences do.

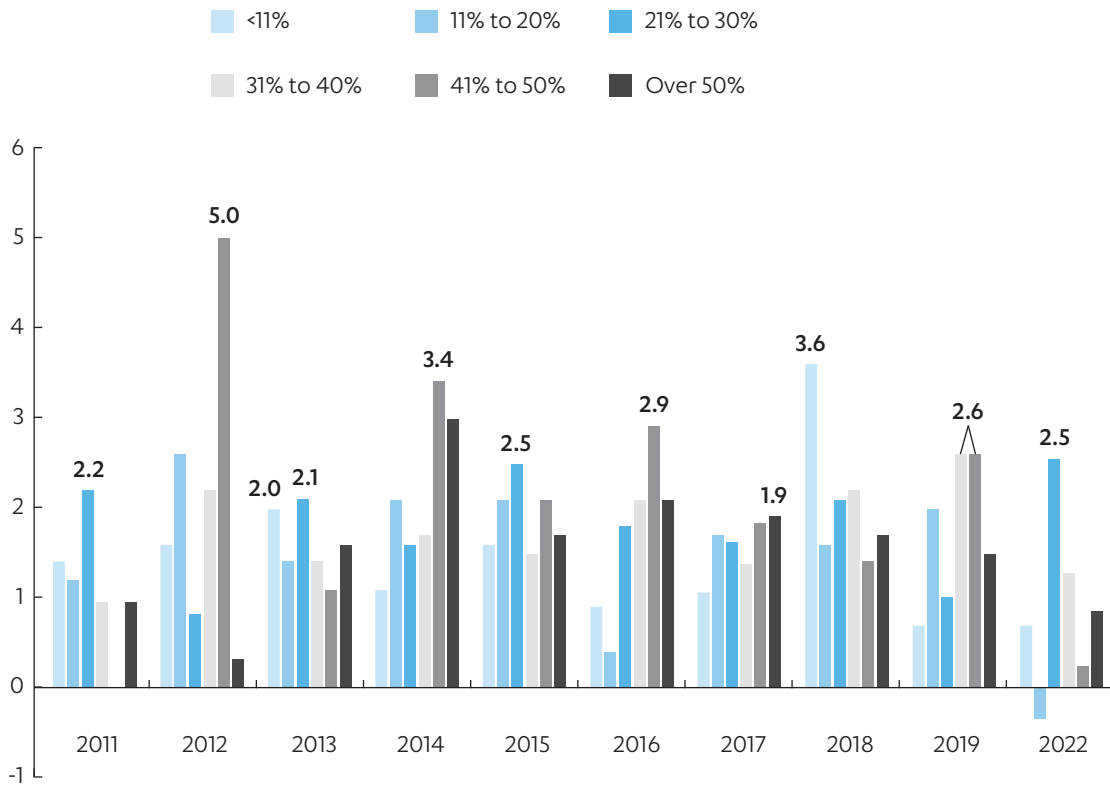
The following charts and tables document the details associated with these findings. Bottom-line findings from 2022 continue to emphasize the degree to which diverse content has become a first-order business imperative in the Hollywood entertainment industry. Constituting 43.1 percent of the U.S. population that year, people of color comprised an even larger share of the market due to their heavy consumption of Hollywood’s top theatrical and streaming films. The current report, echoing earlier ones from this series, clearly indicates that diverse audiences prefer diverse content.

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



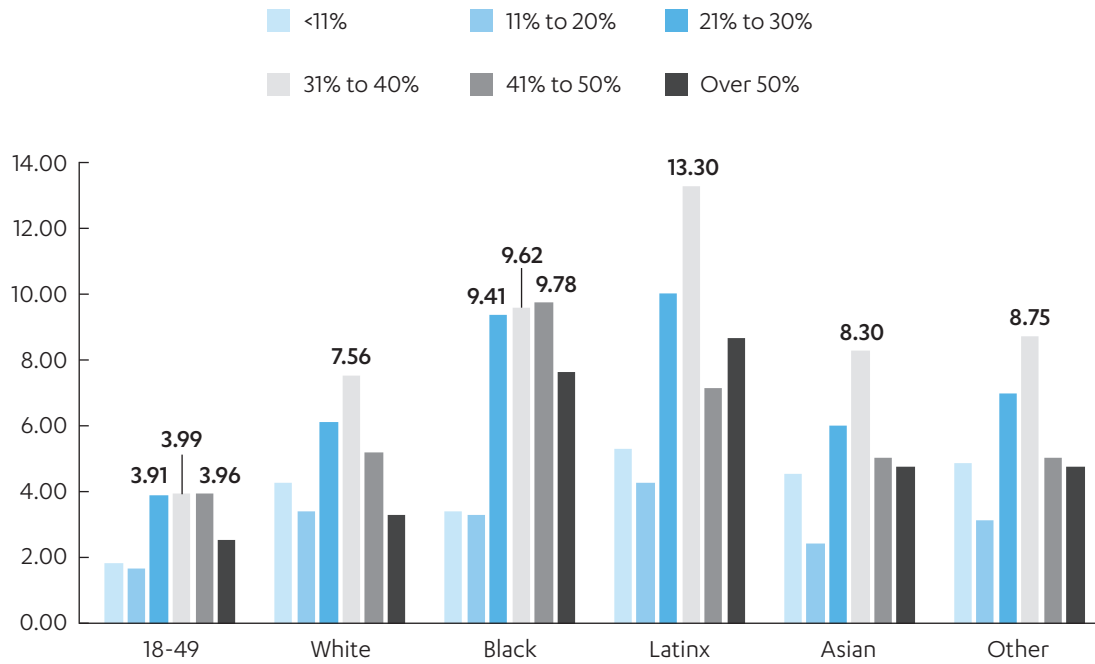
▲ Theatrically released films with diverse casts continued to outperform their less-diverse counterparts at the box office in 2022. That is, the median global box office peaked for films with casts that were from 31 to 40 percent minority (\$95.6 million) that year. Twenty-three films fell into this cast diversity interval, including *Top Gun: Maverick* (\$1.5 billion), *Avatar: The Way of Water* (\$1.4 billion), and *Doctor Strange in the Multiverse of Madness* (\$955.8 million).

FIGURE 2: Return on Investment, by Minority Cast Share, Theatrical Films, 2011 - 2019, 2022, (n=160, 147, 153, 162, 168, 173, 167, 139, 145, 82)



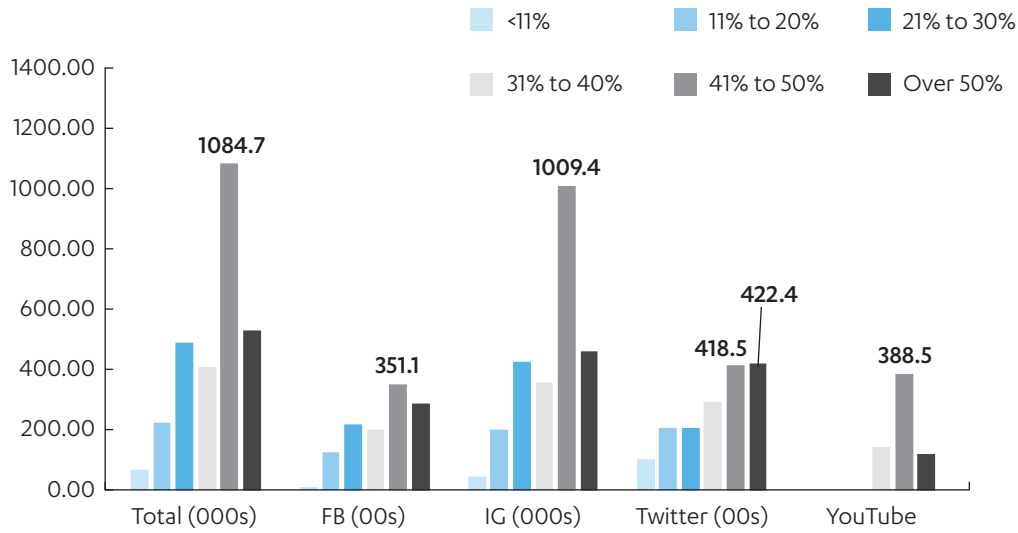
Median return on investment⁴² peaked for films with casts that were between 21 percent and 30 percent minority in 2022 (2.5). Examples of films that fell into the peak interval that year include *Barbarian* (9.1), *The Black Phone* (8.0), and *Scream* (4.8). While the least diverse films are typically the poorest performers, on average, with respect to return on investment, films with casts that were between 11 percent and 20 percent minority posted a negative median return on investment (-0.3) in 2022.

FIGURE 3: 18-49 Ratings and HH Ratings, by Minority Cast Share, Streaming Films, 2022 (n=85)



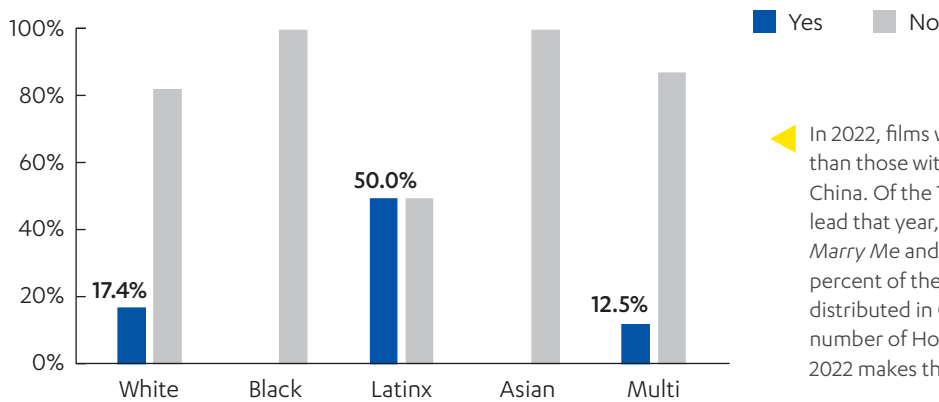
For all groups, median ratings were highest for diverse streaming films in 2022. That is, for viewers 18-49 (3.99 ratings points), as well as White (7.56 ratings points), Latinx (13.30 ratings points), Asian (8.30 ratings points), and other-race (8.75 ratings points) households, ratings peaked for streaming films with casts that were from 31 to 40 percent minority. Twenty films fell into this cast diversity interval in 2022, including: *Slumberland*, *Purple Hearts*, *Persuasion*, *Lou*, and *A Perfect Pairing*. For Black (9.78 ratings points) households, ratings peaked for streaming films with casts that were from 41 to 50 percent minority. Eighteen films fell into this cast diversity interval in 2022, including *The Man from Toronto* and *Day Shift*.

FIGURE 4: Social Media Interactions, by Minority Cast Share, Streaming Films, 2022 (n=85)



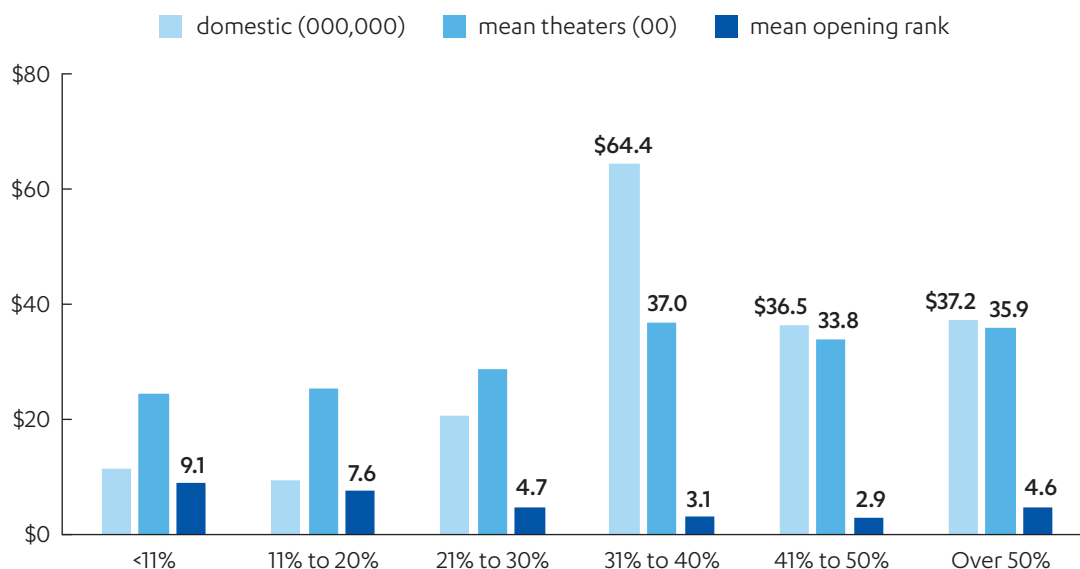
▲ The median total social media interactions peaked in 2022 for streaming films with casts that were from 41 percent to 50 percent minority (1.1 million). *The Adam Project* (11.4 million), *Do Revenge* (10.7 million), and *Emancipation* (5.2 million) were among the most popular films from this cast diversity interval in terms of social media traffic. When examining each social media platform separately, Facebook (35,110), Instagram (1 million), and YouTube (388.5) each peaked in the 41 percent to 50 percent minority cast interval as well. However, Twitter (42,240) peaked in the over 50 percent minority cast interval.

FIGURE 5: Film Distribution in China, by Race of Lead, Top Theatrical Films, 2022 (n=69, 7, 2, 2, 8)



▼ In 2022, films with minority leads were less likely than those with White leads to be distributed in China. Of the 19 top theatrical films with a minority lead that year, only two were distributed in China: *Marry Me* and *Moonfall* (10.5%). By contrast, 17.4 percent of the top 69 films with White leads were distributed in China that year. The overall low number of Hollywood films released in China in 2022 makes these findings difficult to interpret.⁴³

FIGURE 6: Domestic Film Performance, by Minority Cast Share, Top Theatrical Films, 2022 (n=82)



In 2022, films with casts that were from 31 percent to 40 percent minority posted the highest median domestic box office (\$64.4 million) and were released in the most theaters, on average (3,700). Films with casts that were from 41 percent to 50 percent minority had the highest mean opening weekend rank (2.9), followed closely by films with casts that were from 31 percent to 40 percent minority (3.1). Films with casts that were 20 percent minority or less had the lowest median domestic box office, had the lowest opening weekend rank, and appeared in the fewest theaters in 2022.

TABLE 1: Median Global Box Office and Mean International Markets, by Race of Lead (2022)

Race of Lead Actor	N Films	Global Box Office (000,000s)	Mean International Markets
White	69	\$41.7	36.3
Black	7	\$59.1	33.9
Latinx	2	\$95.2	52.5
Asian	2	\$62.0	29.5
Multi	8	\$39.5	20.8

The two top theatrical films from 2022 featuring Latinx leads were distributed in the most international markets (52.5), on average, and posted the highest median global box office (\$95.2 million). Meanwhile, the two top Asian-led films were released in just 29.5 international markets, on average, despite posting the second-highest median global box office (\$62.0 million).

TABLE 2: Median Global Box Office and Mean International Markets, by Overall Cast Diversity (2022)

In 2022, the 23 top theatrical films with casts that were from 31 percent to 40 percent minority were released in the most international markets (40.2), on average, and boasted the highest median global box office (\$95.6 million). The international success of films with diverse casts is consistent with the fact that global audiences are also diverse.

Percent Minority	N Films	Global Box Office (000,000s)	Mean International Markets
< 11%	9	\$15.7	19.3
11% - 20%	11	\$19.2	32.3
21% - 30%	18	\$35.4	35.3
31% - 40%	23	\$95.6	40.2
41% - 50%	11	\$73.5	38.6
Over 50%	16	\$54.8	34.9

TABLE 3: Median Global Box Office and Audience Demographics, by Overall Cast Diversity (2022)

In 2022, the minority share of the domestic box office declined slightly compared to 2019, which offered more films in each cast diversity interval. However, people of color collectively made up about half of ticket buyers for the 41 percent to 50 percent minority cast interval (49.9 percent) and were the majority of ticket buyers for the majority-minority cast interval (58.9 percent). This table roughly affirms the pattern established in previous reports in the series that as cast diversity increases, so too does the overall minority share of box office.

Percent Minority	N Films	Global Box Office (000,000s)	White Share	Black Share	Latinx Share	Asian Share	Native/Other Share
< 11%	9	\$15.7	59.8%	8.7%	21.0%	6.2%	4.4%
11% - 20%	11	\$19.2	65.2%	7.7%	19.0%	4.1%	4.0%
21% - 30%	18	\$35.4	55.6%	10.2%	24.6%	5.7%	3.9%
31% - 40%	23	\$95.6	52.9%	10.6%	25.2%	6.4%	4.8%
41% - 50%	11	\$73.5	50.1%	12.5%	26.3%	6.4%	4.8%
Over 50%	16	\$54.8	41.1%	22.3%	24.4%	7.8%	4.2%

TABLE 4: Top 10 Theatrical Films and Minority Box Office Share (2022)

Rank	Title	Box Office (000,000s)	Lead Race	Minority Share	Percent Minority
1	Top Gun: Maverick	\$1,488.7	White	34%	31% - 40%
2	Avatar: The Way of Water	\$1,443.9	White	53%	31% - 40%
3	Jurassic World Dominion	\$1,002.0	White	53%	21% - 30%
4	Doctor Strange in the Multiverse of Madness	\$955.8	White	57%	31% - 40%
5	Minions: The Rise of Gru	\$939.6	White	62%	31% - 40%
6	Black Panther: Wakanda Forever	\$821.7	Black	69%	Over 50%
7	The Batman	\$770.8	White	50%	31% - 40%
8	Thor: Love and Thunder	\$760.9	White	48%	41% - 50%
9	Fantastic Beasts: The Secrets of Dumbledore	\$405.2	White	44%	<11%
10	Sonic the Hedgehog 2	\$402.7	White	65%	41% - 50%

In 2022, people of color were responsible for the majority of opening weekend, domestic ticket sales for six of the top 10 films (ranked by global box office), matching the figure from the last two years. People of color also accounted for half of the opening weekend, domestic ticket sales for one film in the top 10. It should be noted that eight of the top 10 theatrically released films in 2022 featured casts that were greater than 30 percent minority, which replicates findings from 2019 and 2020.

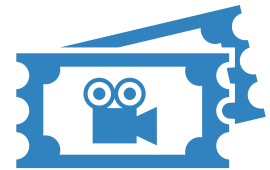
TABLE 5: Top 10 Streaming Films and Minority HH Share (2022)

Minority households were overrepresented⁴⁴ among the households streaming each of the top 10 films in 2022 (ranked by total household ratings), matching the figure from 2021.

Rank	Title	Total HH Rating	Lead Race	Minority HH Share	Percent Minority
1	Turning Red	72.19	Asian	48.4%	Over 50%
2	The Adam Project	37.27	White	36.7%	41% - 50%
3	Tyler Perry's A Madea Homecoming	27.81	Black	67.4%	Over 50%
4	Hocus Pocus 2	26.59	White	35.3%	Over 50%
5	The Gray Man	25.56	White	44.2%	Over 50%
6	Me Time	22.08	Black	47.9%	Over 50%
7	The Man from Toronto	20.94	Black	49.9%	41% - 50%
8	Hustle	19.83	White	46.4%	41% - 50%
9	The Sea Beast	19.06	White	48.2%	31% - 40%
10	Day Shift	18.50	Black	57.3%	41% - 50%

TABLE 6: Top 10 Theatrical Films by Asian Audience Share (2022)

Rank	Title	Box Office (000,000s)	Genre	Asian Share	Percent Minority
1	Easter Sunday	\$13.1	Comedy	37%	Over 50%
2	Everything Everywhere All at Once	\$103.8	Action	18%	Over 50%
3	Avatar: The Way of Water	\$1,443.9	Action	13%	31% - 40%
4	Jurassic World Dominion	\$1,002.0	Action	11%	21% - 30%
5	Fantastic Beasts: The Secrets of Dumbledore	\$405.2	Adventure	10%	<11%
6	Doctor Strange in the Multiverse of Madness	\$955.8	Action	9%	31% - 40%
7	Death on the Nile	\$137.3	Crime	9%	21% - 30%
8	Thor: Love and Thunder	\$760.9	Action	9%	41% - 50%
9	Bullet Train	\$239.3	Action	9%	31% - 40%
10	Black Adam	\$391.5	Action	9%	Over 50%



Seven of the top 10 theatrical films in 2022 — ranked by the Asian share of opening weekend, domestic box office — featured casts that were more than 30 percent minority, matching the number of films from 2020 and 2021.

TABLE 7: Top 10 Theatrical Films by Black Audience Share (2022)

Eight of the top 10 theatrical films in 2022 — ranked by the Black share of opening weekend, domestic box office — featured casts that were more than 30 percent minority, down from nine films in 2021.

Rank	Title	Box Office (000,000s)	Genre	Black Share	Percent Minority
1	The Woman King	\$92.3	Action	56%	Over 50%
2	Till	\$9.0	Biography	46%	Over 50%
3	Black Panther: Wakanda Forever	\$821.7	Action	34%	Over 50%
4	Whitney Houston: I Wanna Dance With Somebody	\$28.8	Biography	31%	Over 50%
5	Beast	\$59.1	Adventure	30%	Over 50%
6	Nope	\$171.2	Horror	25%	Over 50%
7	Ambulance	\$52.3	Action	21%	31% - 40%
8	Black Adam	\$391.5	Action	20%	Over 50%
9	Blacklight	\$15.9	Action	19%	21% - 30%
10	Halloween Ends	\$104.2	Horror	18%	11% - 20%

TABLE 8: Top 10 Theatrical Films by Latinx Audience Share (2022)

Rank	Title	Box Office (000,000s)	Genre	Latinx Share	Percent Minority
1	Puss in Boots: The Last Wish	\$140.8	Animation	44%	31% - 40%
2	Prey for the Devil	\$43.4	Horror	40%	21% - 30%
3	Minions: The Rise of Gru	\$939.6	Animation	38%	31% - 40%
4	Sonic the Hedgehog 2	\$402.7	Action	38%	41% - 50%
5	Lightyear	\$226.4	Animation	36%	41% - 50%
6	The Bad Guys	\$250.2	Animation	36%	Over 50%
7	The Black Phone	\$161.4	Horror	35%	21% - 30%
8	Scream	\$140.0	Horror	33%	21% - 30%
9	DC League of Super-Pets	\$203.9	Animation	32%	31% - 40%
10	Smile	\$216.1	Horror	32%	31% - 40%

Seven of the top 10 theatrical films in 2022 — ranked by the Latinx share of opening weekend, domestic box office — featured casts that were more than 30 percent minority, down from eight films in 2021.

TABLE 9: Top 10 Theatrical Films by White Audience Share (2022)

Rank	Title	Box Office (000,000s)	Genre	White Share	Percent Minority
1	Redeeming Love	\$9.5	Drama	80%	11% - 20%
2	Mrs. Harris Goes to Paris	\$29.4	Comedy	80%	21% - 30%
3	Downton Abbey: A New Era	\$92.6	Drama	79%	<11%
4	Where the Crawdads Sing	\$140.2	Drama	79%	31% - 40%
5	She Said	\$11.8	Drama	76%	11% - 20%
6	See How They Run	\$22.0	Comedy	72%	11% - 20%
7	The Unbearable Weight of Massive Talent	\$29.1	Action	71%	21% - 30%
8	Bros	\$14.8	Comedy	71%	31% - 40%
9	Amsterdam	\$31.2	Comedy	70%	31% - 40%
10	Babylon	\$10.8	Comedy	69%	31% - 40%

Four of the top 10 theatrical films in 2022 — ranked by the White share of opening weekend, global box office — featured casts that were more than 30 percent minority, down from five films in 2021.

TABLE 10: Top 10 Streaming Films by Asian HH Rating (2022)

Rank	Title	Asian HH Rating	Genre	18-49 Rating	Percent Minority
1	Turning Red	69.66	Animation	34.23	Over 50%
2	The Adam Project	35.85	Sci-Fi	21.22	41% - 50%
3	The Gray Man	29.24	Action	14.16	Over 50%
4	Glass Onion: A Knives Out Mystery	20.68	Comedy	13.23	41% - 50%
5	Hustle	18.47	Comedy	11.93	41% - 50%
6	The Man from Toronto	17.88	Action	12.36	41% - 50%
7	The Sea Beast	17.77	Animation	9.23	31% - 40%
8	Hocus Pocus 2	17.70	Comedy	21.04	Over 50%
9	Me Time	17.57	Comedy	13.19	Over 50%
10	Day Shift	16.49	Action	11.67	41% - 50%



All of the top 10 streaming films in 2022 — ranked by Asian household rating — featured casts that were more than 30 percent minority, up from seven films in 2021.

TABLE 11: Top 10 Streaming Films by Black HH Rating (2022)

Rank	Title	Black HH Rating	Genre	18-49 Rating	Percent Minority
1	Tyler Perry's A Madea Homecoming	100.00	Comedy	14.36	Over 50%
2	Turning Red	81.09	Animation	34.23	Over 50%
3	Day Shift	44.08	Action	11.67	41% - 50%
4	The Man from Toronto	42.40	Action	12.36	41% - 50%
5	Me Time	41.36	Comedy	13.19	Over 50%
6	The Adam Project	39.35	Sci-Fi	21.22	41% - 50%
7	The Gray Man	37.81	Action	14.16	Over 50%
8	End of the Road	32.15	Action	5.80	Over 50%
9	Hustle	29.95	Comedy	11.93	41% - 50%
10	Tyler Perry's A Jazzman's Blues	25.85	Drama	2.63	Over 50%

All of the top 10 streaming films in 2022 — ranked by Black household rating — featured casts that were more than 30 percent minority, up from seven films in 2021.

TABLE 12: Top 10 Streaming Films by Latinx HH Rating (2022)

Rank	Title	Latinx HH Rating	Genre	18-49 Rating	Percent Minority
1	Turning Red	100.00	Animation	34.23	Over 50%
2	The Adam Project	41.57	Sci-Fi	21.22	41% - 50%
3	Hocus Pocus 2	33.03	Comedy	21.04	Over 50%
4	Tyler Perry's A Madea Homecoming	31.89	Comedy	14.36	Over 50%
5	The Sea Beast	31.51	Animation	9.23	31% - 40%
6	The Gray Man	31.42	Action	14.16	Over 50%
7	Hustle	28.21	Comedy	11.93	41% - 50%
8	Me Time	27.59	Comedy	13.19	Over 50%
9	Day Shift	25.80	Action	11.67	41% - 50%
10	The Man from Toronto	25.66	Action	12.36	41% - 50%

◀ All of the top 10 streaming films in 2022 — ranked by Latinx household rating — featured casts that were more than 30 percent minority, up from seven films in 2021.

TABLE 13: Top 10 Streaming Films by White HH Rating (2022)

▶ Eight of the top 10 streaming films in 2022 — ranked by White household rating — featured casts that were more than 30 percent minority, up from six films in 2021.

Rank	Title	White HH Rating	Genre	18-49 Rating	Percent Minority
1	Turning Red	56.63	Animation	34.23	Over 50%
2	The Adam Project	35.82	Sci-Fi	21.22	41% - 50%
3	Hocus Pocus 2	26.38	Comedy	21.04	Over 50%
4	The Gray Man	21.68	Action	14.16	Over 50%
5	Glass Onion: A Knives Out Mystery	17.74	Comedy	13.23	41% - 50%
6	Me Time	17.48	Comedy	13.19	Over 50%
7	Hustle	16.14	Comedy	11.93	41% - 50%
8	The Man from Toronto	15.94	Action	12.36	41% - 50%
9	Home Team	15.18	Comedy	8.85	11% - 20%
10	Senior Year	15.02	Comedy	10.76	21% - 30%

TABLE 14: Top 10 Streaming Films by Other HH Rating (2022)

Rank	Title	Other HH Rating	Genre	18-49 Rating	Percent Minority
1	Turning Red	71.55	Animation	34.23	Over 50%
2	The Adam Project	38.33	Sci-Fi	21.22	41% - 50%
3	The Gray Man	27.70	Action	14.16	Over 50%
4	The Sea Beast	22.28	Animation	9.23	31% - 40%
5	Hocus Pocus 2	20.30	Comedy	21.04	Over 50%
6	Glass Onion: A Knives Out Mystery	19.40	Comedy	13.23	41% - 50%
7	The Man from Toronto	19.08	Action	12.36	41% - 50%
8	Hustle	18.92	Comedy	11.93	41% - 50%
9	Me Time	18.61	Comedy	13.19	Over 50%
10	Day Shift	17.73	Action	11.67	41% - 50%

▶ All of the top 10 streaming films in 2022 — ranked by other-race household rating — featured casts that were more than 30 percent minority, up from eight films in 2021.

CONCLUSION

“Uncertainty always creates doubt, and doubt creates fear.”

– Oscar Muñoz, former CEO of United Airlines

Exclusivity in Progress

Over the last two years, the question posed by this report series was whether the recent upsurge in on-screen diversity signaled a new, post-pandemic normal for Hollywood. Would Hollywood continue to embrace diversity as fully as recent trends teased it might?

Well, the answer is not really, at least not yet.

While the last two reports offered hope that Hollywood had moved in a new direction toward a more diverse film industry in front of and behind the camera, this report suggests that things were considerably more complicated. In an era of economic uncertainty intensified by the pandemic, studios pushed for theatrical “surefire hits” that relied on nostalgia and previous intellectual property. Instead of forging ahead with more inclusivity and new narratives, studios seemed to limit their theatrical offerings in 2022, which also limited the opportunities for certain filmmakers. The idea that diversity on the big screen is somehow an inherently “riskier” business proposition — which this report series debunked years ago — seemed to rear its ugly head again in 2022. Perhaps the increase in wide-release films that are expected in 2023 will assuage these concerns.⁴⁵

In 2022, women directors and directors of color were more likely to direct streaming films than those released in theaters. Of course, streaming films offer an opportunity to showcase one’s talents. But at this moment, streaming projects are still less lucrative compared to theatrical ones — particularly for less-established



filmmakers who are more likely to receive limited resources with no public receipts to proclaim the success of their films, since streaming platforms provide little to no data about viewership. In the current moment, theaters have become the place where you can go to get your thrills with either epic blockbusters or horror movies that are best enjoyed with a large audience. Streaming platforms, by contrast, are more geared toward relaxing at home, having a few laughs, or feeling comforted by smaller, more intimate films.

Although the film industry has had to quickly evolve the past few years, at its core, it remains the same exclusive club for White male directors. For non-White males who make it to the top tier as directors — the theatrical side — the rewards are plenty. But for women, getting there is almost impossible. The myth of meritocracy makes it even more difficult to break through as women are saddled with lower budgets, as our report found, and convinced that they can't cut it if their films don't compete with the more

highly resourced films men direct. By contrast, the streaming arena appears to be a diverse utopia where a significantly larger share of films is helmed by women and people of color than in the theatrical arena. However, a look behind the curtain reveals similar inequities, particularly for filmmakers of color, who are more likely to rely on smaller budgets. In the end, women and people of color have to be exceptional to survive in the industry, while White men are afforded many more opportunities to thrive.

The Future Is Now

Industry-wide decisions based on fear and myths do not seem to be terribly strategic considering that, as this report series has found, increasingly diverse audiences prefer diverse content. In 2022, this basic truth continued to predominate. The more diverse offerings in streaming appealed even more to diverse audiences who faithfully tuned in to films with casts that were at least 30 percent minority. The pandemic normalized the diversity on screen and the diverse narratives

that audiences could enjoy in the films they watched at home. While diverse audiences continue to buoy the theatrical box office, this effect will inevitably lessen if theatrical releases are not as appealing to them, and if they can find even more personally relevant films to watch at home. As this report series has documented over the years, diversity should be a first-order business imperative for the film industry — for both theatrical and streaming releases.

As the television industry begins to contract, the film industry is grappling with its own issues. With many theatrical chains either struggling or filing for bankruptcy,⁴⁶ the industry is faced with continued uncertainty. Industry uncertainty, history suggests, does not bode well for diversity when it is treated as optional instead of essential.⁴⁷ Reversing the progress observed on streaming platforms during the pandemic would

be misguided given the risk of losing diverse audiences that are now accustomed to seeing themselves on screen.

Unfortunately, Hollywood executives have long thought they could take audiences of color for granted. But studios should take heed of the demographics of not only their ticket-buying and viewing adult audience but also of their younger audience. The 2020 Census found that 52.7 percent of the population under the age of 18 are people of color, and 26 percent of those under 18 are Latinx.⁴⁸ These numbers will only continue to increase. Meanwhile, a recent survey found that a much larger share of Black and Latinx teens than White teens reported being on TikTok, YouTube, and Instagram almost constantly. Currently, 95 percent of Latinx teens and 94 percent of Black teens use YouTube; 71 percent of Latinx and 81 percent of Black teens use TikTok; and 68



percent of Latinx and 69 percent of Black teens use Instagram.⁴⁹ As anybody who has a teen knows, today's youth are creating their own media content as a routine matter. They have grown up watching the videos they made, and the videos that kids who look like them made. It seems shortsighted to think that maintaining the Hollywood status quo with respect to diversity will yield the same profits in a few years.

As this report noted, *Turning Red*, a movie about a young Asian girl dealing with adolescent change and cultural expectations, was the top film among total households in 2022. Other reports have noted that the 2021 film *Encanto*, about a

young Latina who has to find her own identity within her magical family, was the most streamed film in 2022.⁵⁰ Both films portray young girls of color as the protagonists who navigate through difficult family relationships and eventually find self-acceptance and healing.⁵¹ These are the films that are shaping Generation Alpha. The idea that young people of color and girls will grow up and buy into a creative vision where they are relegated to the margins with culturally devoid narratives is not realistic. Diversity is the key to competing globally and staying relevant domestically. Now is the time to push forward and renew a commitment to invest in the communities that have long invested in Hollywood.

ENDNOTES

- 1 U.S. Census Bureau, <https://www.census.gov/quickfacts/fact/table/US/RH1825221#RH1825221>.
- 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 don’t 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, Comscore and Talkwalker that show how households and individuals from different races/ethnicities experience and consume Hollywood content.
- 5 These films included the top 200 theatrically released films at the global box office in 2022, 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 “2022 Worldwide Box Office” page on Box Office Mojo on January 3, 2023 and then removing non-English language films. Ninety-one English-language films remained. However, two titles were further removed because they were special event releases and not films. The remaining 89 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, 2022 as reported on Box Office Mojo.
- 6 For this report, “streaming” will refer to subscription video on demand (SVOD) original, scripted films that were released exclusively to streaming or had a limited theatrical release for two weeks or less and then released exclusively on one major streaming, subscription platform. Films that either had a simultaneous or an earlier wide, theatrical release were not included in the 100 streaming films analyzed in this report. Only five streaming films overlapped from the theatrical dataset, because they either were released theatrically to international markets and exclusively to streaming in the U.S. or released for two weeks or less on a limited basis and then released exclusively to streaming in the U.S. Streaming (SVOD) films and their corresponding ratings data were examined by selecting the top 100 English-language, scripted films ranked by their Nielsen household ratings between January 1, 2022 to December 31, 2022 and were released on major streaming, subscription platforms (Amazon Prime, Apple TV+, Disney+, HBO Max, Hulu, Netflix, and Peacock) in 2022. Peacock streaming films were measured by Nielsen for only a portion of the year. Paramount+ was not measured by Nielsen in 2022. Both Peacock and Paramount+ are expected to be measured in 2023.
- 7 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, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa. The South Asian category includes those descended from the following countries: Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka.
- 8 Gender was coded according to the following categories: male, female, transgender, 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.
- 9 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. Types of disability that are tracked include the following: neurodivergence; intellectual/developmental; visual; hearing; physical; and mental health. Gracenote’s Studio System currently focuses on the disability status of actors. Disability status was additionally verified through individual online searches.
- 10 For each film, this study considers the top eight credited actors for the purpose of computing overall cast diversity.
- 11 For SVOD content ratings, Nielsen identifies Programs & Episodes viewed through the TV glass by the National TV panel. Because Nielsen measures these SVOD programs independently, Nielsen needs to capture certain viewership levels for a program through its panel to be able to report on it. The HH ratings presented by race are based on the race of the head of household, while 18-49 ratings are based on individual viewers. The social media ratings are collected by TalkWalker, formerly a unit within Nielsen. The social media ratings are the total interactions during the period measured. The Twitter interactions measure ascribes tweets to a

- streaming film, and includes engagements (i.e., replies, retweets, and quotes) in relation to a valid tweet, regardless of whether the engagements include the name of the film. The Facebook interactions measure considers the aggregated and anonymized number of comments, shares and likes by consumers about a given streaming film shared on their news feeds and the news feeds of their friends. The Instagram interactions measure is the sum of comments and likes from owned Instagram content (content posted by official accounts associated with a program or sports event, including network, program, talent, league, team, announcer and athlete accounts). The YouTube interactions measure is the sum of comments and likes of a video related to a streaming film.
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 - 16 To compare the degree of representation for the individual groups, this report employs the latest Census population data from 2020 and 2022 that shows the following shares: 10.2 percent multiracial/multiethnic, 18.9 percent Hispanic/Latinx, 13.6 percent Black, 6.1 percent Asian, and approximately 1.6 percent Native (Nicholas Jones, Rachel Marks, Roberto Ramirez, and Merarys Rios-Vargas, "2020 Census Illuminates Racial and Ethnic Composition of the Country," *United States Census Bureau*, August 12, 2021, <https://www.census.gov/library/stories/2021/08/improved-race-ethnicity-measures-reveal-united-states-population-much-more-multiracial.html>; U.S. Census Bureau, <https://www.census.gov/quickfacts/fact/table/US/RH1825221#RH1825221>). 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>).
 - 17 Among theatrical leads with a disability, there were four White males, two White females, one multiracial female, and one Black female.
 - 18 Among streaming release leads with a disability, there were one Latinx female, one South Asian female, one Black male, two White females, and one White male.
 - 19 Among Asian leads in streaming film, there was one South Asian female.
 - 20 Among multiracial theatrical film leads, there was one actor who identified as nonbinary.
 - 21 Among White streaming film leads, there was one actor who identified as nonbinary.
 - 22 This report provides data on the top eight actors for each film, in order of on-screen credits. These featured actors are used to compute each film's overall cast diversity, as well as aggregate race, gender, and intersectional figures across all films.
 - 23 Among White theatrical film actors, there was one actor who identified as nonbinary.
 - 24 Among Black theatrical film actors, there were two actors who identified as nonbinary and one who identified as transgender.
 - 25 Among Latinx actors in theatrical film, there were four Black Latinx males and two Black Latinx females.
 - 26 Among Asian actors in theatrical film, there were five South Asian males and five South Asian females.
 - 27 Among multiracial theatrical film actors, there were two actors who identified as nonbinary and two who identified as transgender.
 - 28 Among Black streaming film actors, there was one actor who identified as nonbinary.
 - 29 Among Latinx actors in streaming film, there were two Black Latinx males and three Black Latinx females.
 - 30 Among White streaming film actors, there were two actors who identified as nonbinary and one who identified as transgender.
 - 31 Among Asian actors in streaming film, there were 13 South Asian males and seven South Asian females.
 - 32 Among theatrical film actors with a known disability in 2022, there were one Asian male, two Asian females, two Black males, four Black females, one Latinx male, two Latinx females, two multiracial males, three multiracial females, seven White males, and ten White females.
 - 33 Among streaming film actors with a known disability in 2022, there were one Asian female, one Black male, three Black females, three Latinx females, two multiracial males, three multiracial females, ten White males, and seven White females.
 - 34 Beginning with the last report, 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. However, theatrical releases were more likely than streaming releases to have directing teams made up of only White men. So, the findings describe the share of films that had a director of color or a female director.
 - 35 With respect to top theatrical releases, there were a total of 12 directing teams, which were all male. The three directors who were men of color were captured in the analysis featured in this report. Nine teams were comprised of only White men (75 percent). Considering all 103 directors and co-directors for top theatrical releases, the directors of color share drops slightly to 14.5 percent and the women director share drops slightly to 12.6 percent in 2022. With respect to top streaming releases, there were two films with directing teams that had a person from an underrepresented group who were not captured in the analysis. Of the two films, here is the breakdown of those teams: 1) Asian male who co-directed with a multiracial male director; and 2) two

- White females who co-directed with a multiracial female director. Overall, there were a total of nine directing teams, and four (44.4 percent) were comprised of only White men. Considering all 113 directors and co-directors for top streaming releases, the directors of color share drops slightly to 21.2 percent and the women director share drops slightly to 23.9 percent in 2022.
- 36 When examining directors of color, they were equally likely to have a budget over \$20 million for a theatrical release with a lead of color (80 percent) or a White lead (80 percent). Although the margin is small, they were also more likely than a White director to have a budget over \$20 million when a White director had a lead of color (66.7 percent) or a White lead (68.7 percent). However, directors of color only helmed 15 of these films, while White directors helmed 73 films. (One film was a documentary and had no lead.) You have to be considered exceptional as a person of color to have the opportunity to direct a top theatrical release.
- 37 When examining directors of color, they were more likely to have a budget under \$20 million for a streaming release than a White director, regardless of the race of the lead. With a White lead, 71.5 percent of directors of color had a budget under \$20 million. In contrast, with a lead of color, 57.9 percent of White directors had a budget under \$20 million. For directors of color, their budgets were equally or even slightly more likely to be less than \$20 million with a lead of color (76.9 percent). For White directors, the likelihood of having a low budget was similar with a White lead (60.7 percent) to having a lead of color. Overall, directors of color only helmed 20 of these films, while White directors helmed 75 films. One film was an anthology of short films and had no identifiable lead and four films did not disclose their budget.
- 38 Among Asian directors in theatrical film, there was one South Asian male.
- 39 Beginning with the last report, 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 doubles the number of writers in total, which highlights the racial and gender disparities among those who are granted screenwriting opportunities, particularly for theatrical releases. So, the findings describe the share of films that had a writer of color or a female writer.
- 40 With respect to theatrical releases, out of 89 top films released in 2022, there were five films with writing teams that had a person from an underrepresented group who were not captured in the analysis. Of the five films, here is the breakdown of those teams: 1) White female who co-wrote with a White female; 2) one multiracial male, two Black males, and one White female who co-wrote with a multiracial male writer; 3) White female who co-wrote with Asian male; 4) Latinx male who co-wrote with a Latinx male; 5) Black female who co-wrote with a Black male. Overall, there were a total of 46 writing teams out of the 89 films, and 56.5 percent of those teams were all-White male writing teams. Considering all 168 writers and co-writers for top theatrical releases, the writers of color share drops to 9.5 percent and the women writer share drops sharply to 16.7 percent in 2022. With respect to streaming releases, ten films had a person on the writing team from an underrepresented group that was not captured in the analysis. Of the ten films, here is the breakdown of those teams: 1) Latinx male and White female who co-wrote with a White female writer; 2 through 5) White female(s) who co-wrote with a White female writer; 6) three White females who co-wrote with a multiracial female writer; 7) Latinx female writer and multiracial male writer who co-wrote with a Latinx female writer; 8) White female writer who co-wrote with a Latinx male writer; 9) Black female writer who co-wrote with a Black male writer; 10) South Asian female writer who co-wrote with a MENA male writer. Overall, there were a total of 49 writing teams out of the 100 films, and 24 (49 percent), almost half, had all-White male writing teams. Considering all 165 writers and co-writers for top streaming releases, the writers of color share drops to 15.2 percent and the women writer share drops to 29.1 percent in 2022.
- 41 Among Asian writers in streaming film, there was one South Asian female.
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