

HOLLYWOOD DIVERSITY

REPORT 2026



TITLE

FEATURING FILM

PART

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STREAMING

UCLA Entertainment & Media
Research Initiative

Acknowledgements

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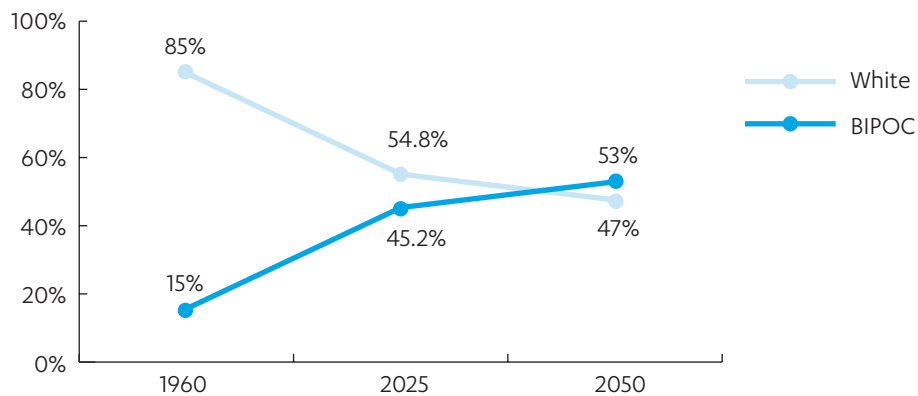
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STUDY HIGHLIGHTS

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



Source: U.S. Census, 2025

Black, Indigenous, and People of Color (BIPOC). The BIPOC share of the U.S. population is growing by nearly half a percent each year. Constituting 45.2 percent of the U.S. population in 2025,¹ BIPOC will become the majority within a couple of decades. In 2025, BIPOC creatives lost ground relative to their White counterparts in all key Hollywood employment arenas examined in the streaming film sector (i.e., streaming film leads, directors, writers, and total actors²). Among total actors, BIPOC creatives ended up close to proportionate representation (43.1 percent). However, BIPOC remained underrepresented in the remaining key employment positions in 2025:

- Less than 2 to 1 among streaming film leads (36 percent)
- Less than 2 to 1 among streaming film directors (31.5 percent)
- Greater than 2 to 1 among streaming film writers (21.3 percent)

Women. Women lost ground, relative to their male counterparts, in three of the four key streaming film employment arenas in 2025 — among streaming film leads, directors, and total actors — while treading water among streaming film writers. Women exceeded proportionate representation among streaming film leads (58.4 percent). Constituting slightly more than half of the population, women remained underrepresented in three of the four major employment arenas for streaming film.

- Greater than 2 to 1 among streaming film directors (23.6 percent)
- Less than 2 to 1 among streaming film writers (37.1 percent)
- Less than proportionate representation among total streaming film actors (42.7 percent)

Disability Status. This is the fourth year that this report tracks the disability status of actors. Actors with known disabilities had virtually the same level of representation among streaming film leads and total actors. Comprising at least 26 percent of the United States population³, adults with a disability nonetheless remained underrepresented in front of the camera in films in 2025:

- Less than 2 to 1 among streaming film leads (14.6 percent)
- 4 to 1 among total streaming film actors (6.5 percent)

The Bottom Line. The latest evidence from 2025 emphasizes the importance of BIPOC and women as streaming film viewers:

“ The latest evidence from 2025 emphasizes the importance of BIPOC and women as streaming film viewers. ”

- Audience engagement as measured by median ratings was less than conclusive in 2025. Median ratings were highest for films in the least diverse cast interval for all household and viewer groups. However, this cast diversity interval contained only two films and may not be a reliable indicator of preference when compared to the other cast diversity intervals that consist of numerous films. Thus, the interval with the next highest median rating may be a better indicator of audience engagement. Accordingly, streaming films with casts that were 21 percent to 30 percent BIPOC had the second-highest median rating across all household and viewer groups.
- The median total social media interactions for streaming original films peaked for those with casts that were from 31 percent to 40 percent BIPOC in 2025.

Overview: Degrees of Underrepresentation, Gains and Losses, Streaming Films 2025*

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

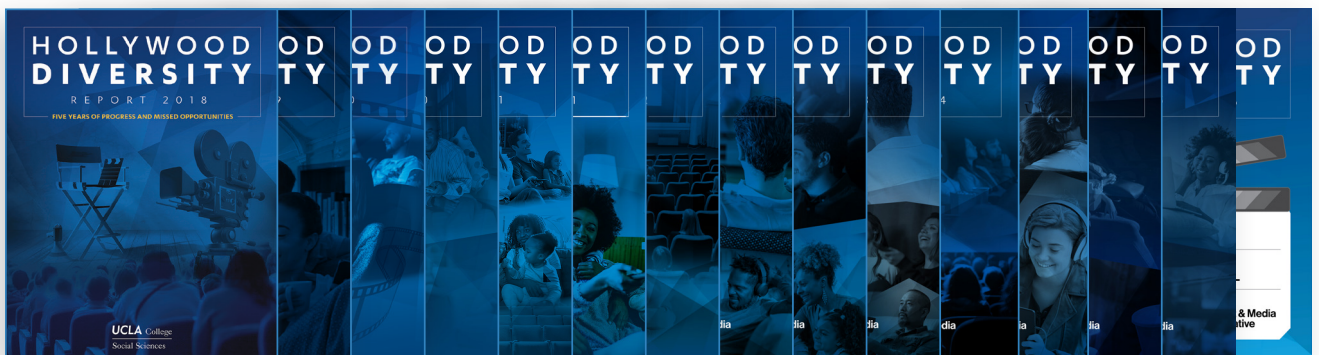
*Gains since the last report highlighted in blue, losses in gold.

- In 2025, comedy was the most viewed genre across most household and viewer groups. In addition, animation was the most discussed genre in terms of total social media interactions across most viewer groups in 2025.
- Following a similar pattern found in previous reports in this series, BIPOC households were overrepresented as household viewers (compared to their population share) for nine of the top 10 streaming films and for seventeen of the top 20 streaming films (ranked by total household ratings) in 2025.
- Women represented the majority of viewers (exceeding their population share) for six of the top 10 streaming films and for eleven of the top 20 streaming films.
- Persons who were 18 to 49 years old were overrepresented as viewers for five of the top 10 streaming films and ten of the top 20 streaming films.
- In 2025, six of the top 10 streaming films and ten of the top 20 streaming films by total household ratings in 2025 featured casts that were more than 30 percent BIPOC. Four of the top 10 and eight of the top 20 streaming films featured casts that were more than 40 percent female.
- Out of the top 20 streaming films ranked by total household ratings, nine films had a BIPOC lead, and eight films had a female lead.
- Eleven to fifteen of the top 20 streaming films for Asian, Black, Latinx, and other-race/ethnicity households (ranked by each group's household rating) featured casts that were more than 30 percent BIPOC. By contrast, eight of the top 20 streaming films for White households featured casts that were more than 30 percent BIPOC.
- Ten to eleven of the top 10 streaming films for persons, females, and males who were 18 to 49 years old (ranked by each viewer group's rating) had casts that were more than 30 percent BIPOC.
- Among each household and viewer group, only three to five of the top 10 films and eight to eleven of the top 20 films were relatively gender balanced, which is an increase from the previous year.
- Each of the household and viewer groups had eight to twelve of the top 20 films with a BIPOC lead, and six to ten of the top 20 films with a female lead.

INTRODUCTION

2026 Hollywood Diversity Report: Part 2 Streaming

This report is the thirteenth in a series of annual studies produced by UCLA’s Institute for Research on Labor and Employment (IRLE) to explore relationships between diversity and the bottom line in the Hollywood entertainment industry. Housed within the IRLE and Division of Social Sciences, the Entertainment and Media Research Initiative (EMRI) – which explores equity and access issues affecting entertainment industry workers and tracks the viewing habits of increasingly diverse audiences – produced the report.



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

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

Although we already include transgender and non-binary identities in our report, we look forward to expanding the data collected to include other LGBTQ identities, disability status for those in other key job categories, and other underrepresented identities. Some of this work may require EMRI to release more in-depth reports to complement the current annual reports.

In 2023, this report series returned to examining theatrical releases separately from streaming releases, a practice that was interrupted in 2021 and 2022 due to the COVID-19 pandemic. Part 1 of the film report series focuses only on the top theatrical films from a given year. For example, earlier this year, Part 1 focused on the top theatrical films released in 2025. For the past three years, Part 2 of the film report had considered English-language films released directly on the major streaming services that were ranked in the top 100 among total households in a given year. For the current report, however, there were fewer than 100 English-language, streaming originals released on the major streaming providers in 2025. Thus, the following report will present analyses regarding all 89 streaming originals films that were released in that year. As in previous years, we tracked those employed in key positions and examined the composition of the cast in terms of race/ethnicity, gender, and disability among these streaming releases. We also investigated how these streaming films fared in terms of TV and social media ratings among viewers from different demographic backgrounds.

The Data

The *2026 Hollywood Diversity Report: Part 2 Streaming* examines the 89 English-language, streaming original films⁵ released in 2025. The variables considered in the analyses for this report include the following:

- Racial/ethnic identity of lead talent⁶
- Gender identity of lead talent⁷
- Disability status of lead talent⁸
- Overall cast diversity⁹
- Writer diversity
- Director diversity
- Genres (i.e., primary genres and arenas)
- Film budgets
- Viewer and social media ratings¹⁰

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, Luminate Film & TV, the Internet Movie Database (IMDb), Nielsen, and Talkwalker.

HOLLYWOOD LANDSCAPE

Hollywood Landscape

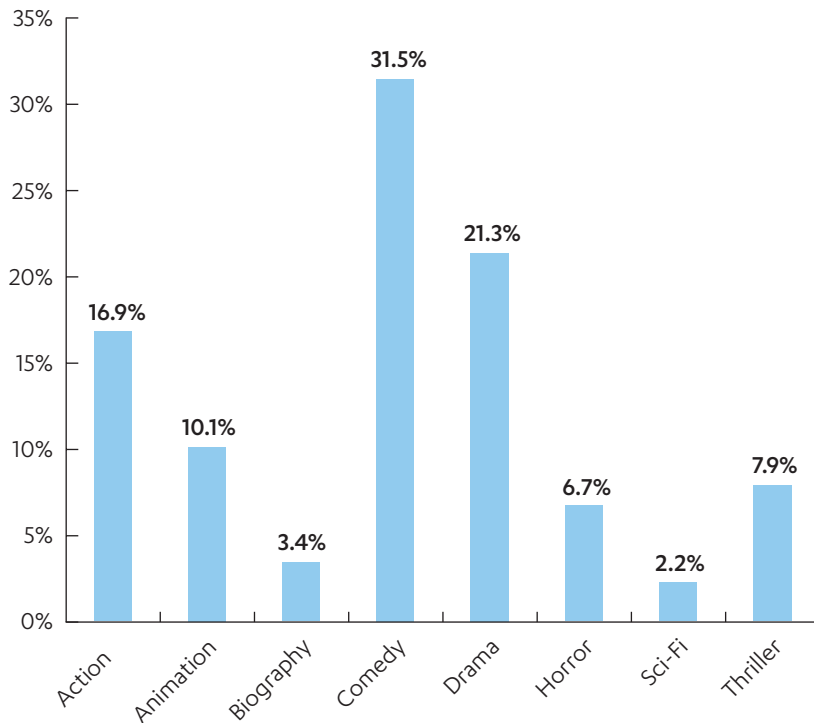
Streaming continues to expand its viewership. In 2025, 96.4 million households were connected to streaming and spent 13.9 billion hours on streaming, which was equivalent to almost five hours per day.¹¹ By December 2025, streaming viewership made up 47.5 percent of television viewing – comprising a larger share than both cable (20.2 percent) and broadcast (21.4 percent) combined. On Christmas Day, streaming viewership hit a high of 55.1 billion viewing minutes, mostly due to live NFL games and the release of new episodes from the popular television series, *Stranger Things*.¹² Besides live sports and popular television series, streaming services increasingly rely on movies to keep their subscribers and gain new ones.¹³

According to a 2025 survey, about three-fourths of moviegoers have stated they watched a new movie on streaming instead of in the theater at least once in the past year.¹⁴ Furthermore, 32 percent of adults watched new movies on streaming at least once a month, while only 16 percent reported that they went to theaters at least once a month.¹⁵ With a captive audience, studios could continue to produce or acquire the rights to distribute new films on their streaming platforms to appeal to subscribers. However, it appears that the major studios are primarily relying on shortening the window of their theatrical releases so that they can profit from releasing them on their respective streamers as well as licensing other films previously released through other video-on-demand services.¹⁶

The push to maximize profitability was reported a few years ago as the reason for the decline in streaming originals.¹⁷ That fact has also been documented in this report series. However, the number of English-language, original films from major streamers stayed the same for two years until 2025, when that number dipped below 100. With the diminished number of streaming releases, this report examined all 89 streaming original films in 2025.

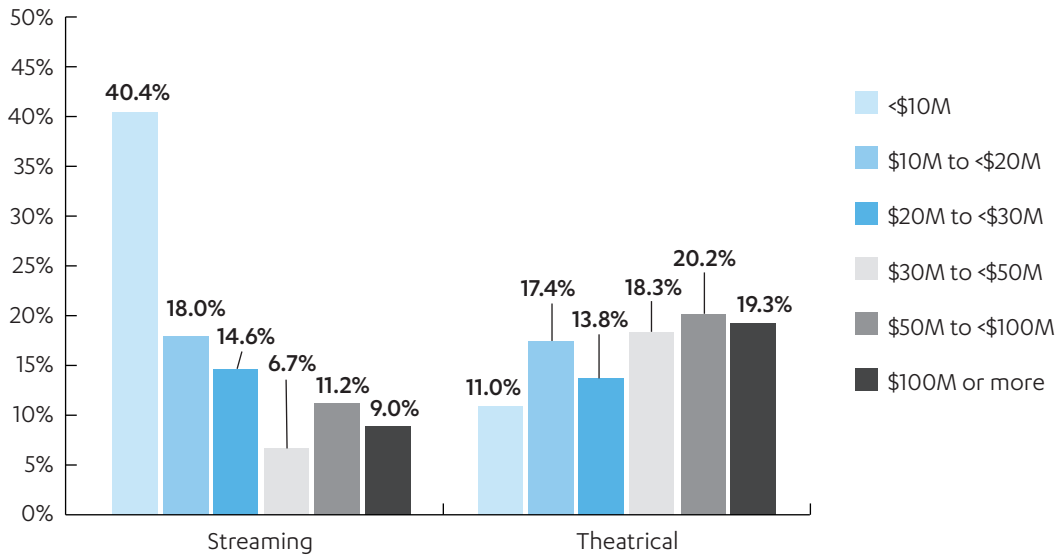
The following charts show the primary genres among streaming films,¹⁸ and the budgets allocated to streaming films in comparison to those allocated to theatrical films.

FIGURE 1: Percentage Distribution of Streaming Films by Primary Genre, 2025 (N=89)



▶ The streaming film releases of 2025 were categorized into eight primary genres.¹⁹ Once again, comedy was the most common primary genre in 2025. Comedies increased their share from more than one-fourth (27 percent) in 2024 to almost one-third (31.5 percent) in 2025. Drama (21.3 percent) and action (16.9 percent) followed as the most common primary genres of the streaming films in 2025. Of the 28 comedies, 18 were considered “romantic comedies.” In terms of secondary genres, romance (27 percent) was the most common followed by comedy (19.1 percent). Overall, films with strong comedic elements represented just over half (50.6 percent) of all streaming original films in 2025.

FIGURE 2: Film Budget By Type of Release, Streaming (N=89) and Theatrical (N=109), 2025



More than half of the streaming film releases in 2025 had budgets that were less than \$20 million (58.4 percent), while over a quarter (28.4 percent) of the top theatrical releases fell within this budget range that same year. On the other end of the spectrum, only 9 percent of streaming films had budgets that were \$100 million or more, while 19.3 percent of top theatrical films had budgets in this range.

LEADS

Leads

Leads²⁰ constitute the central characters around whom a film’s narrative primarily revolves. In 2025, BIPOC lost ground relative to their White counterparts among leads in streaming releases.²¹ By contrast, women continued to be overrepresented as streaming leads, although their share slightly decreased from the previous year. After the high in terms of representation in 2024, BIPOC actors experienced a sharp decline as streaming film leads in 2025. Adults with a disability did not experience much change from the previous year and remained underrepresented among streaming film leads in 2025.

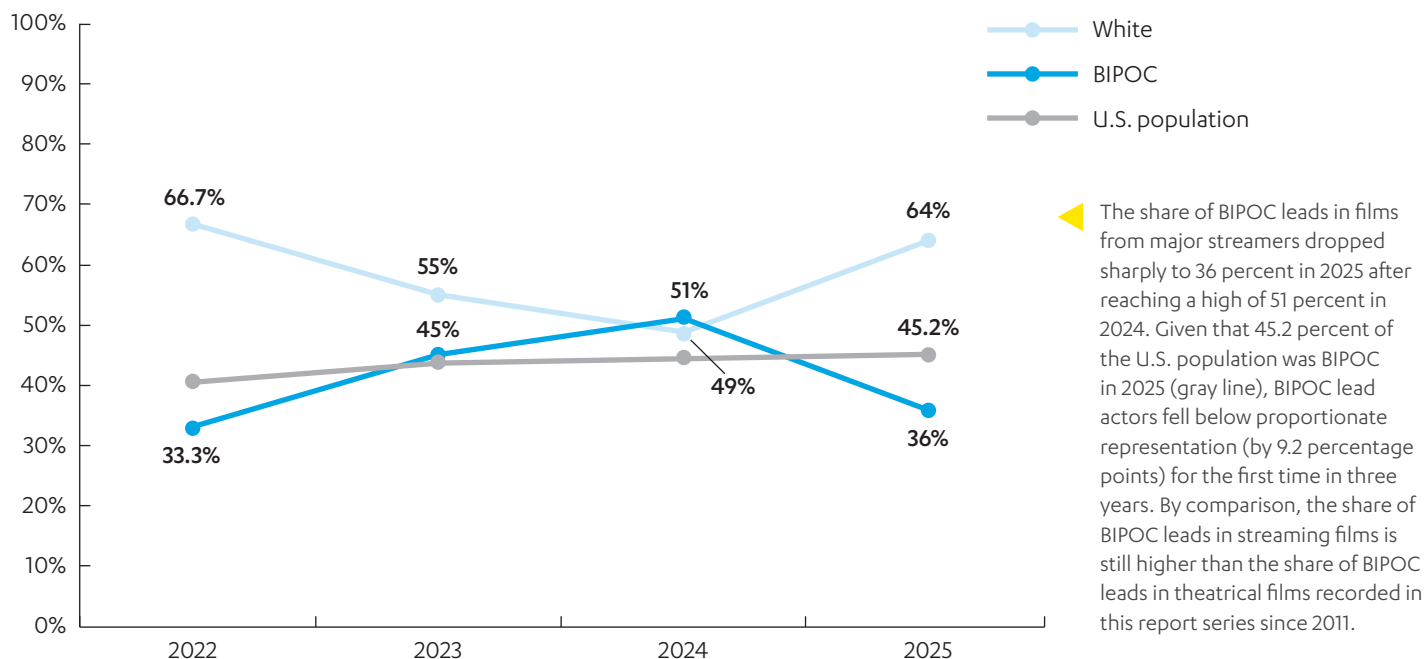


As streaming film leads, Latinx, Asian, and multiracial actors were underrepresented, and Native actors were completely shut out in 2025. After a recent decline, White actors were overrepresented as streaming film leads in 2025. Among BIPOC groups, only Black and MENA persons either exceeded or were at proportionate representation as leads. In addition, within each racial/ethnic group, women outnumbered men among White, Latinx, Asian, multiracial, and MENA streaming film leads in 2025. In contrast, men outnumbered women among Black lead actors for the fourth year in a row in streaming films.

As noted in the previous section, the majority (58.4 percent) of the streaming films in 2025 had budgets that were less than \$20 million. White men were the least likely to be the leads of the streaming films in the lower budget range (45.9 percent) as compared to White females (63.6 percent) and BIPOC actors (62.5 percent). Among streaming films with the highest budgets of \$100 million or more, White men and BIPOC actors were equally likely to be in the leading role (12.5 percent), while White

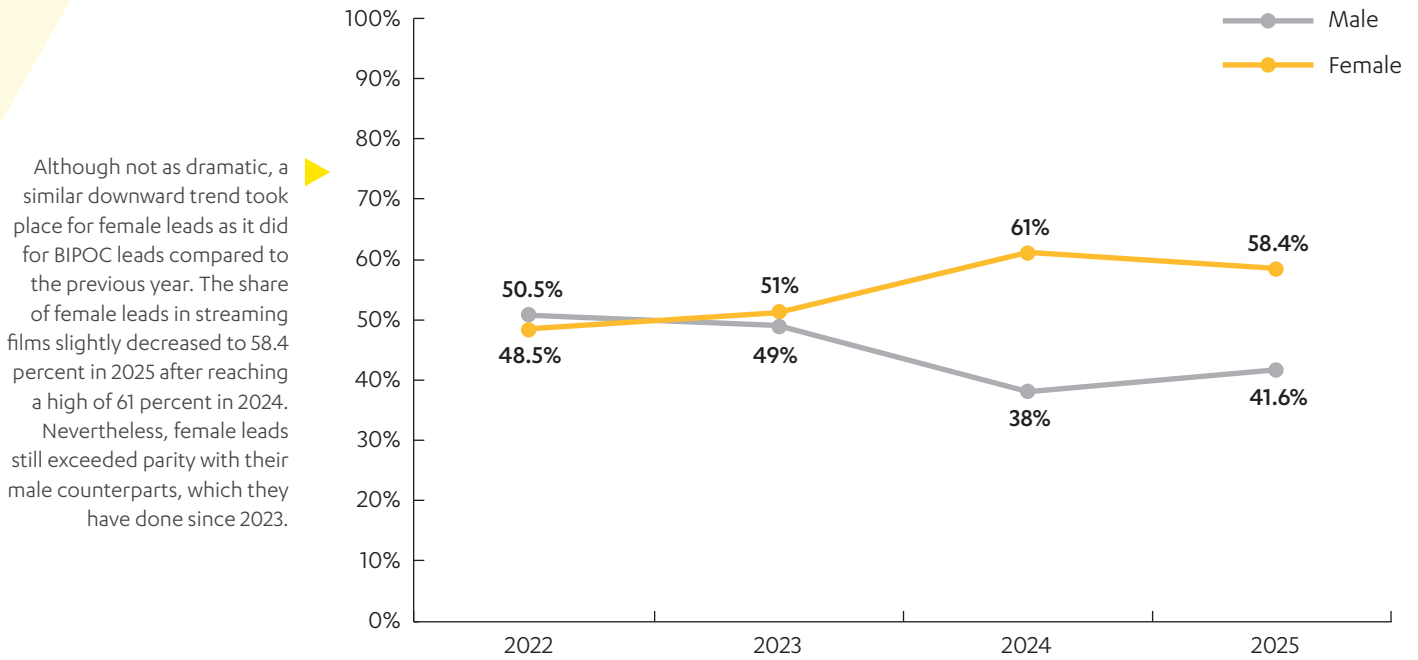
females were the least likely (3 percent). Only one film out of the eight films in this budget range had a White female lead (*The Electric State*). Furthermore, among BIPOC leads in films with the highest budget range, only one was a woman of color (*KPop Demon Hunters*). Although women were overrepresented as leads in all the streaming films from major streamers, they were underrepresented as leads of the handful of streaming films that had these blockbuster budgets.

FIGURE 1: Lead Actor Race/Ethnicity, Streaming Films, 2022-2025 (N=99, 100, 100, 89)



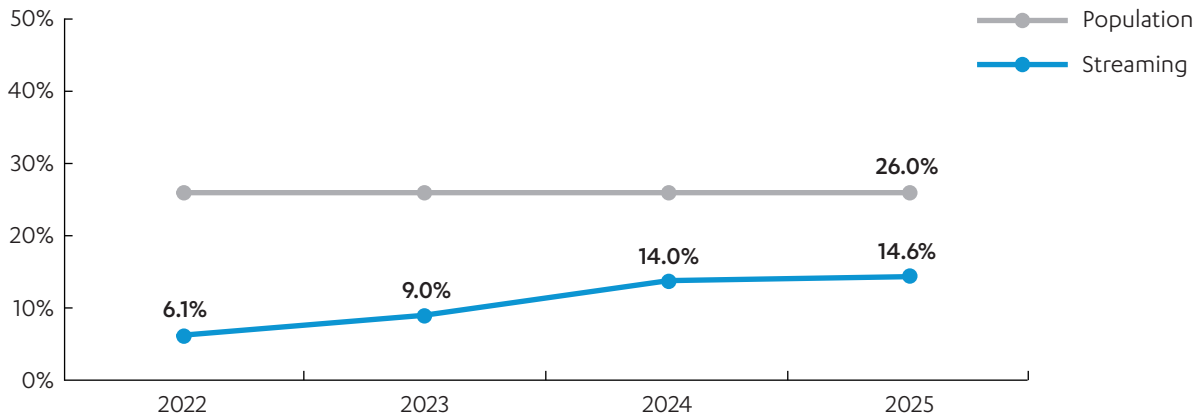
About **3.6 out of 10** lead actors in streaming films are people of color

FIGURE 2: Lead Actor Gender, Streaming Films, 2022-2025 (N=100, 100, 100, 89)



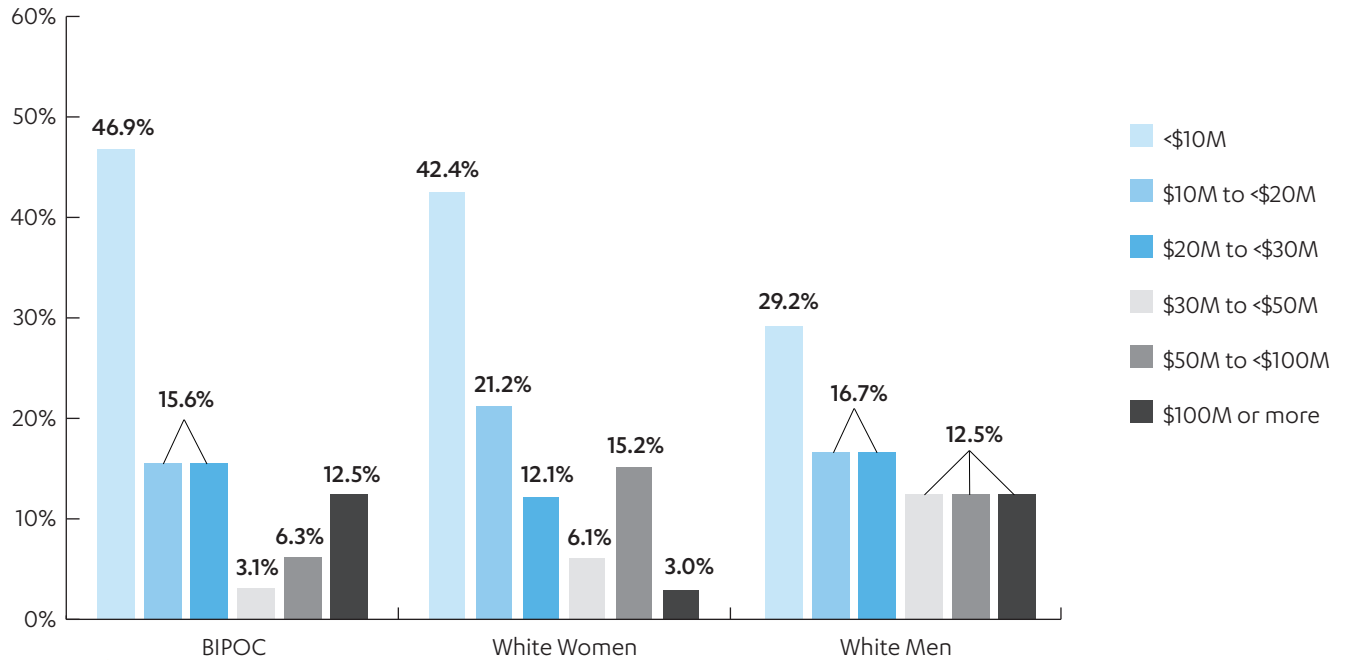
Although not as dramatic, a similar downward trend took place for female leads as it did for BIPOC leads compared to the previous year. The share of female leads in streaming films slightly decreased to 58.4 percent in 2025 after reaching a high of 61 percent in 2024. Nevertheless, female leads still exceeded parity with their male counterparts, which they have done since 2023.

FIGURE 3: Share of Streaming Film Leads, by Disability and Adult Population Share, 2022-2025 (N=99, 100, 100, 89)



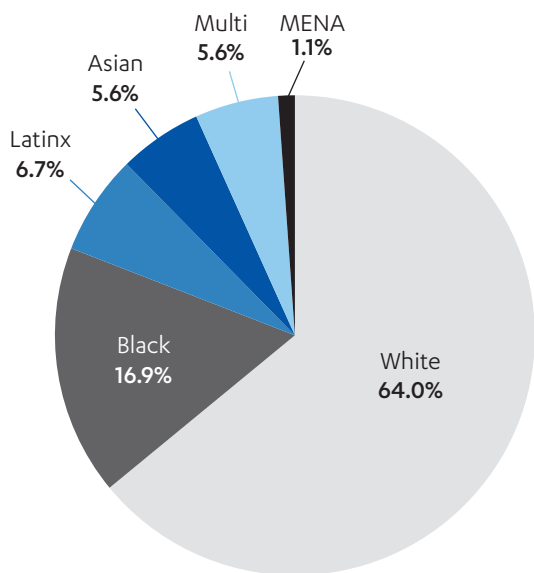
The share of lead actors with a known disability in streaming films was virtually the same in 2025 (14.6 percent) as it was in 2024 (14 percent).²² This puts the share of lead actors with a known disability within 11.4 percentage points of the estimated 26 percent of U.S. adults living with a disability. The thirteen lead actors with a known disability reported the following types of disability: mental health (69.2 percent), neurodiverse (23.1 percent), and hearing (7.7 percent). There were no lead actors with visible disabilities in 2025.

FIGURE 4: Streaming Film Budget By Lead Race/Ethnicity and Gender, BIPOC (N=32), White Women (N=33), White Men (N=24), 2025



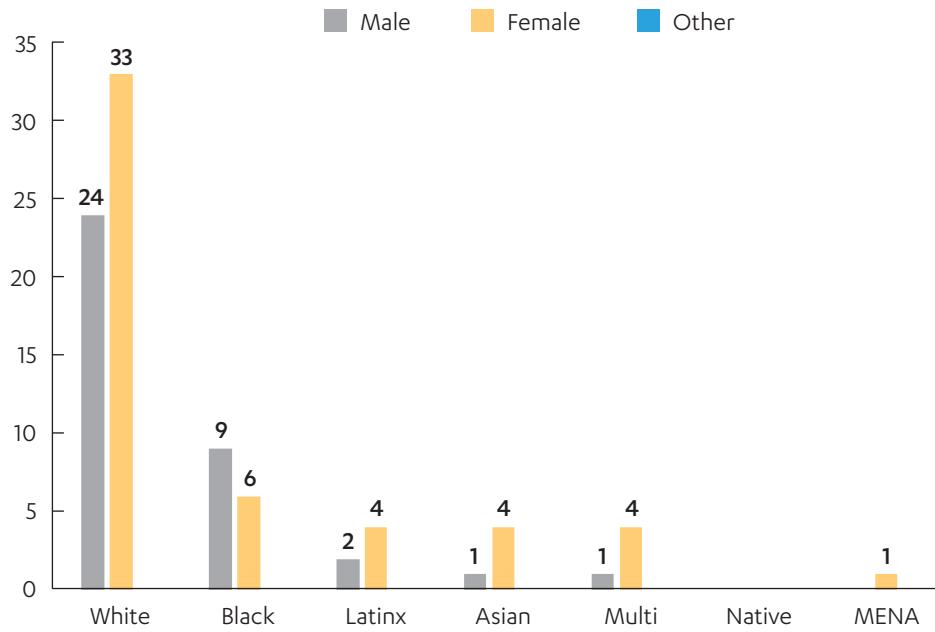
In terms of budgets for films on major streamers, a little less than half (45.9 percent) of streaming films with White male leads had budgets under \$20 million in 2025. By contrast, nearly two-thirds of streaming films with White female (63.6 percent) and BIPOC (62.5 percent) leads were under the \$20 million budget mark. On the other end of the budget spectrum, White men were most likely to be in the leading role for streaming films with budgets of \$50 million or more (25 percent), followed by BIPOC leads (18.8 percent), and White female leads (18.2 percent) in 2025.

FIGURE 5: Share of Streaming Film Leads, by Race/Ethnicity, 2025 (N=89)



After declining for two years, the share of White leads (64 percent) in streaming films reversed, and White persons were once again overrepresented as leads relative to their share of the U.S. population in 2025. Among BIPOC groups, only Black (16.9 percent) and MENA (1.1 percent) persons either exceeded or were at proportionate representation as leads. By contrast, Latinx (6.7 percent), Asian (5.6 percent), and multiracial (5.6 percent) persons were underrepresented. Comprising 20 percent of the U.S. population, Latinx persons were underrepresented by nearly a factor of three as lead actors. Also, Native actors were entirely absent from lead roles in films on major streamers in 2025.

FIGURE 6: Streaming Film Lead Counts, by Race/Ethnicity and Gender, 2025 (N=89)



Women outnumbered men among White, Latinx,²³ Asian,²⁴ multiracial, and MENA streaming film leads in 2025. In contrast, men outnumbered women among Black lead actors for the fourth year in a row in streaming films.

OVERALL CAST DIVERSITY

Overall Cast Diversity

This section documents trends in overall cast diversity for streaming films released in 2025. For the analysis, each streaming film was assigned to one of six distinct cast diversity intervals based on the racial and ethnic identities of its top eight credited actors — casts that were less than 11 percent BIPOC; 11 percent to 20 percent BIPOC; 21 percent to 30 percent BIPOC; 31 percent to 40 percent BIPOC; 41 percent to 50 percent BIPOC; or over 50 percent BIPOC. In addition, the same cast diversity intervals were assigned to each streaming film based on the known disability status of its top eight credited actors. Cast diversity intervals based on gender (i.e., female share) will also be included later in this report. This section also provides total actor counts by race, ethnicity, and gender for streaming films in 2025.

For the first time since this report series began tracking streaming films separately in 2022, films with casts that were majority BIPOC did not represent the plurality among streaming films. In 2025, streaming films with casts that were 21 percent to



30 percent BIPOC made up the plurality of films, which was almost twice their share from the previous year. The rollback in diversity is reminiscent of what happened to theatrical films in 2024. It appears that there was, in fact, an industry-wide chilling effect that spread to streaming films a year later in 2025.

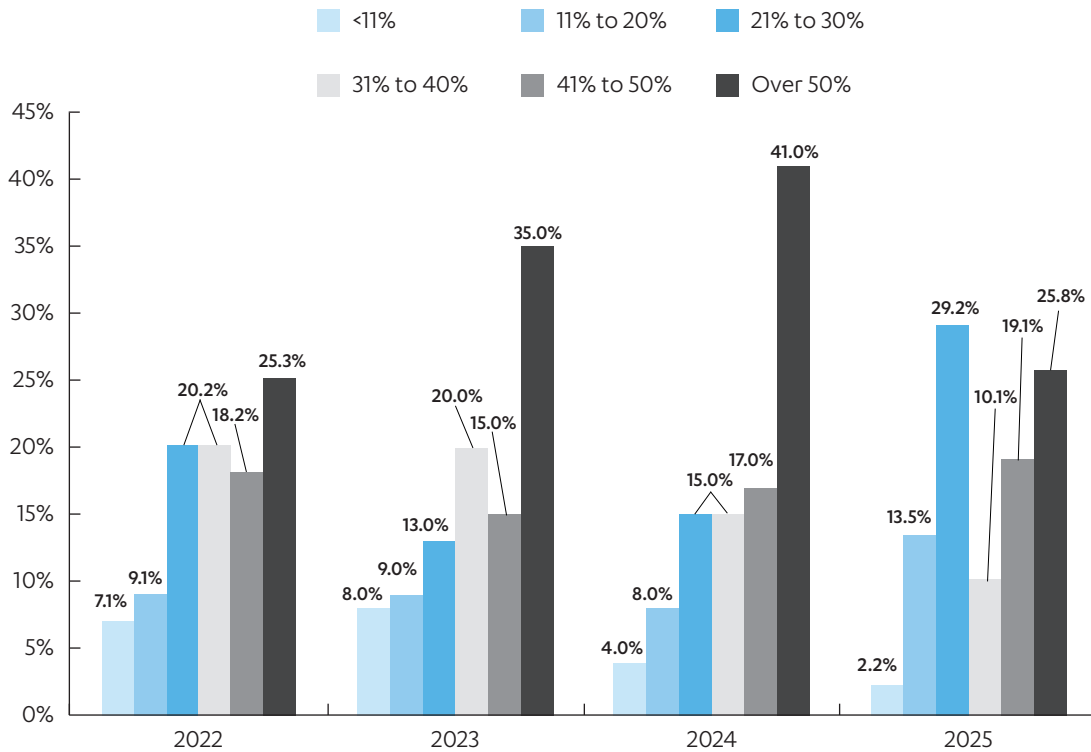
To better understand overall cast diversity, we wanted to uncover if films that belonged to certain genres had casts that were more diverse or less diverse. In Part 1 of the current report, we examined the relationship between cast diversity and the primary genre of theatrical films for the first time in the report series. Thus, we conducted the same analysis on streaming films in this report. In 2025, the majority of streaming films within each of the following primary genres had casts that were *more than* 30 percent BIPOC: action, animation, biography, drama, science fiction, and thriller. In contrast, the majority of films within each of the following primary genres had casts that were 30 percent or *less* BIPOC: comedy and horror. For comedy and horror films, the largest share represented was the 21 to 30 percent cast diversity interval for each genre.

In 2025, the share of White actors in all film roles increased, and White persons were overrepresented among streaming film roles relative to their share of the U.S. population in 2025. Among BIPOC groups, only Black persons were overrepresented, while MENA and Asian persons were at or approaching proportionate representation among total streaming film roles. By contrast, Latinx, multiracial, and Native persons were underrepresented in 2025.

In terms of disability, the majority of streaming films did not include any actors with a known disability in the main cast in 2025. In addition, actors with a known disability continued to be underrepresented and those with visible disabilities were virtually excluded in streaming films in 2025.

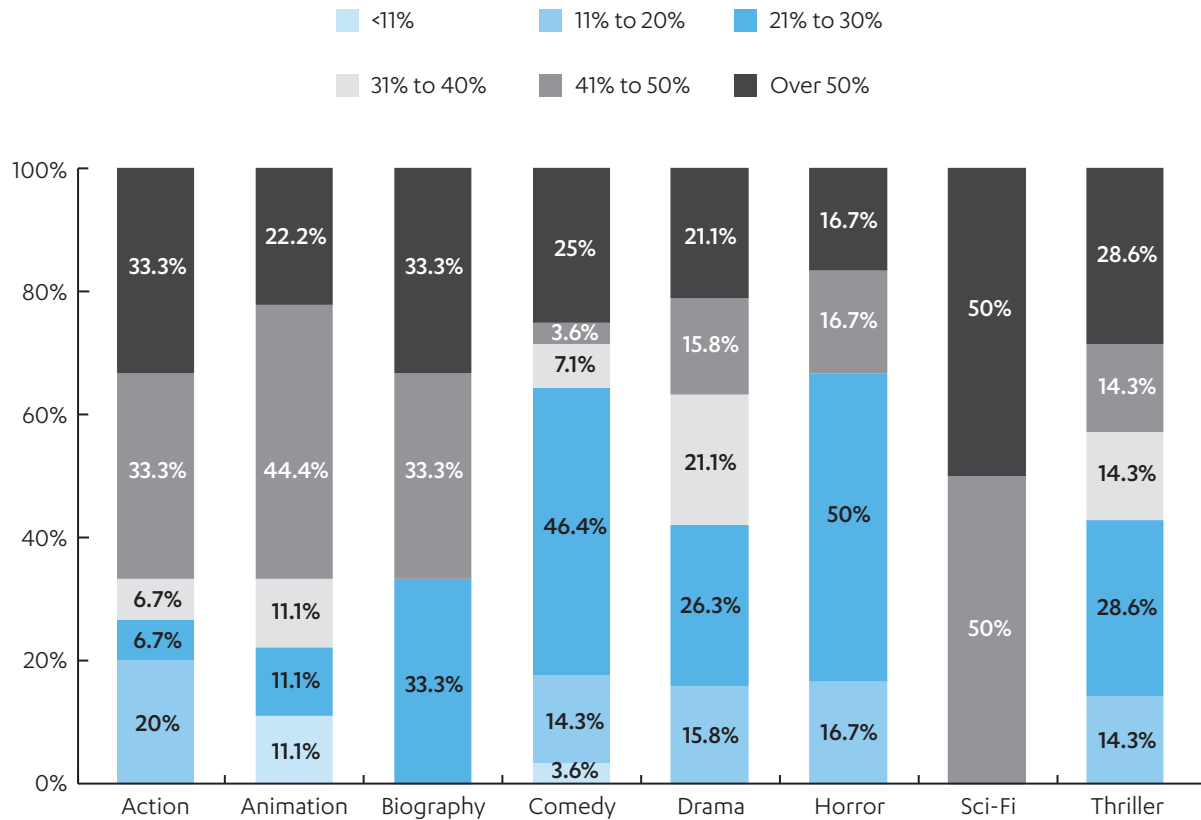
Lastly, after the share of women in streaming main cast roles had rebounded in 2024 (43.8 percent) after a low in 2023 (40.8 percent), their share landed somewhere in between in 2025 (42.7 percent). Among Asian and multiracial actors, women exceeded their male counterparts in total streaming roles. By contrast, White, Black, Latinx, Native, and MENA women did not reach parity with the men in their respective racial/ethnic groups among total streaming film roles in 2025.

FIGURE 1: BIPOC Cast Share, by Share of Streaming Films, 2022-2025 (N=99, 100, 100, 89)



In 2025, streaming films with casts that were 21 percent to 30 percent BIPOC made up the plurality of films (29.2 percent), which was almost double their share from the previous year (15 percent). Streaming films with casts that were majority-BIPOC represented the second largest share after representing the largest share for the past three years. After reaching a high of 41 percent in 2024, the majority-BIPOC interval lost all the gains it made since 2022. The share of streaming films with the least diverse casts continued to shrink to a mere 2.2 percent and represented only two films.

FIGURE 2: BIPOC Cast Share, by Primary Genre, Streaming Films, 2025 (N=89)



In Part 1 of the current report, we examined the relationship between cast diversity and the primary genre of theatrical films for the first time in the report series. Thus, we conducted the same analysis on streaming films in this report. In 2025, the majority of streaming films within each of the following primary genres had casts that were *more than* 30 percent BIPOC: action (73.3 percent), animation (77.7 percent), biography (66.6 percent), drama (58 percent), science fiction (100 percent), and thriller (57.2 percent). In contrast, the majority of films within each of the following primary genres had casts that were 30 percent or *less* BIPOC: comedy (64.3 percent) and horror (66.7 percent). For comedy and horror films, the largest share represented was the 21 to 30 percent cast diversity interval for each genre.

FIGURE 3: Disability Cast Share, by Share of Streaming Films, 2022-2025 (N=99, 100, 100, 89)

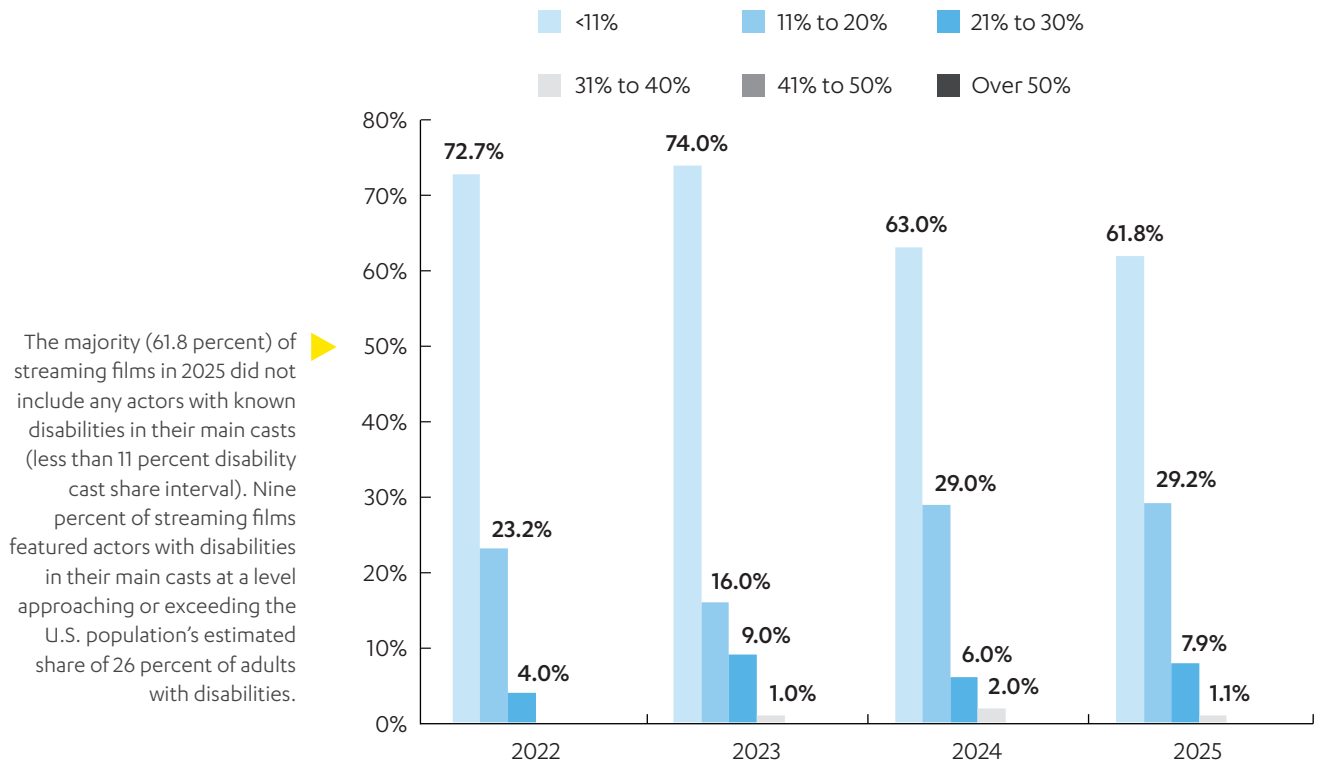
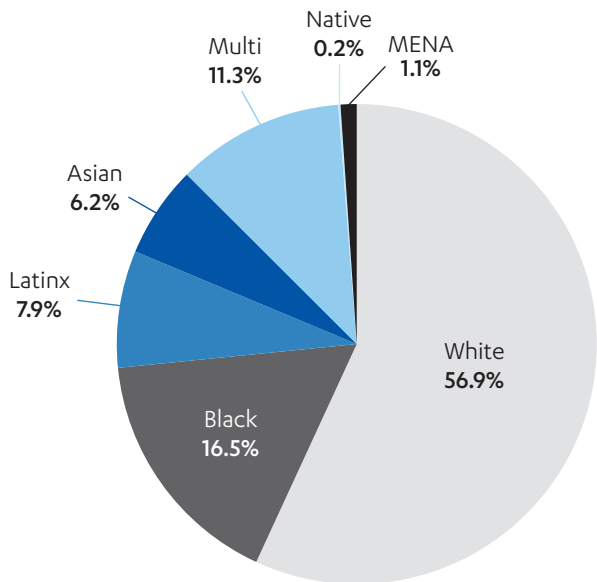


FIGURE 4: Share of All Streaming Film Roles, by Race/Ethnicity, 2025 (N=647)



After a two-year decline, the share of White actors (56.9 percent) in all film roles increased, and White persons were overrepresented among streaming film roles relative to their share of the U.S. population in 2025. Among BIPOC groups, only Black (16.5 percent) persons were overrepresented, while MENA (1.1 percent) and Asian (6.2 percent) persons were at or approaching proportionate representation among total streaming film roles. By contrast, Latinx (7.9 percent), multiracial (11.3 percent), and Native (0.2 percent) persons were underrepresented in 2025. Each of the BIPOC groups had a decline in their respective shares from the previous year, except for Latinx actors, who only had a marginal increase (6.1 percent to 7.9 percent) that was still well below their population share.

FIGURE 5: Streaming Film Actor Counts, by Race/Ethnicity and Gender, 2025 (N=647)

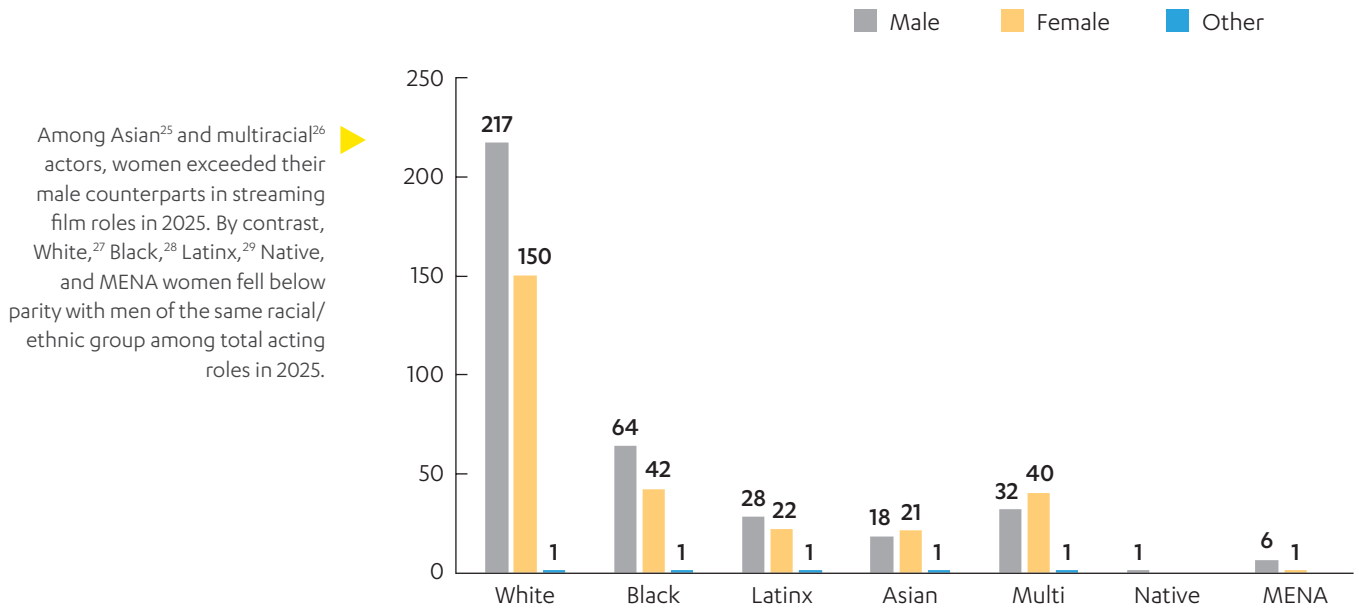
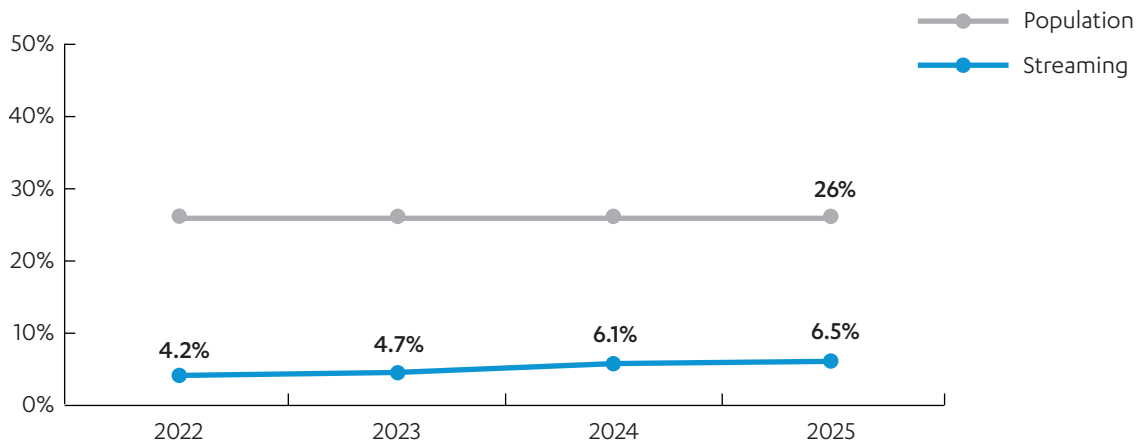


FIGURE 6: Share of All Streaming Film Roles, by Disability and Adult Population Share, 2022-2025 (N=743, 720, 742, 647)



▲ In 2025, 6.5 percent of all streaming film roles were played by actors with a known disability, which was virtually the same as the year before.³⁰ This share would have to increase precisely four-fold to reach proportionate representation with the estimated 26 percent of adults who have a disability in the U.S. Among the 42 actors with a known disability, the majority had a disability related to mental health (61.9 percent). These actors also had the following known disabilities: neurodiverse (19 percent), physical (16.7 percent), hearing (4.8 percent), and intellectual/developmental (2.4 percent). Two actors reported more than one disability. Only three actors (0.5 percent) had a disability that was visible in the films from major streamers in 2025.

DIRECTORS

Directors

Directors³¹ are the artists who shape the look and feel of a film by overseeing key production elements, from script to screen. The share of top streaming films directed by BIPOC filmmakers and by women filmmakers decreased in 2025. Although both BIPOC and women filmmakers had seen highs in one of the two previous years, they both lost ground and remained underrepresented among streaming film directors in 2025.³²



In terms of budgets in 2025,³³ streaming films directed by White women were once again the most likely to have the smallest budgets. In fact, all streaming films directed by White women had budgets that fell under \$20 million, compared to nearly two-thirds of streaming films for BIPOC directors and less than half of streaming films for White male directors. On the other end of the budget spectrum, slightly over a quarter of streaming films directed by White men had budgets of more than \$50 million, whereas less than one-fifth of streaming films directed by BIPOC filmmakers had similarly high budgets. Furthermore, among the eight streaming films with a budget of \$100 million or more, only two were directed by a BIPOC filmmaker (Guillermo del Toro, *Frankenstein* and Maggie Kang, *KPop Demon Hunters*), including the only woman director in this budget range. In addition to this woman of color filmmaker, only two other women of color directed a streaming film with a budget of more than \$20 million (Patricia Rigen, *G20* and Victoria Mahoney,

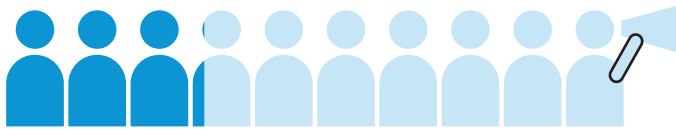
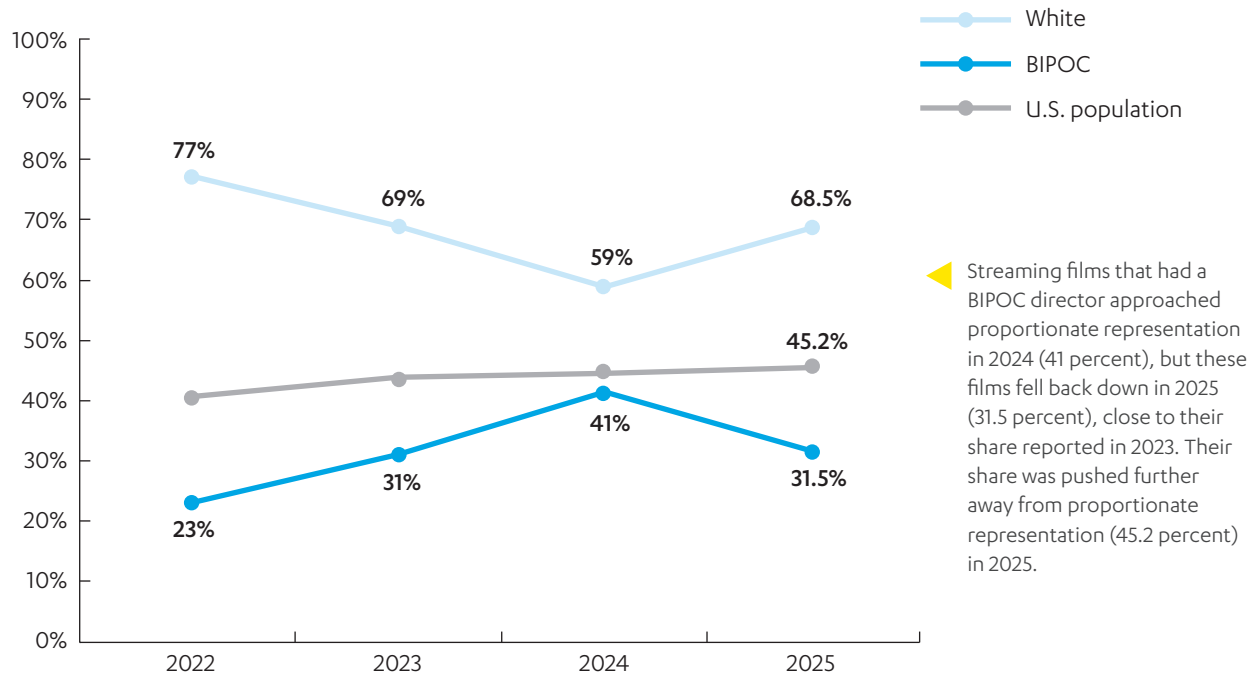
The Old Guard 2) in 2025. The overwhelming majority of women directors, regardless of race or ethnicity, are afforded a streaming film budget of less than \$20 million (81 percent). Ultimately, women directors have fewer opportunities and limited budgets to showcase their talents in the film industry.

When considering all the directors of streaming films in 2025, this report found that each BIPOC group, except for Latinx filmmakers, lost ground from the previous year in terms of representation as streaming film directors. Black directors were overrepresented, and Asian directors approached proportionate representation. By contrast, Latinx, multiracial, Native, and MENA filmmakers were either well below proportionate representation or completely excluded as streaming film directors in 2025. In addition, women were underrepresented as directors within each racial/ethnic group, except for Asian directors, where women outnumbered their male counterparts. White men alone accounted for the majority of all directors of streaming films in 2025.

Echoing the findings from previous years, streaming films directed by BIPOC and women filmmakers were more likely to feature casts that were racially and ethnically diverse and gender-balanced than streaming films directed by White men in 2025. Streaming films directed by women of color, in particular, continued to have the highest share of racially and ethnically diverse casts as well as gender-balanced casts.

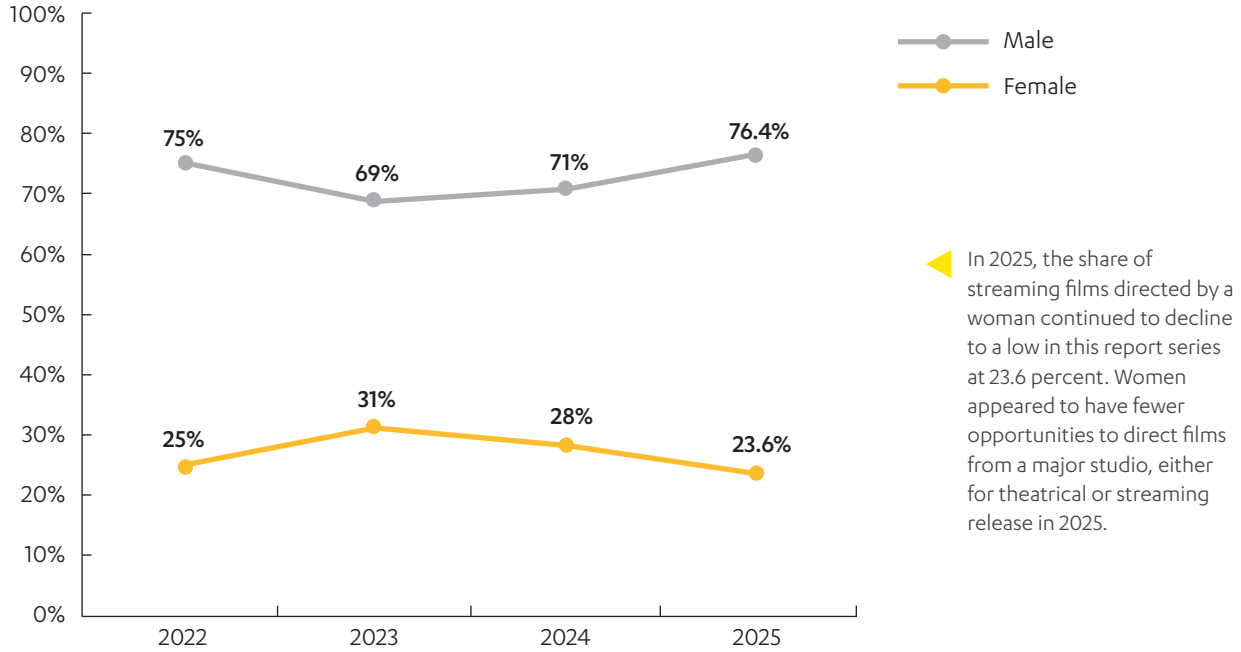
FIGURE 1: Director Race/Ethnicity, Streaming Films, 2022-2025

(N=100, 100, 100, 89)



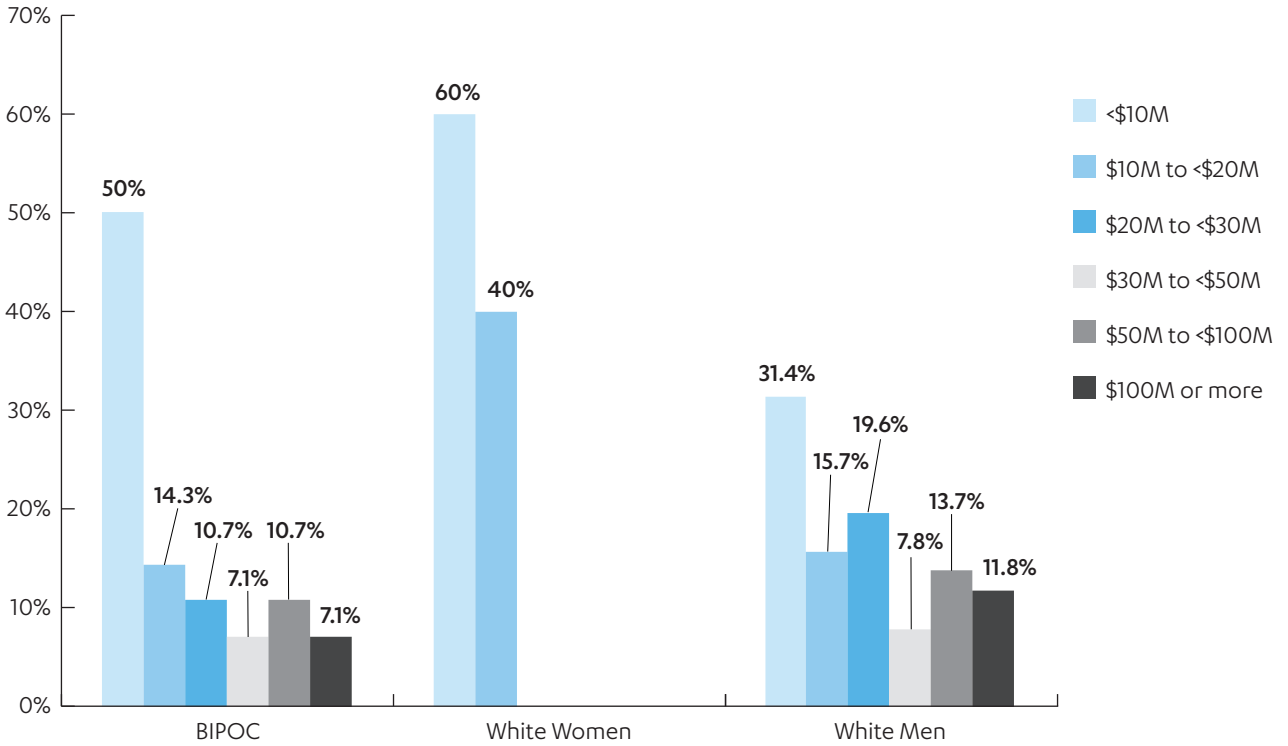
Only 3.2 out of 10 streaming film directors are people of color

FIGURE 2: Director Gender, Streaming Films, 2022-2025 (N=100, 100, 100, 89)



only **2.4 out of 10** streaming film directors are women

FIGURE 3: Streaming Film Budget By Director Race/Ethnicity and Gender, BIPOC (N=28), White Women (N=10), White Men (N=51), 2025



▲ In 2025, the streaming films directed by White women were once again the most likely to have the smallest budgets. In fact, all streaming films directed by White women had budgets that fell under \$20 million, compared to nearly two-thirds of streaming films for BIPOC directors (64.3 percent) and less than half of streaming films for White male directors (47.1 percent). On the other end of the budget spectrum, slightly over a quarter of streaming films directed by White men had budgets of more than \$50 million (25.5 percent), whereas less than one-fifth of streaming films directed by BIPOC filmmakers (17.8 percent) had similarly high budgets.

FIGURE 4: Share of All Streaming Film Directors, by Race/Ethnicity, 2025 (N=98)

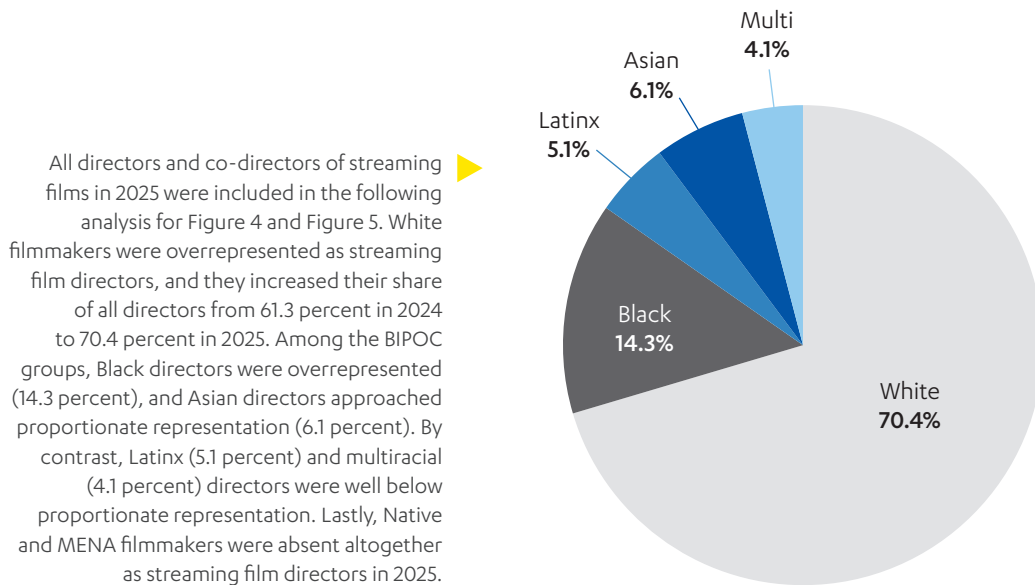
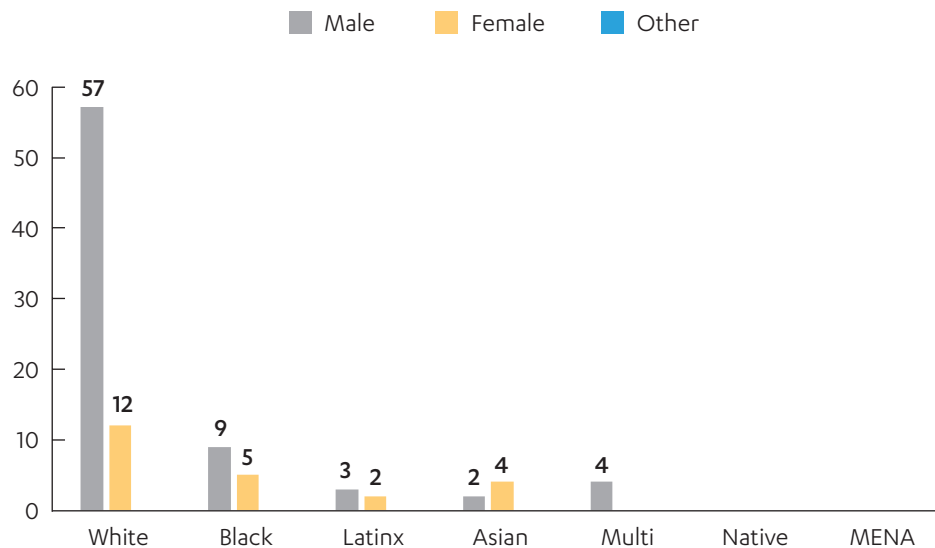


FIGURE 5: All Streaming Film Director Counts, by Race/Ethnicity and Gender, 2025 (N=98)



In 2025, Asian³⁴ women outnumbered their male counterparts among all directors of streaming films. By contrast, women filmmakers were underrepresented among White, Black, and Latinx directors. There were no multiracial women directors, and, as mentioned previously, no Native and MENA directors of streaming films in 2025. White men alone accounted for the majority of all directors of streaming films in 2025 (58.2 percent).

TABLE 1: White Male Directors and Cast Diversity, 2025 Streaming Films (N=51)

Just under two-thirds of streaming films directed by White men had casts that were 30 percent or less BIPOC (64.6 percent) in 2025. Furthermore, more than half of streaming films directed by White men had casts that were 40 percent or less female (52.9 percent) that year.

Percent Cast	BIPOC	Female
< 11%	3.9%	0.0%
11% - 20%	17.6%	9.8%
21% - 30%	43.1%	19.6%
31% - 40%	9.8%	23.5%
41% - 50%	17.6%	31.4%
Over 50%	7.8%	15.7%

TABLE 2: Women Directors and Cast Diversity, 2025 Streaming Films (N=21)

Percent Cast	BIPOC	Female
< 11%	0.0%	0.0%
11% - 20%	9.5%	0.0%
21% - 30%	14.3%	14.3%
31% - 40%	19.0%	19.0%
41% - 50%	23.8%	28.6%
Over 50%	33.3%	38.1%

In 2025, more than three-quarters of streaming films directed by women filmmakers had casts that were more than 30 percent BIPOC (76.1 percent), and two-thirds had casts that were more than 40 percent female (66.7 percent).

TABLE 3: Directors of Color and Cast Diversity, 2025 Streaming Films (N=28)

The lion's share of streaming films that had a BIPOC director featured casts that were greater than 30 percent BIPOC (89.3 percent) in 2025. Furthermore, the majority of those films with BIPOC directors had casts that were more than 40 percent female (60.8 percent).

Percent Cast	BIPOC	Female
< 11%	0.0%	0.0%
11% - 20%	3.6%	3.6%
21% - 30%	7.1%	21.4%
31% - 40%	3.6%	14.3%
41% - 50%	25.0%	42.9%
Over 50%	60.7%	17.9%

TABLE 4: Women Directors of Color and Cast Diversity, 2025 Streaming Films (N=10)

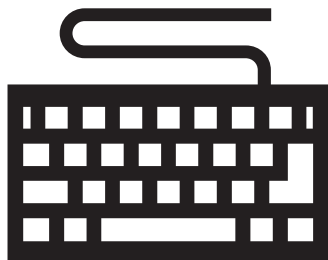
Percent Cast	BIPOC	Female
< 11%	0.0%	0.0%
11% - 20%	0.0%	0.0%
21% - 30%	10.0%	20.0%
31% - 40%	10.0%	0.0%
41% - 50%	30.0%	50.0%
Over 50%	50.0%	30.0%

In 2025, the vast majority of the streaming films directed by BIPOC women had casts that were more than 30 percent BIPOC (90 percent) and more than 40 percent female (80 percent).

WRITERS

Writers

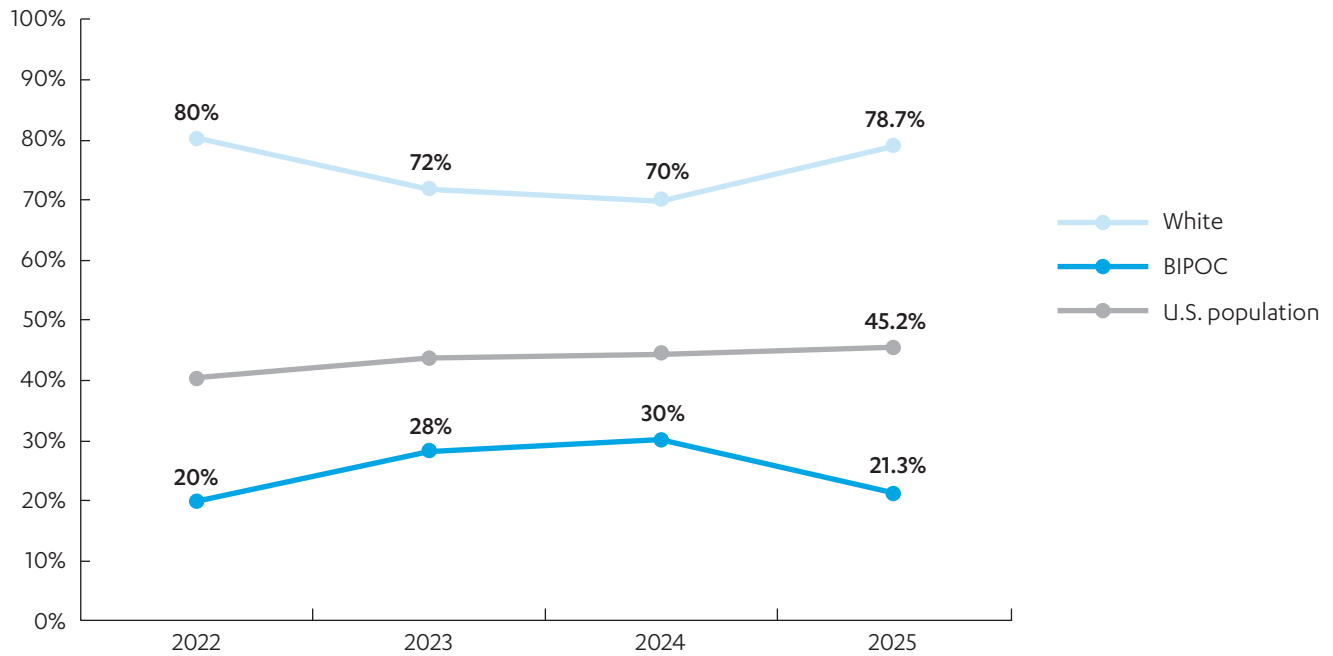
Screenwriters³⁵ are artists who transform source material and original ideas into stories that come to life on screen. In 2025, the share of streaming films written by BIPOC creatives decreased, while the share of films written by women stayed virtually the same as the previous year. BIPOC and women creatives remained underrepresented among streaming film writers in 2025.³⁶



When considering all the writers of streaming films in 2025, this report found that each BIPOC group lost ground from the previous year in terms of representation as streaming film writers. Black, Latinx, Asian, and multiracial writers were underrepresented, while Native and MENA creatives were entirely excluded as writers of films on major streamers in 2025. In addition, women were underrepresented as writers within each racial/ethnic group, except for Black and Asian writers, where women outnumbered their male counterparts. Similar to the finding with directors, White men alone accounted for the majority of all writers of streaming films in 2025.

Similar to previous years, streaming films written by BIPOC and women creatives were more likely to feature casts that were racially and ethnically diverse and gender-balanced than streaming films written by White men in 2025. Streaming films written by women of color continued to have the highest share of racially and ethnically diverse casts as well as gender-balanced casts.

FIGURE 1: Writer Race/Ethnicity, Streaming Films, 2022-2025 (N=100, 100, 100, 89)

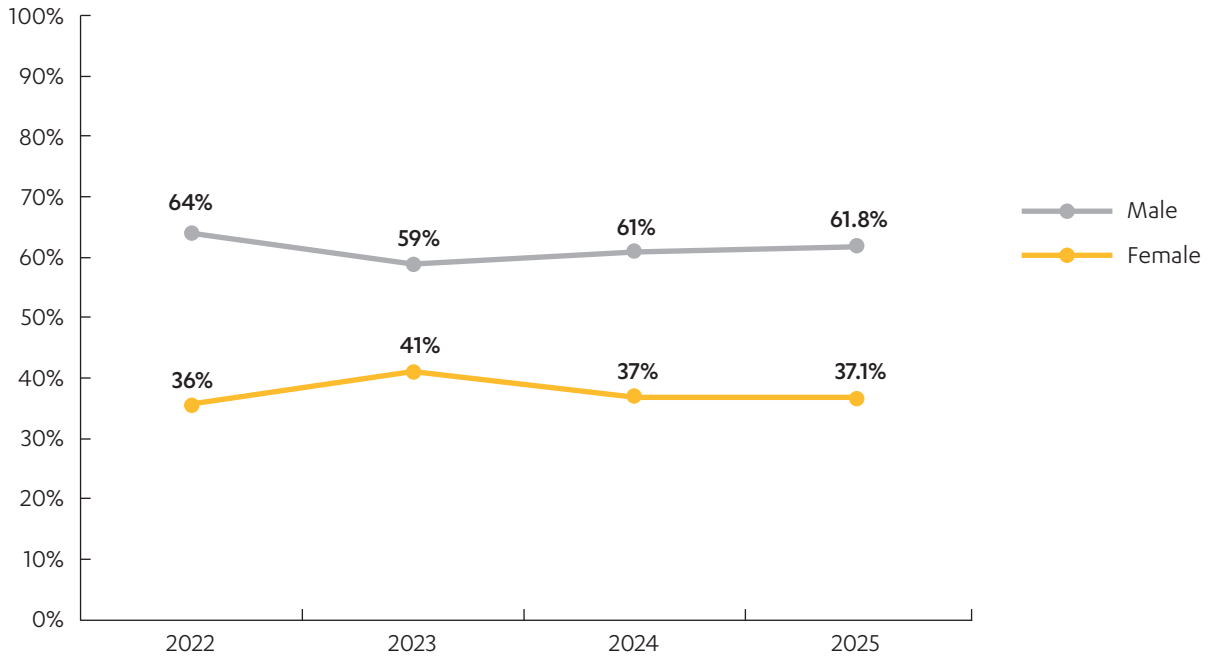


The share of streaming films with a BIPOC writer decreased from 30 percent in 2024 to 21.3 percent in 2025. The share of streaming films with a BIPOC writer would have to more than double to reach proportionate representation with the BIPOC share of the U.S. population (45.2 percent). As was the case in 2024, all but one of the streaming films with a BIPOC writer also had a BIPOC director.



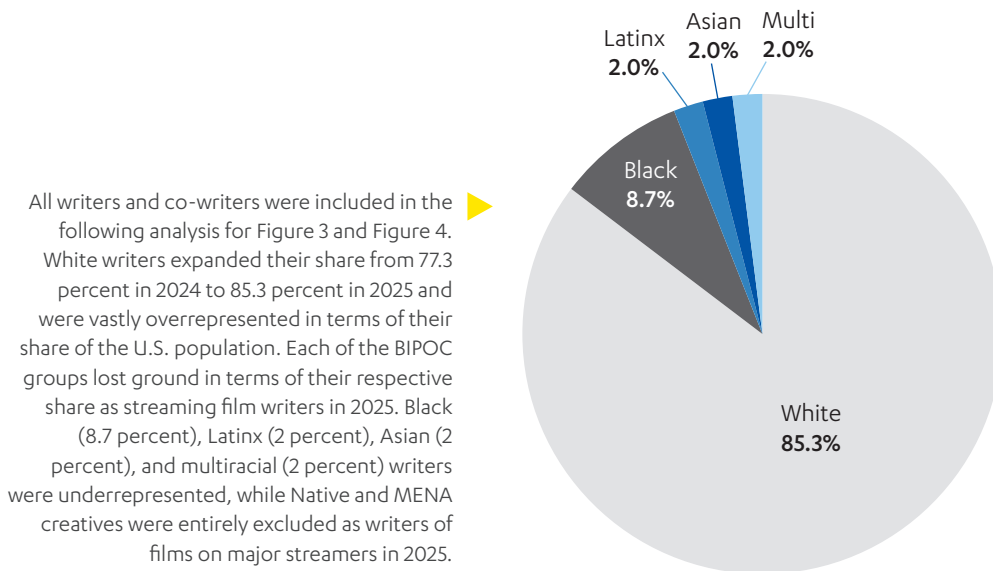
only **2.1 out of 10** streaming film writers are people of color

FIGURE 2: Writer Gender, Streaming Films, 2022-2025 (N=100, 100, 100, 89)



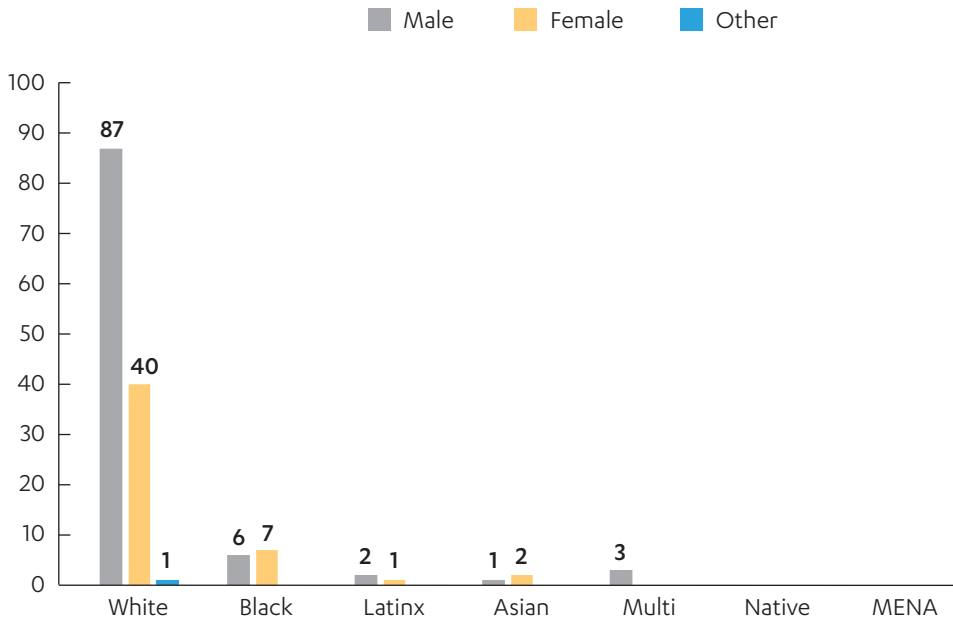
▲ The share of streaming films with a woman writer remained practically the same in 2025 as compared to 2024 (37.1 percent vs. 37 percent). Women continued to be underrepresented as streaming film writers in 2025. In addition, close to half of 2025's streaming films that had a woman writer also had a woman director (47.1 percent).

FIGURE 3: Share of All Streaming Film Writers, by Race/Ethnicity, 2025 (N=150)



▲ All writers and co-writers were included in the following analysis for Figure 3 and Figure 4. White writers expanded their share from 77.3 percent in 2024 to 85.3 percent in 2025 and were vastly overrepresented in terms of their share of the U.S. population. Each of the BIPOC groups lost ground in terms of their respective share as streaming film writers in 2025. Black (8.7 percent), Latinx (2 percent), Asian (2 percent), and multiracial (2 percent) writers were underrepresented, while Native and MENA creatives were entirely excluded as writers of films on major streamers in 2025.

FIGURE 4: All Streaming Film Writer Counts, by Race/Ethnicity and Gender, 2025 (N=150)



Among all writers of streaming films in 2025, Black and Asian³⁷ women outnumbered their male counterparts. By contrast, women did not reach parity with men among White³⁸ and Latinx streaming film writers. There were no multiracial women writers, and, as mentioned previously, no Native and MENA writers of streaming films in 2025. Similar to the finding with directors, White men alone accounted for the majority of all writers of streaming films in 2025 (58 percent).

TABLE 1: White Male Writers and Cast Diversity, 2025 Streaming Films (N=44)

In 2025, more than half of streaming films written by White men had casts that were 30 percent or less BIPOC (54.5 percent), and more than two-thirds had casts that were 40 percent or less female (68.2 percent).

Percent Cast	BIPOC	Female
< 11%	2.3%	0.0%
11% - 20%	22.7%	11.4%
21% - 30%	29.5%	29.5%
31% - 40%	11.4%	27.3%
41% - 50%	15.9%	20.5%
Over 50%	18.2%	11.4%

TABLE 2: Women/Other-Gender Writers and Cast Diversity, 2025 Streaming Films (N=34)

Percent Cast	BIPOC	Female
< 11%	2.9%	0.0%
11% - 20%	5.9%	0.0%
21% - 30%	35.3%	5.9%
31% - 40%	11.8%	20.6%
41% - 50%	23.5%	41.2%
Over 50%	20.6%	32.4%

Among the streaming films that had a woman or other-gender writer, more than half had casts that were more than 30 percent BIPOC (55.9 percent), and nearly three-quarters had casts that were more than 40 percent female (73.6 percent) in 2025.

TABLE 3: Writers of Color and Cast Diversity, 2025 Streaming Films (N=19)

Almost all of the streaming films by BIPOC writers featured casts that were more than 30 percent BIPOC (94.8 percent), and over two-thirds had casts that were more than 40 percent female (68.4 percent) in 2025.

Percent Cast	BIPOC	Female
< 11%	0.0%	0.0%
11% - 20%	0.0%	5.3%
21% - 30%	5.3%	15.8%
31% - 40%	0.0%	10.5%
41% - 50%	21.1%	52.6%
Over 50%	73.7%	15.8%

TABLE 4: Women/Other-Gender Writers of Color and Cast Diversity, 2025 Streaming Films (N=8)

Percent Cast	BIPOC	Female
< 11%	0.0%	0.0%
11% - 20%	0.0%	0.0%
21% - 30%	0.0%	12.5%
31% - 40%	0.0%	12.5%
41% - 50%	25.0%	50.0%
Over 50%	75.0%	25.0%

All of the streaming films written by BIPOC women featured casts that were more than 30 percent BIPOC, and three-fourths had casts that were more than 40 percent female (75 percent) in 2025.

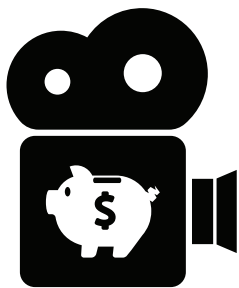
THE BOTTOM LINE

The Bottom Line

This report series has repeatedly found that most viewers prefer streaming films that feature relatively diverse casts in terms of race and ethnicity. However, with a reduced set of films in 2025 that included all those that were released on major streamers without a rank-based cutoff, the current report's bottom-line findings are not as definitive and appear to be affected mainly by the limited content available. Median

ratings were highest for streaming films that fell into the least diverse cast interval. However, this cast diversity interval contained only two films and may not be a reliable indicator of preference when compared to the other cast diversity intervals that consist of numerous films. Thus, the interval with the next highest median rating may be a better indicator of audience engagement. Accordingly, streaming films with casts that were 21 percent to 30 percent BIPOC had the second-highest median rating across all household and viewer groups. This finding coincides with the fact that streaming films with casts that were 21 percent to 30 percent BIPOC made up the plurality of films in 2025. Meanwhile, streaming films with casts that were from 31 percent to 40 percent BIPOC had the most buzz across social media.

As part of the new analyses related to primary genres, we examined the share of primary genres of streaming films that were watched within each household or viewer group in 2025. Comedies garnered the largest share of household viewers among White, Asian, and other-race/ethnicity households, and the largest share of individual viewers among 18-to-49-year-olds, females, and males. Animation films had the largest share of household viewers among Latinx households, and action films had the largest share of household viewers among Black households. For Latinx and Black households, comedies were the second most viewed genre.



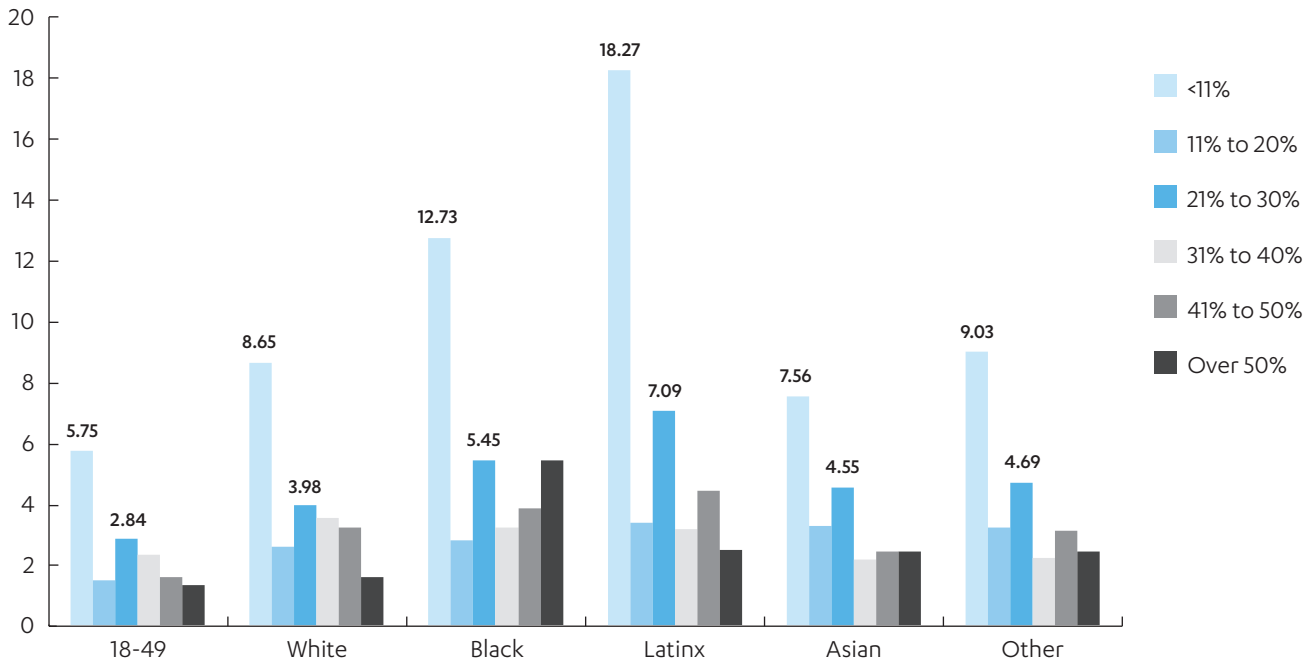
Even with the rollbacks on racial/ethnic diversity onscreen and the reduced number of original films available to stream, BIPOC households and women continued to be the drivers of high ratings of streaming original films in 2025. BIPOC households were overrepresented as household viewers (compared to their population share) for nine of the top 10 streaming films and seventeen of the top 20 streaming films (ranked by total household ratings). In addition, women represented the majority of viewers (exceeding their population share) for six of the top 10 streaming films and for eleven of the top 20 streaming films.

In 2025, six of the top 10 streaming films and ten of the top 20 streaming films (ranked by total household ratings) featured casts in which more than 30 percent of the actors were BIPOC. Four of the top 10 and eight of the top 20 streaming films had casts in which more than 40 percent of the actors were female. Only one of the top 10 and two of the top 20 films had casts in which more than 20 percent of the actors had known disabilities. Lastly, nine films had a BIPOC lead, and eight films had a female lead of these top 20 streaming films.

Findings based on specific race/ethnicity household and individual viewer ratings reveal that the majority of films most favored by all groups, except White households and 18-to-49-year-old females, featured casts that were more than 30 percent BIPOC.

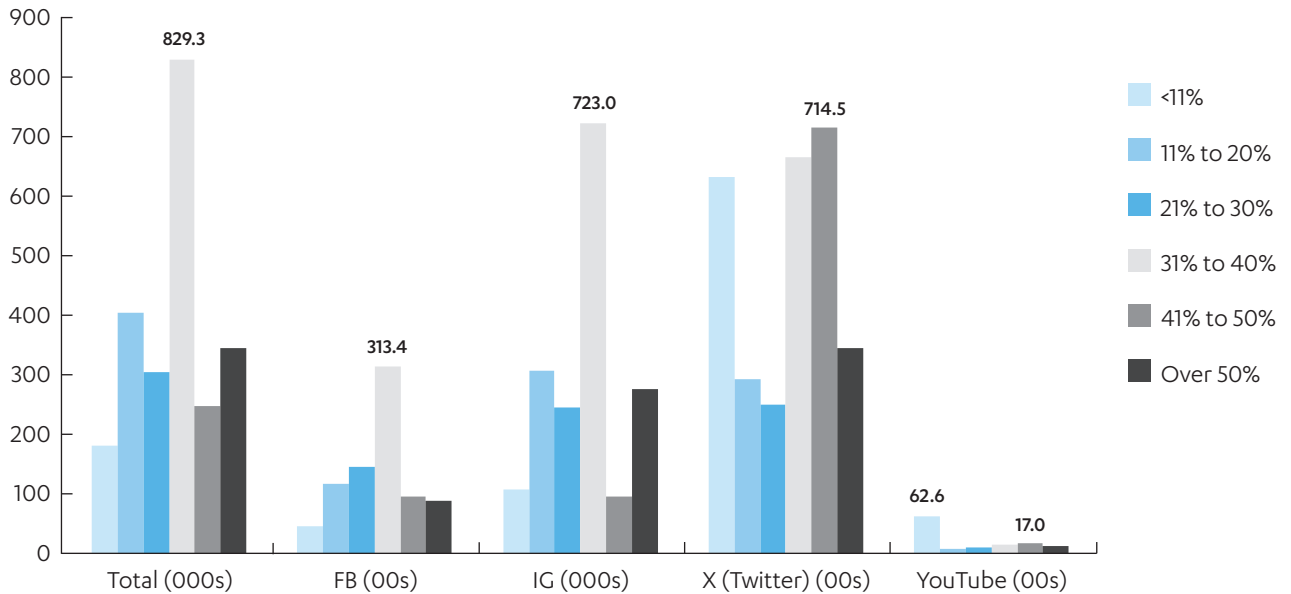
The following charts and tables document the details associated with these findings.

FIGURE 1: 18-49 Ratings and HH Ratings, by BIPOC Cast Share, Streaming Films, 2025 (N=89)



▲ As the numbers of streaming films with casts less than 11 percent BIPOC continue to diminish (see the “Overall Cast Diversity” section), median ratings for this cast diversity interval are ambiguous and thus difficult to compare to the other intervals. Such was the case in 2025, when there were only two streaming films in the less than 11 percent diversity interval. Because both of these films had somewhat average to good ratings overall (Netflix’s *Jingle Bell Heist* and *Plankton: The Movie*), the median ratings for this interval were relatively high for each group examined. Using the median is supposed to protect against outliers. However, with two cases, this interval becomes an outlier in and of itself. A better test of the relationship between cast diversity and ratings should consider the rest of the cast diversity intervals with numerous cases. Accordingly, median ratings were second highest for streaming films with casts that were from 21 percent to 30 percent BIPOC across all groups. Twenty-six streaming films fell into this relatively diverse interval in 2025 and included the following films: *Happy Gilmore 2* (Netflix), *Frankenstein* (Netflix), *Another Simple Favor* (Amazon), and *The Hand That Rocks the Cradle* (Hulu).

FIGURE 2: Social Media Interactions, by BIPOC Cast Share, Streaming Films, 2025 (N=83)



In 2025, streaming films with casts that were from 31 percent to 40 percent BIPOC had the most buzz across social media. Streaming films in this cast diversity interval had the highest median total social media interactions (829,300), as well as the highest median Facebook (31,340) and Instagram (723,000) interactions. Streaming films that fell into this cast diversity interval include *My Fault: London* (Amazon), *The Life List* (Netflix), and *A Very Jonas Christmas Movie* (Disney+). On X (formerly known as Twitter), streaming films with casts from 41 percent to 50 percent BIPOC posted the highest number of median interactions in 2025, which included films such as *Predator: Killer of Killers* (Hulu) and *War of the Worlds* (Amazon). It can also be noted that one majority-BIPOC cast film, *KPop Demon Hunters*, alone made up nearly a third of all social media interactions recorded for streaming films in 2025 (32.1 percent).

TABLE 1: Audience Demographics by Primary Genre, Streaming Films (2025)

Genre	N Films	White HH	Black HH	Latinx HH	Asian HH	Other-Race/ Ethnicity HH	Persons 18-49	Females	Males
Action	15	20.8%	29.0%	19.9%	22.6%	22.2%	22.7%	19.2%	26.4%
Animation	9	22.2%	18.9%	30.4%	28.8%	28.4%	23.2%	26.4%	24.7%
Biography	3	1.0%	0.7%	0.7%	0.8%	0.8%	0.7%	0.8%	0.9%
Comedy	28	35.8%	25.3%	27.7%	28.9%	29.5%	33.4%	33.2%	29.1%
Drama	19	9.6%	14.9%	11.5%	7.8%	8.5%	9.5%	11.2%	8.2%
Horror	6	2.9%	2.7%	4.1%	3.2%	3.1%	4.0%	2.8%	3.5%
Sci Fi	2	1.5%	2.5%	0.9%	1.5%	1.5%	1.3%	1.1%	1.8%
Thriller	7	6.2%	5.8%	4.8%	6.4%	6.0%	5.3%	5.4%	5.5%

▲ In Part 1 of this report series, we examined the audience shares of racial and ethnic groups within each primary genre during the opening weekend of each of the top theatrical films in 2025. For Part 2, we were more interested in what genres certain households or viewers gravitate towards throughout the year since films can be watched much more easily at home and not just the first weekend they are released. So, we examined the share of primary genres of streaming films that were watched within each household or viewer group in 2025. Comedies garnered the largest share of household viewers among White (35.8 percent), Asian (28.9 percent), and other-race/ethnicity (29.5 percent) households, and the largest share of individual viewers among 18-to-49-year-olds (33.4 percent), females (33.2 percent), and males (29.1 percent). Animation films had the largest share of household viewers among Latinx households (30.4 percent), and action films had the largest share of household viewers among Black households (29 percent). For Latinx and Black households, comedies were the second most viewed genre.

TABLE 2: Social Media Interactions by Platform by Genre, Streaming Films (2025)

Genre	N Films	Total	Facebook	Instagram	X [Twitter]	YouTube
Action	15	12.3%	11.4%	20.7%	3.1%	22.2%
Animation	9	36.0%	18.3%	11.3%	65.4%	32.3%
Biography	3	0.7%	2.7%	1.0%	0.2%	0.6%
Comedy	28	24.7%	34.1%	34.3%	13.0%	23.5%
Drama	19	9.1%	9.3%	13.5%	4.4%	6.2%
Horror	6	12.0%	18.7%	12.2%	11.0%	8.9%
Sci Fi	2	0.6%	0.4%	0.3%	1.0%	1.6%
Thriller	7	4.5%	5.1%	6.7%	1.9%	4.8%

▲ Similarly, we examined the share of primary genres of streaming films that produced interactions within each social media platform. In 2025, animation was the most discussed film genre in terms of total social media interactions (36 percent), as well as interactions on X (formerly known as Twitter) (65.4 percent) and YouTube (32.3 percent). Comedies had the highest share of social media interactions on Facebook (34.1 percent) and Instagram (34.3 percent) in 2025.

TABLE 3: Top 20 Streaming Films by Total Household Ratings and Viewer and Cast Shares (2025)

Rank	Title	Network	Total HH Rating	Primary Genre	Race/Ethnicity of Lead	Gender of Lead	BIPOC HH Viewer Share	Female Viewer Share	Persons 18-49 Viewer Share	BIPOC Cast Share	Female Cast Share	Disability Cast Share
1	KPop Demon Hunters	Netflix	100.00	Animation	Asian	Female	51.4%	61.0%	36.8%	Over 50%	41% to 50%	<11%
2	Happy Gilmore 2	Netflix	33.66	Comedy	White	Male	37.6%	46.6%	55.9%	21% to 30%	21% to 30%	11% to 20%
3	Back in Action	Netflix	31.71	Action	Black	Male	55.6%	53.5%	41.8%	41% to 50%	31% to 40%	<11%
4	Madea's Destination Wedding	Netflix	22.14	Comedy	Black	Male	69.7%	62.2%	47.3%	Over 50%	41% to 50%	<11%
5	Straw	Netflix	20.06	Drama	Black	Female	71.0%	62.1%	47.5%	Over 50%	41% to 50%	21% to 30%
6	Nonnas	Netflix	18.11	Comedy	Multi	Male	33.6%	61.1%	35.6%	21% to 30%	Over 50%	<11%
7	The Life List	Netflix	17.09	Drama	Latinx	Female	42.1%	66.7%	39.8%	31% to 40%	31% to 40%	<11%
8	The Electric State	Netflix	17.03	Action	White	Female	45.4%	44.9%	49.6%	21% to 30%	11% to 20%	11% to 20%
9	Havoc	Netflix	15.99	Action	White	Male	56.9%	44.1%	42.4%	Over 50%	21% to 30%	11% to 20%
10	Plankton: The Movie	Netflix	15.12	Animation	White	Male	52.7%	48.7%	37.3%	<11%	31% to 40%	<11%
11	Heads of State	Amazon	14.09	Action	Black	Male	47.5%	47.6%	40.0%	31% to 40%	31% to 40%	<11%
12	The Thursday Murder Club	Netflix	13.78	Comedy	White	Female	30.5%	59.9%	30.4%	21% to 30%	31% to 40%	<11%
13	Frankenstein	Netflix	13.31	Horror	Latinx	Male	51.7%	49.0%	53.7%	21% to 30%	11% to 20%	<11%
14	A House of Dynamite	Netflix	12.82	Thriller	Black	Male	43.6%	48.3%	36.2%	31% to 40%	21% to 30%	<11%
15	Kinda Pregnant	Netflix	12.79	Comedy	White	Female	46.1%	66.0%	54.1%	11% to 20%	Over 50%	11% to 20%
16	The Old Guard 2	Netflix	12.53	Action	White	Female	56.7%	47.6%	41.7%	41% to 50%	41% to 50%	<11%
17	Wake Up Dead Man: A Knives Out Mystery	Netflix	12.51	Comedy	White	Male	36.6%	52.2%	47.9%	11% to 20%	31% to 40%	21% to 30%
18	You're Cordially Invited	Amazon	12.03	Comedy	White	Male	33.4%	57.7%	46.3%	21% to 30%	Over 50%	<11%
19	The Woman in Cabin 10	Netflix	10.64	Thriller	White	Female	43.1%	59.1%	38.7%	41% to 50%	41% to 50%	11% to 20%
20	Playdate	Amazon	10.41	Action	White	Male	38.2%	48.9%	45.1%	11% to 20%	21% to 30%	11% to 20%

▲ BIPOC households were overrepresented³⁹ as household viewers for nine of the top 10 streaming films and seventeen of the top 20 streaming films of 2025 (ranked by total household ratings). Women represented the majority of viewers (exceeding their population share) for six of the top 10 streaming films and for eleven of the top 20 streaming films. Persons who were 18 to 49 years old were overrepresented⁴⁰ as viewers for five of the top 10 streaming films and ten of the top 20 streaming films. In addition, six of the top 10 streaming films and ten of the top 20 streaming films by total household ratings in 2025 featured casts that were more than 30 percent BIPOC. Four of the top 10 and eight of the top 20 streaming films featured casts that were more than 40 percent female. Only one of the top 10 and two of the top 20 films had casts in which more than 20 percent of the actors had known disabilities. Lastly, nine films had a BIPOC lead, and eight films had a female lead of these top 20 streaming films.

TABLE 4: Top 20 Streaming Films by Total Household Ratings, by Race/Ethnicity and Gender Subgroup Ratings (2025)

Total HH Rank	Title	Arenas of Interest	Asian HH, 18-49 Rating	Asian HH, Females Rating	Black HH, 18-49 Rating	Black HH, Females Rating	Latinx HH, 18-49 Rating	Latinx HH, Females Rating	White HH, 18-49 Rating	White HH, Females Rating
1	KPop Demon Hunters	Women-Centered Stories, Asian Stories	63.56	77.33	51.48	72.85	76.97	100.00	53.05	67.85
2	Happy Gilmore 2		14.88	11.04	17.39	12.72	25.30	20.43	29.29	18.65
3	Back in Action		12.05	11.64	29.85	32.82	21.79	21.88	11.76	13.52
4	Madea's Destination Wedding	Romance, Romantic Comedy, Black Stories	4.34	3.74	37.99	45.88	11.84	13.36	6.99	6.92
5	Straw	Women-Centered Stories, Black Stories	4.64	4.35	25.29	29.81	17.24	18.26	5.11	6.07
6	Nonnas		7.90	9.25	5.04	6.82	9.55	11.90	8.76	13.41
7	The Life List	Romance	5.54	7.74	6.63	8.36	12.16	14.77	6.93	10.88
8	The Electric State		8.74	6.54	12.16	8.67	14.27	11.49	10.25	7.70
9	Havoc		5.65	5.18	15.50	13.32	11.34	10.43	5.61	4.97
10	Plankton: The Movie		2.85	5.13	9.90	10.94	10.38	13.54	6.36	6.19
11	Heads of State		6.58	5.80	13.32	12.73	6.20	5.47	6.09	6.51
12	The Thursday Murder Club		6.95	8.48	4.50	5.68	4.45	5.19	5.51	10.47
13	Frankenstein		9.20	7.07	7.57	5.93	15.57	12.50	7.35	5.69
14	A House of Dynamite		5.48	5.53	7.69	7.67	6.58	6.46	4.83	5.99
15	Kinda Pregnant	Romance, Romantic Comedy, Women-Centered Stories	4.76	4.66	9.86	9.71	10.46	11.26	7.62	7.66
16	The Old Guard 2		7.65	6.44	11.67	11.17	7.40	6.97	4.28	4.40
17	Wake Up Dead Man: A Knives Out Mystery		9.86	8.46	8.00	6.21	6.93	6.16	9.44	8.71
18	You're Cordially Invited	Romance, Romantic Comedy	4.53	4.40	7.14	6.84	5.80	5.37	8.26	8.76
19	The Woman in Cabin 10		4.82	5.58	5.99	6.74	5.97	6.86	4.49	6.37
20	Playdate		4.92	3.81	7.50	6.70	4.99	4.35	6.62	5.96

▲ For the first time in this report series, we examined intersectional viewership ratings within households of the top 20 streaming films of 2025 (ranked by total household ratings). Specifically, the following table presents 18 to 49-year-old and female viewer ratings within Asian, Black, Latinx, and White households. The subgroups that posted the highest ratings most often for these top 20 streaming films were 18-to-49-year-old viewers within Black households and female viewers within Latinx households.

TABLE 5: Top 20 Streaming Films by Persons 18-49 Rating (2025)

Rank	Title	Network	Persons 18-49 Rating	Primary Genre	Arenas of Interest	Race/Ethnicity of Lead	Gender of Lead	BIPOC Cast Share	Female Cast Share
1	KPop Demon Hunters	Netflix	59.52	Animation	Women-Centered Stories, Asian Stories	Asian	Female	Over 50%	41% to 50%
2	Happy Gilmore 2	Netflix	25.63	Comedy		White	Male	21% to 30%	21% to 30%
3	Back in Action	Netflix	16.59	Action		Black	Male	41% to 50%	31% to 40%
4	Madea's Destination Wedding	Netflix	12.26	Comedy	Romance, Romantic Comedy, Black Stories	Black	Male	Over 50%	41% to 50%
5	The Electric State	Netflix	11.35	Action		White	Female	21% to 30%	11% to 20%
6	Straw	Netflix	10.65	Drama	Women-Centered Stories, Black Stories	Black	Female	Over 50%	41% to 50%
7	Frankenstein	Netflix	9.39	Horror		Latinx	Male	21% to 30%	11% to 20%
8	Wake Up Dead Man: A Knives Out Mystery	Netflix	8.65	Comedy		White	Male	11% to 20%	31% to 40%
9	Nonnas	Netflix	8.35	Comedy		Multi	Male	21% to 30%	Over 50%
10	Havoc	Netflix	8.34	Action		White	Male	Over 50%	21% to 30%
11	Kinda Pregnant	Netflix	8.33	Comedy	Romance, Romantic Comedy, Women-Centered Stories	White	Female	11% to 20%	Over 50%
12	The Life List	Netflix	7.95	Drama	Romance	Latinx	Female	31% to 40%	31% to 40%
13	Plankton: The Movie	Netflix	7.57	Animation		White	Male	<11%	31% to 40%
14	You're Cordially Invited	Amazon	7.26	Comedy	Romance, Romantic Comedy	White	Male	21% to 30%	Over 50%
15	Heads of State	Amazon	7.19	Action		Black	Male	31% to 40%	31% to 40%
16	The Old Guard 2	Netflix	6.27	Action		White	Female	41% to 50%	41% to 50%
17	Playdate	Amazon	6.19	Action		White	Male	11% to 20%	21% to 30%
18	A House of Dynamite	Netflix	5.64	Thriller		Black	Male	31% to 40%	21% to 30%
19	The Gorge	Apple	5.50	Action	Romance	White	Male	41% to 50%	41% to 50%
20	In Your Dreams	Netflix	5.47	Animation		Multi	Female	Over 50%	41% to 50%



Five of the top 10 and eleven of the top 20 streaming films in 2025 — ranked by viewer ratings for persons aged 18 to 49 — featured casts that were more than 30 percent BIPOC. Nine of these top 20 streaming films had casts that were more than 40 percent female. Also, ten films had a BIPOC lead, and seven films had a female lead of these top 20 streaming films. Seven of these top 20 films featured arenas of interest.⁴¹

TABLE 6: Top 20 Streaming Films by Females 18-49 Rating (2025)

Rank	Title	Network	Females 18-49 Rating	Primary Genre	Arenas of Interest	Race/Ethnicity of Lead	Gender of Lead	BIPOC Cast Share	Female Cast Share
1	KPop Demon Hunters	Netflix	71.71	Animation	Women-Centered Stories, Asian Stories	Asian	Female	Over 50%	41% to 50%
2	Happy Gilmore 2	Netflix	24.48	Comedy		White	Male	21% to 30%	21% to 30%
3	Back in Action	Netflix	18.27	Action		Black	Male	41% to 50%	31% to 40%
4	Madea's Destination Wedding	Netflix	15.42	Comedy	Romance, Romantic Comedy, Black Stories	Black	Male	Over 50%	41% to 50%
5	Straw	Netflix	13.53	Drama	Women-Centered Stories, Black Stories	Black	Female	Over 50%	41% to 50%
6	Kinda Pregnant	Netflix	11.15	Comedy	Romance, Romantic Comedy, Women-Centered Stories	White	Female	11% to 20%	Over 50%
7	The Life List	Netflix	11.12	Drama	Romance	Latinx	Female	31% to 40%	31% to 40%
8	The Electric State	Netflix	10.60	Action		White	Female	21% to 30%	11% to 20%
9	Nonnas	Netflix	10.00	Comedy		Multi	Male	21% to 30%	Over 50%
10	Frankenstein	Netflix	9.59	Horror		Latinx	Male	21% to 30%	11% to 20%
11	Wake Up Dead Man: A Knives Out Mystery	Netflix	8.90	Comedy		White	Male	11% to 20%	31% to 40%
12	Plankton: The Movie	Netflix	8.63	Animation		White	Male	<11%	31% to 40%
13	You're Cordially Invited	Amazon	8.28	Comedy	Romance, Romantic Comedy	White	Male	21% to 30%	Over 50%
14	Havoc	Netflix	7.63	Action		White	Male	Over 50%	21% to 30%
15	The Wrong Paris	Netflix	7.05	Comedy	Romance, Romantic Comedy	White	Female	31% to 40%	Over 50%
16	Heads of State	Amazon	6.80	Action		Black	Male	31% to 40%	31% to 40%
17	In Your Dreams	Netflix	6.64	Animation		Multi	Female	Over 50%	41% to 50%
18	A Merry Little Ex-Mas	Netflix	6.64	Comedy	Romance, Romantic Comedy, Holiday, Women-Centered Stories	White	Female	21% to 30%	41% to 50%
19	The Thursday Murder Club	Netflix	6.35	Comedy		White	Female	21% to 30%	31% to 40%
20	The Old Guard 2	Netflix	6.30	Action		White	Female	41% to 50%	41% to 50%

▲ Five of the top 10 and ten of the top 20 streaming films in 2025 — ranked by viewer ratings for females aged 18 to 49 — featured casts that were more than 30 percent BIPOC. Ten of these top 20 streaming films had casts that were more than 40 percent female. Also, nine films had a BIPOC lead, and ten films had a female lead of these top 20 streaming films. Eight of these top 20 films featured arenas of interest.

TABLE 7: Top 20 Streaming Films by Males 18-49 Rating (2025)

Rank	Title	Network	Males 18-49 Rating	Primary Genre	Arenas of Interest	Race/Ethnicity of Lead	Gender of Lead	BIPOC Cast Share	Female Cast Share
1	KPop Demon Hunters	Netflix	47.38	Animation	Women-Centered Stories, Asian Stories	Asian	Female	Over 50%	41% to 50%
2	Happy Gilmore 2	Netflix	26.77	Comedy		White	Male	21% to 30%	21% to 30%
3	Back in Action	Netflix	14.92	Action		Black	Male	41% to 50%	31% to 40%
4	The Electric State	Netflix	12.09	Action		White	Female	21% to 30%	11% to 20%
5	Frankenstein	Netflix	9.18	Horror		Latinx	Male	21% to 30%	11% to 20%
6	Madea's Destination Wedding	Netflix	9.12	Comedy	Romance, Romantic Comedy, Black Stories	Black	Male	Over 50%	41% to 50%
7	Havoc	Netflix	9.05	Action		White	Male	Over 50%	21% to 30%
8	Wake Up Dead Man: A Knives Out Mystery	Netflix	8.41	Comedy		White	Male	11% to 20%	31% to 40%
9	Straw	Netflix	7.80	Drama	Women-Centered Stories, Black Stories	Black	Female	Over 50%	41% to 50%
10	Heads of State	Amazon	7.58	Action		Black	Male	31% to 40%	31% to 40%
11	Nonnas	Netflix	6.70	Comedy		Multi	Male	21% to 30%	Over 50%
12	Plankton: The Movie	Netflix	6.52	Animation		White	Male	<11%	31% to 40%
13	Playdate	Amazon	6.26	Action		White	Male	11% to 20%	21% to 30%
14	You're Cordially Invited	Amazon	6.26	Comedy	Romance, Romantic Comedy	White	Male	21% to 30%	Over 50%
15	The Old Guard 2	Netflix	6.24	Action		White	Female	41% to 50%	41% to 50%
16	A House of Dynamite	Netflix	5.98	Thriller		Black	Male	31% to 40%	21% to 30%
17	The Gorge	Apple	5.80	Action	Romance	White	Male	41% to 50%	41% to 50%
18	Kinda Pregnant	Netflix	5.52	Comedy	Romance, Romantic Comedy, Women-Centered Stories	White	Female	11% to 20%	Over 50%
19	The Pickup	Amazon	4.97	Action	Romance	Black	Male	Over 50%	21% to 30%
20	The Life List	Netflix	4.81	Drama	Romance	Latinx	Female	31% to 40%	31% to 40%

▲ Six of the top 10 and eleven of the top 20 streaming films in 2025 — ranked by viewer ratings for males aged 18 to 49 — featured casts that were more than 30 percent BIPOC. Eight of these top 20 streaming films in 2025 had casts that were more than 40 percent female. Also, eleven films had a BIPOC lead, and six films had a female lead of these top 20 streaming films. Eight of these top 20 films featured arenas of interest.

TABLE 8: Top 20 Streaming Films by Asian Household Rating (2025)

Rank	Title	Network	Asian HH Rating	Primary Genre	Arenas of Interest	Race/Ethnicity of Lead	Gender of Lead	BIPOC Cast Share	Female Cast Share
1	KPop Demon Hunters	Netflix	100.00	Animation	Women-Centered Stories, Asian Stories	Asian	Female	Over 50%	41% to 50%
2	Happy Gilmore 2	Netflix	23.49	Comedy		White	Male	21% to 30%	21% to 30%
3	Back in Action	Netflix	22.63	Action		Black	Male	41% to 50%	31% to 40%
4	Nonnas	Netflix	15.33	Comedy		Multi	Male	21% to 30%	Over 50%
5	The Old Guard 2	Netflix	14.88	Action		White	Female	41% to 50%	41% to 50%
6	Wake Up Dead Man: A Knives Out Mystery	Netflix	14.19	Comedy		White	Male	11% to 20%	31% to 40%
7	The Thursday Murder Club	Netflix	14.06	Comedy		White	Female	21% to 30%	31% to 40%
8	Heads of State	Amazon	13.42	Action		Black	Male	31% to 40%	31% to 40%
9	The Electric State	Netflix	13.34	Action		White	Female	21% to 30%	11% to 20%
10	Frankenstein	Netflix	12.91	Horror		Latinx	Male	21% to 30%	11% to 20%
11	A House of Dynamite	Netflix	12.65	Thriller		Black	Male	31% to 40%	21% to 30%
12	Havoc	Netflix	12.65	Action		White	Male	Over 50%	21% to 30%
13	The Life List	Netflix	12.53	Drama	Romance	Latinx	Female	31% to 40%	31% to 40%
14	The Gorge	Apple	10.57	Action	Romance	White	Male	41% to 50%	41% to 50%
15	Plankton: The Movie	Netflix	10.52	Animation		White	Male	<11%	31% to 40%
16	The Woman in Cabin 10	Netflix	10.29	Thriller		White	Female	41% to 50%	41% to 50%
17	Straw	Netflix	8.61	Drama	Women-Centered Stories, Black Stories	Black	Female	Over 50%	41% to 50%
18	In Your Dreams	Netflix	8.47	Animation		Multi	Female	Over 50%	41% to 50%
19	Playdate	Amazon	8.09	Action		White	Male	11% to 20%	21% to 30%
20	Kinda Pregnant	Netflix	8.03	Comedy	Romance, Romantic Comedy, Women-Centered Stories	White	Female	11% to 20%	Over 50%

▲ Four of the top 10 and eleven of the top 20 streaming films in 2025 — ranked by Asian household rating — featured casts that were more than 30 percent BIPOC. Eight of these top 20 streaming films had casts that were more than 40 percent female. Also, nine films had a BIPOC lead, and nine films had a female lead of these top 20 streaming films. Five of these top 20 films featured arenas of interest.

TABLE 9: Top 20 Streaming Films by Black Household Rating (2025)

Rank	Title	Network	Black HH Rating	Primary Genre	Arenas of Interest	Race/Ethnicity of Lead	Gender of Lead	BIPOC Cast Share	Female Cast Share
1	KPop Demon Hunters	Netflix	100.00	Animation	Women-Centered Stories, Asian Stories	Asian	Female	Over 50%	41% to 50%
2	Madea's Destination Wedding	Netflix	76.61	Comedy	Romance, Romantic Comedy, Black Stories	Black	Male	Over 50%	41% to 50%
3	Back in Action	Netflix	64.74	Action		Black	Male	41% to 50%	31% to 40%
4	Straw	Netflix	57.09	Drama	Women-Centered Stories, Black Stories	Black	Female	Over 50%	41% to 50%
5	Ruth & Boaz	Netflix	29.92	Drama	Romance, Black Stories	Black	Female	Over 50%	41% to 50%
6	Havoc	Netflix	29.09	Action		White	Male	Over 50%	21% to 30%
7	G20	Amazon	28.17	Action	Women-Centered Stories, Black Stories	Black	Female	41% to 50%	41% to 50%
8	Heads of State	Amazon	26.75	Action		Black	Male	31% to 40%	31% to 40%
9	Happy Gilmore 2	Netflix	25.95	Comedy		White	Male	21% to 30%	21% to 30%
10	The Pickup	Amazon	25.72	Action	Romance	Black	Male	Over 50%	21% to 30%
11	The Old Guard 2	Netflix	24.25	Action		White	Female	41% to 50%	41% to 50%
12	Plankton: The Movie	Netflix	20.25	Animation		White	Male	<11%	31% to 40%
13	Play Dirty	Amazon	19.14	Action		White	Male	Over 50%	11% to 20%
14	The Electric State	Netflix	17.74	Action		White	Female	21% to 30%	11% to 20%
15	War of the Worlds	Amazon	17.44	Sci Fi		Black	Male	41% to 50%	31% to 40%
16	A House of Dynamite	Netflix	15.43	Thriller		Black	Male	31% to 40%	21% to 30%
17	Kinda Pregnant	Netflix	15.29	Comedy	Romance, Romantic Comedy, Women-Centered Stories	White	Female	11% to 20%	Over 50%
18	Tyler Perry's Finding Joy	Amazon	14.11	Drama	Romance, Holiday, Black Stories	Black	Female	Over 50%	Over 50%
19	The Life List	Netflix	14.06	Drama	Romance	Latinx	Female	31% to 40%	31% to 40%
20	Playdate	Amazon	12.72	Action		White	Male	11% to 20%	21% to 30%

▲
 Nine of the top 10 and fifteen of the top 20 streaming films in 2025 — ranked by Black household rating — featured casts that were more than 30 percent BIPOC. Eight of these top 20 streaming films in 2025 had casts that were more than 40 percent female. Also, twelve films had a BIPOC lead, and nine films had a female lead of these top 20 streaming films. Nine of these top 20 films featured arenas of interest.

TABLE 10: Top 20 Streaming Films by Latinx Household Rating (2025)

Rank	Title	Network	Latinx HH Rating	Primary Genre	Arenas of Interest	Race/Ethnicity of Lead	Gender of Lead	BIPOC Cast Share	Female Cast Share
1	KPop Demon Hunters	Netflix	100.00	Animation	Women-Centered Stories, Asian Stories	Asian	Female	Over 50%	41% to 50%
2	Back in Action	Netflix	45.46	Action		Black	Male	41% to 50%	31% to 40%
3	Happy Gilmore 2	Netflix	45.08	Comedy		White	Male	21% to 30%	21% to 30%
4	Straw	Netflix	36.61	Drama	Women-Centered Stories, Black Stories	Black	Female	Over 50%	41% to 50%
5	The Life List	Netflix	27.21	Drama	Romance	Latinx	Female	31% to 40%	31% to 40%
6	Plankton: The Movie	Netflix	27.19	Animation		White	Male	<11%	31% to 40%
7	Madea's Destination Wedding	Netflix	27.03	Comedy	Romance, Romantic Comedy, Black Stories	Black	Male	Over 50%	41% to 50%
8	The Electric State	Netflix	26.90	Action		White	Female	21% to 30%	11% to 20%
9	Frankenstein	Netflix	26.89	Horror		Latinx	Male	21% to 30%	11% to 20%
10	Havoc	Netflix	26.23	Action		White	Male	Over 50%	21% to 30%
11	Nonnas	Netflix	21.59	Comedy		Multi	Male	21% to 30%	Over 50%
12	Kinda Pregnant	Netflix	20.08	Comedy	Romance, Romantic Comedy, Women-Centered Stories	White	Female	11% to 20%	Over 50%
13	In Your Dreams	Netflix	18.01	Animation		Multi	Female	Over 50%	41% to 50%
14	The Old Guard 2	Netflix	17.53	Action		White	Female	41% to 50%	41% to 50%
15	La Dolce Villa	Netflix	17.17	Comedy	Romance, Romantic Comedy	White	Male	21% to 30%	41% to 50%
16	A House of Dynamite	Netflix	16.05	Thriller		Black	Male	31% to 40%	21% to 30%
17	The Wrong Paris	Netflix	14.45	Comedy	Romance, Romantic Comedy	White	Female	31% to 40%	Over 50%
18	My Oxford Year	Netflix	13.77	Comedy	Romance, Romantic Comedy	Latinx	Female	21% to 30%	41% to 50%
19	The Woman in Cabin 10	Netflix	13.70	Thriller		White	Female	41% to 50%	41% to 50%
20	Heads of State	Amazon	13.03	Action		Black	Male	31% to 40%	31% to 40%

▲ Six of the top 10 and twelve of the top 20 streaming films in 2025 — ranked by Latinx household rating — featured casts that were more than 30 percent BIPOC. Eleven of these top 20 streaming films in 2025 had casts that were more than 40 percent female. Also, eleven films had a BIPOC lead, and ten films had a female lead of these top 20 streaming films. Eight of these top 20 films featured arenas of interest.

TABLE 11: Top 20 Streaming Films by White Household Rating (2025)

Rank	Title	Network	White HH Rating	Primary Genre	Arenas of Interest	Race/Ethnicity of Lead	Gender of Lead	BIPOC Cast Share	Female Cast Share
1	KPop Demon Hunters	Netflix	91.60	Animation	Women-Centered Stories, Asian Stories	Asian	Female	Over 50%	41% to 50%
2	Happy Gilmore 2	Netflix	33.25	Comedy		White	Male	21% to 30%	21% to 30%
3	Back in Action	Netflix	22.26	Action		Black	Male	41% to 50%	31% to 40%
4	Nonnas	Netflix	19.04	Comedy		Multi	Male	21% to 30%	Over 50%
5	The Life List	Netflix	15.69	Drama	Romance	Latinx	Female	31% to 40%	31% to 40%
6	The Thursday Murder Club	Netflix	15.22	Comedy		White	Female	21% to 30%	31% to 40%
7	The Electric State	Netflix	14.73	Action		White	Female	21% to 30%	11% to 20%
8	You're Cordially Invited	Amazon	12.68	Comedy	Romance, Romantic Comedy	White	Male	21% to 30%	Over 50%
9	Wake Up Dead Man: A Knives Out Mystery	Netflix	12.63	Comedy		White	Male	11% to 20%	31% to 40%
10	Heads of State	Amazon	11.72	Action		Black	Male	31% to 40%	31% to 40%
11	A House of Dynamite	Netflix	11.50	Thriller		Black	Male	31% to 40%	21% to 30%
12	Plankton: The Movie	Netflix	11.34	Animation		White	Male	<11%	31% to 40%
13	Kinda Pregnant	Netflix	10.92	Comedy	Romance, Romantic Comedy, Women-Centered Stories	White	Female	11% to 20%	Over 50%
14	Havoc	Netflix	10.91	Action		White	Male	Over 50%	21% to 30%
15	Madea's Destination Wedding	Netflix	10.64	Comedy	Romance, Romantic Comedy, Black Stories	Black	Male	Over 50%	41% to 50%
16	Playdate	Amazon	10.24	Action		White	Male	11% to 20%	21% to 30%
17	Frankenstein	Netflix	10.24	Horror		Latinx	Male	21% to 30%	11% to 20%
18	The Woman in Cabin 10	Netflix	9.62	Thriller		White	Female	41% to 50%	41% to 50%
19	Oh. What. Fun.	Amazon	9.45	Comedy	Holiday, Women-Centered Stories	White	Female	21% to 30%	Over 50%
20	La Dolce Villa	Netflix	9.28	Comedy	Romance, Romantic Comedy	White	Male	21% to 30%	41% to 50%

▲ Four of the top 10 and eight of the top 20 streaming films in 2025 — ranked by White household rating — featured casts that were more than 30 percent BIPOC. Eight of these top 20 streaming films in 2025 had casts that were more than 40 percent female. Also, eight films had a BIPOC lead, and seven films had a female lead of these top 20 streaming films. Seven of these top 20 films featured arenas of interest.

TABLE 12: Top 20 Streaming Films by Other-Race/Ethnicity Household Rating (2025)

Rank	Title	Network	Other-Race/ Ethnicity HH Rating	Primary Genre	Arenas of Interest	Race/ Ethnicity of Lead	Gender of Lead	BIPOC Cast Share	Female Cast Share
1	KPop Demon Hunters	Netflix	100.00	Animation	Women-Centered Stories, Asian Stories	Asian	Female	Over 50%	41% to 50%
2	Happy Gilmore 2	Netflix	27.94	Comedy		White	Male	21% to 30%	21% to 30%
3	Back in Action	Netflix	23.73	Action		Black	Male	41% to 50%	31% to 40%
4	Nonnas	Netflix	16.29	Comedy		Multi	Male	21% to 30%	Over 50%
5	The Electric State	Netflix	14.99	Action		White	Female	21% to 30%	11% to 20%
6	The Thursday Murder Club	Netflix	14.33	Comedy		White	Female	21% to 30%	31% to 40%
7	The Old Guard 2	Netflix	14.12	Action		White	Female	41% to 50%	41% to 50%
8	Havoc	Netflix	14.06	Action		White	Male	Over 50%	21% to 30%
9	Wake Up Dead Man: A Knives Out Mystery	Netflix	13.95	Comedy		White	Male	11% to 20%	31% to 40%
10	The Life List	Netflix	13.91	Drama	Romance	Latinx	Female	31% to 40%	31% to 40%
11	Heads of State	Amazon	13.33	Action		Black	Male	31% to 40%	31% to 40%
12	Plankton: The Movie	Netflix	13.08	Animation		White	Male	<11%	31% to 40%
13	Frankenstein	Netflix	12.75	Horror		Latinx	Male	21% to 30%	11% to 20%
14	A House of Dynamite	Netflix	12.50	Thriller		Black	Male	31% to 40%	21% to 30%
15	Madea's Destination Wedding	Netflix	10.88	Comedy	Romance, Romantic Comedy, Black Stories	Black	Male	Over 50%	41% to 50%
16	The Gorge	Apple	10.77	Action	Romance	White	Male	41% to 50%	41% to 50%
17	Straw	Netflix	10.75	Drama	Women-Centered Stories, Black Stories	Black	Female	Over 50%	41% to 50%
18	The Woman in Cabin 10	Netflix	10.19	Thriller		White	Female	41% to 50%	41% to 50%
19	In Your Dreams	Netflix	9.74	Animation		Multi	Female	Over 50%	41% to 50%
20	Kinda Pregnant	Netflix	9.34	Comedy	Romance, Romantic Comedy, Women- Centered Stories	White	Female	11% to 20%	Over 50%

▲ Five of the top 10 and twelve of the top 20 streaming films in 2025 — ranked by other-race/ethnicity household rating — featured casts that were more than 30 percent BIPOC. Nine of these top 20 streaming films in 2025 had casts that were more than 40 percent female. Also, ten films had a BIPOC lead, and nine films had a female lead of these top 20 streaming films. Six of these top 20 films featured arenas of interest.

CONCLUSION

“In any given moment we have two options: to step forward into growth or step back into safety.”

— Abraham Maslow

Streaming services continue to dominate the media landscape. In 2025, viewers watched 16.7 trillion minutes of streaming content, which was a 19 percent increase from the previous year and a record high.⁴² At the same time, about half of adult viewers are dissatisfied with the cost of streaming and cable services, according to an AP-NORC poll.⁴³ Recent concerns have emerged over how inflation may affect streaming viewership and subscriptions.⁴⁴ With recent price increases across almost all the major streaming services, consumers are feeling squeezed in a tough economy. Deloitte’s recent media trends survey found that almost three-quarters of consumers state they are frustrated with the rising subscription prices and nearly two-fifths have recently cut back on these subscriptions due to financial concerns.⁴⁵ So, how will the major streamers compete, retain their subscribers, and gain new ones in an increasingly fragmented entertainment ecosystem? If the findings from this report provide a preview of the direction they are taking, then the road ahead may be difficult and limited for both creatives and Hollywood studios in the years ahead.

Going Back to the Future

For the past few years, streaming original films seemed to be moving on a separate track from the theatrical industry. Overall, top streaming films were more diverse in front of and behind the camera as compared to the top theatrical releases.⁴⁶ However, the theatrical industry did have a breakthrough in 2023 and reached a high in racial/ethnic diversity onscreen. But it was short lived and dropped back down in 2024. Similarly, streaming original films had a dramatic decline in diversity



in 2025 after experiencing a high in 2024. It is unclear if the shares of BIPOC representation will recover in a narrowing market for streaming original films on major streamers.

At the height of the streaming boom, streaming companies were greenlighting and acquiring all types of films to premiere on their platform as originals. Alongside well-known directors who were hired to helm some blockbuster-sized films, other lesser-known directors and independent filmmakers were also given opportunities to either helm a lower budget, in-house production or have their film acquired by a major streamer.⁴⁷ Many of these directors were BIPOC and/or women who did not have the same opportunities to make a movie for wide theatrical release. The only drawback for these filmmakers was parlaying the success of their film

into getting deals or future projects due to the lack of public metrics. Compared to theatrical releases, filmmakers of streaming originals do not have the ability to tout box office success. They can mention how long their film was in the top 10 shown on the streaming service. But the number of minutes watched is usually made public at a later point in time. There is no return-on-investment (ROI) figure for their film that they can point to as there would be with a major theatrical release. The equivalent for a streaming title may be subscribers acquired around the time the movie was released on the streamer, but that information is not publicly available. Thus, the experience was analogous to professional baseball where you can play in the minor leagues, but there is no guarantee that you will ever play in the major leagues.

With the reduction in producing or acquiring films to premiere on major streamers, the once imperfect path to breaking into the industry seems to be narrowing for women and BIPOC creatives. The one emerging path that may be available is through completely ad-supported streaming platforms like Tubi. In the past year, Tubi has made up around 2 percent of total streaming minutes.⁴⁸ Tubi reports that they have 100 million monthly active users and 1 billion hours of streamed content per month, and that 58 percent of their viewers are millennials or Generation Z and nearly half are multicultural.⁴⁹ The streamer has also committed to investing in content creators and independent filmmakers. Ultimately, major studios should consider how to gain and retain brand loyalty from a population that is increasingly BIPOC. If the major streamers want to see growth in their business, they should not roll back the gains they have made in terms of racial/ethnic and gender diversity.

Culture Rules

The juggernaut of *KPop Demon Hunters* permeated the cultural zeitgeist in 2025. It was such a tremendous streaming hit on Netflix that its rating of 100 points was nearly three times the rating of the second-ranked film, *Happy Gilmore 2* (33.66 rating points), among total households. Viewers spent 20.6 billion minutes⁵⁰ watching this animated film about three young women who have secret identities as demon hunters while also being a part of a world-famous, K-pop girl group. According to an interview with the filmmakers, it was initially passed over by Sony

for a strictly theatrical release and instead moved to Netflix to distribute due to the concern of selling a film with an all-Asian cast about K-pop to a North American audience.⁵¹ This sentiment by a studio is all too familiar to filmmakers pitching stories with BIPOC characters. In this case, underestimating the film backfired and likely resulted in less revenue for Sony.⁵²

Directed, written, and starring Asian women, *KPop Demon Hunters* is infused with cultural authenticity throughout the film. One of the filmmakers, Chris Applehans, stated: “Audiences are smart, and they are looking for—on top of maybe elemental story ideas—they’re looking for specifics. They’re looking for new flavors. And so it’s a treat to figure something out, and not just have every movie set in suburban America.”⁵³ Cultural authenticity within a great story is appealing to all viewers. It was especially appealing to both women and BIPOC viewers of this film who were the drivers of its streaming success.

The intersectional nature of this film and how it connects with women of color cannot be ignored. Our analysis (in Table 4, “The Bottom Line”) showed that females within a Latinx household matched this film’s highest rating of 100 points, and the next two highest ratings came from females within Asian (77.33 points) and Black (72.85 points) households. Furthermore, for the fourth year in a row, a young woman of color led the most watched streaming film. The previous three films and the corresponding years when they took the top spot were as follows: *Encanto* (2022), *Turning Red* (2023), and *Moana* (2024). In 2025, women of color leads

were just below proportionate representation in streaming films. With continued rollback of BIPOC representation, major streamers may lose profitability potential and audience engagement from a key segment of the market.

In the 2026 Tubi and Harris Poll of streaming viewers, they found that over three-quarters (76 percent) of adult respondents prefer original content over remakes or franchise extensions (78 percent for Generation Z), which was up 12 percent over the previous year. In addition, more than three-fourths (77 percent) of adult respondents want to see diversity and representation when they stream (79 percent for Generation Z), which was up 5 percent over the previous year and 9 percent since 2024.

Lastly, over three-quarters (76 percent) of adult respondents want more programming from independent or smaller creators.⁵⁴ Additionally, in a 2024 survey by Deloitte, almost 70 percent of Black consumers as well as more than half of Asian, multiracial, Hispanic, and Latinx consumers responded that “it’s important to [them] that TV shows and movies are written and produced by diverse creative teams.”⁵⁵ The viewers know what they want. So, will the major Hollywood streamers provide it, or will they revert to the past? Stepping back no longer guarantees “safety.” Instead, it halts growth and expansion. Leave the status quo in the past, because the future is already here.

ENDNOTES

- 1 U.S. Census Bureau, <https://www.census.gov/quickfacts/fact/table/US/PST045225>.
- 2 This report considers only the top eight actors in each film, in order of appearance in the credits.
- 3 See <https://www.nielsen.com/news-center/2022/nielsen-gracenote-illuminates-disability-representation-in-entertainment-content-with-inclusion-analytics-enhancement/>.
- 4 Data collection takes place through a labor-intensive research process that starts by examining reliable third-party databases that use independent methods of documenting the race, ethnicity, gender, and disability status of individuals working on top films and TV shows. These sources are Gracenote’s Studio System, Luminate Film & TV (formerly Variety Insight), and IMDb(Pro). The benefit of using independent sources means that we can standardize the data collection. We do not rely on data from Hollywood employers — individuals, studios, companies, or industry guilds — all of which might involve different kinds of information tracked in different ways. Separately, we study data from Nielsen, Talkwalker, and Comscore that show how households and individuals from different races, ethnicities, genders, and age groups experience and consume Hollywood content.
- 5 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. Furthermore, films that had either a simultaneous or an earlier wide theatrical release were not included in the streaming films analyzed for this report. Streaming (SVOD) films and their corresponding ratings data were examined by selecting the top 100 English-language, scripted films ranked by their Nielsen total household ratings between January 1, 2025 to December 31, 2025 and were released on major streaming subscription platforms (Amazon Prime, Apple TV+, Disney+, Hulu, Max, Netflix, Paramount+, and Peacock) in 2025. For the current report, only 89 streaming films met the previously stated criteria. Thus, all 89 films were included in this year’s analysis presented in this report.
- 6 Race/ethnicity was coded into the following major categories: White, Black, Asian, South Asian, Native, Latinx, Black Latinx, Multiracial/Multiethnic (referred to as multiracial throughout this report), and MENA (Middle Eastern or North African). The two subgroups, Black Latinx and South Asian, are reported with their larger race/ethnicity category, Latinx and Asian, respectively, in the featured charts and tables in this report. However, Black Latinx and South Asian counts are separately included in the endnotes. The Latinx category contains persons of Latin American origin or descent and does not include Spaniards. The Native category contains global indigenous peoples, including Native Americans, Native Hawaiians, Polynesians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Armenian, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa. The South Asian category includes those descended from the following countries: Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka.
- 7 Gender was coded according to the following categories: male, female, transgender woman, transgender man, transgender non-binary, and non-binary. Transgender and non-binary cases were combined as “other” in featured charts and tables. However, the specific counts for each category within “other” can be found in the endnotes.
- 8 Disability status was collected using Gracenote’s Studio System and Luminate Film & TV (formerly Variety Insight), which both note disability status that has been stated publicly. Gracenote’s Studio System began by focusing on the disability status of actors a few years ago. Studio System now provides the type of disability, which is reported here, and is divided up into the following categories: hearing, intellectual/developmental, mental health, neurodiverse, physical, visual, and non-specified. Disability status was additionally verified through separate online searches when a disability was noted.
- 9 This report provides data on the top eight (maximum) actors for each film, in order of on-screen credits displayed in the opening titles or main on ends. These featured actors are used to compute each film’s overall cast diversity, as well as aggregate race/ethnicity, gender, disability status, and intersectional figures across all films.

- 10 For SVOD content ratings, Nielsen identifies Programs (or Films) & Episodes viewed through the TV glass by the National TV panel. Because Nielsen measures these SVOD programs (or films) independently, Nielsen needs to capture certain viewership levels for a program (or film) through its panel to be able to report on it. The HH ratings presented by race/ethnicity are based on the race/ethnicity 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 X (Twitter) interactions measure ascribes posts (tweets) to a streaming film, and includes engagements (i.e., replies, reposts, and quotes) in relation to a valid post (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 Rojas, “How Movies Increasingly Drive Streaming.”
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- 18 In the past, we coded only one genre for each film examined in our report. However, beginning with the 2024 report, we began to code a primary and a secondary genre for each film. The following genres have appeared as primary genres since the 2024 report: action, adventure, animation, biography, comedy, crime, drama, fantasy, horror, sci-fi, and thriller. In the current report, we will conduct further analysis on genres than we have in the previous reports. For this reason, the genre section in this report has been further refined to categorize the films by their primary genres.
- 19 The streaming films of 2025 were categorized into 16 secondary genres: action (5.6 percent), adventure (3.4 percent), comedy (19.1 percent), crime (1.1 percent), drama (14.6 percent), dramedy (1.1 percent), family (2.2 percent), fantasy (1.1 percent), horror (1.1 percent), musical (1.1 percent), mystery (4.5 percent), period (1.1 percent), romance (27.0 percent), sci-fi (1.1 percent), sports (1.1 percent), and thriller (14.6 percent).
- 20 “Lead role” is defined in this report as the first credited actor and/or top-billed actor in a film.
- 21 To compare the degree of representation for the individual groups, this report employs the latest Census population data from 2025 that shows the following shares: 13.2 percent multiracial/multiethnic, 20 percent Hispanic/Latinx, 13.7 percent Black, 6.7 percent Asian, and approximately 1.7 percent Native (U.S. Census Bureau, “ACS Demographic and Housing Estimates,” *American Community Survey, ACS 1-Year Estimates Data Profiles, Table DP05*, <https://data.census.gov/table/ACSDP1Y2024.DP05>; U.S. Census Bureau, “QuickFacts,” <https://www.census.gov/quickfacts/fact/table/US/PST045225>). 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>).
- 22 Among the lead actors with a known disability in streaming films, there were two White males, eight White females, and three Black females.
- 23 Among Latinx leads in streaming films, there was one Black Latinx male and one Black Latinx female.
- 24 Among Asian leads in streaming films, there was one South Asian male and one South Asian female.
- 25 Among Asian actors in streaming films in 2025, there were seven South Asian males, six South Asian females, and one non-binary person.
- 26 Among multiracial actors in streaming films in 2025, there was one non-binary person.
- 27 Among White actors in streaming films in 2025, there was one transgender man.
- 28 Among Black actors in streaming films in 2025, there was one transgender woman.
- 29 Among Latinx actors in streaming films in 2025, there were six Black Latinx males, three Black Latinx females, and one transgender non-binary person.

- 30 Among the actors with a known disability in streaming films in 2025, there were ten White males, thirteen White females, three Black males, seven Black females, two Latinx males, one Asian female, five multiracial females, and one multiracial non-binary person.
- 31 In 2022, we began to count directors from an underrepresented group who were part of a directing team. We considered co-directors and not just the first credited director. Because the number of directing teams was small, the race/ethnicity and gender shares were only minimally impacted. The way to describe the findings for the majority of the analyses in this section is to state that “the share of films that had a director of color or a female director was as follows.” For the share of film directors by race/ethnicity and the count of film directors by race/ethnicity and gender, all directors and co-directors are reported together.
- 32 There was a total of 8 films with directing teams out of the 89 streaming films in 2025 that were examined in this report. Out of eight directing teams, three consisted of only White men. Considering all 98 directors and co-directors for the 89 streaming releases, the share for BIPOC directors decreases slightly to 29.6 percent and the share for women directors is virtually the same at 23.5 percent in 2025.
- 33 There was one animated film, *The Twits*, in the 2025 dataset that had one director (White male) and two co-directors (multiracial male and White female) who belonged to separate identity groups analyzed in this report. The multiracial male and White female are included in the various analyses in this section, except for the budget analysis where only the multiracial male director is considered for this movie that had a budget that fell within the \$30 million to less than \$50 million range.
- 34 Among Asian directors in streaming films in 2025, there were two South Asian females.
- 35 In 2022, we began to count writers from an underrepresented group who were part of a writing team. We considered co-writers and not just the first credited screenwriter. Because writing teams are relatively common, adding in all the co-writers nearly doubles the number of writers in total, which highlights the racial/ethnic and gender disparities among those who are granted screenwriting opportunities. The way to describe the findings for the majority of the analyses in this section is to state that “the share of films that had a writer of color or a female writer was as follows.” For the share of film writers by race/ethnicity and the count of film writers by race/ethnicity and gender, all writers, including those on a writing team, are reported together.
- 36 There was a total of 45 films with writing teams out of the 89 streaming films in 2025 that were examined in this report. Sixteen of the writing teams (35.6 percent) were all-White male writing teams. Considering all 150 writers and co-writers for the 89 streaming releases, the writers of color share dropped to 14.7 percent, and the women writer share dropped to 33.3 percent in 2025.
- 37 Among Asian writers in streaming films in 2025, there was one South Asian female.
- 38 Among White writers in streaming films in 2025, there was one transgender woman.
- 39 Defined here as accounting for more than 34.7 percent of the households streaming the film. See <https://www.census.gov/library/stories/2024/04/wealth-by-race.html>.
- 40 Defined here as accounting for more than 42.2 percent of the 18-49 viewers streaming the film. See <https://www.marketingcharts.com/featured-30401>.
- 41 Luminate Film & TV defines arena as a sub-categorization of genre used in their searchable database that provides more information about the themes and genres in specific projects. See https://filmandtv.luminatedata.com/dei_sustainability.php. We further divide the arenas into primary and secondary for analysis. We first introduced the category of “underrepresented stories” in our streaming television reports that were released over the past couple of years. For the current report, we focused only on each of the streaming films’ secondary arenas that are related to stories of communities that have been historically marginalized and that are underrepresented in popular culture (i.e., Asian Stories, Black Stories, Disability Stories, Indigenous Stories, Latinx Stories, LGBTQ Stories, and Women-Centered Stories) and those that appeal to women, including romance, romantic comedies, and holiday. Note that films categorized as having “women-centered stories” had to include storylines that explicitly dealt with women’s issues and not simply because the main character(s) was or were female. We have included this measure for the first time in the film report series for descriptive purposes within each of the top 20 tables.
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