



2021-2022 —
**SCRIPTED
CONTENT**
— STUDY





CONTENTS

EXECUTIVE SUMMARY	3	APPENDIX	15
FOREWORD	4	Methodology & Sources	15
TOTAL SCRIPTED PROJECTS	6	Television Project Tracking	15
TELEVISION PROJECTS	6	Feature Film Project Tracking	16
Effects-Driven Television Series	10	APPENDIX A	17
Television Movies	11	APPENDIX B	18
FEATURE FILM PROJECTS	12	APPENDIX C	19
Feature Films in Theatrical Release ...	12	APPENDIX D	20
Original Streaming Movies	14	APPENDIX E	21
		APPENDIX F	22
		APPENDIX G	23

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EXECUTIVE SUMMARY

FILMLA RESEARCH IS PLEASED TO PRESENT a new, first of its kind report analyzing U.S.-produced, first-run, English-language scripted projects distributed in years 2021 and 2022. The purpose of this report – representing an evolution in FilmLA’s tracking methodology - is to analyze production locations used in the creation of today’s vast universe of U.S. scripted content.

In previous years, FilmLA issued separate reports on the film and television sectors. This new Scripted Content study combines an analysis of: (1) television series (streaming, cable and broadcast); (2) original, made-for-cable movies; (3) first-run feature films in theatrical release; and (4) original feature films made for streaming services. Around 1,000 projects meeting these criteria are distributed each calendar year.

As demonstrated in the following pages, Greater Los Angeles was the number one filming location for U.S. scripted content, in terms of the sheer number of hosted productions. That said, growth in the region’s total production capture appeared flat (<1 percent) between 2021 and 2022, compared to an observed four (4) percent growth in total industry output.

UK and Georgia posted year-over-year increases ranging from 50 to 200+ percent, with the exception of theatrical release movies, achieving high rates of production capture across multiple production categories.

Greater Los Angeles’ main competitors share two features in common: substantial production support infrastructure and strong production tax incentives (see **Appendix Table A**). As media companies look to trim their budgets amid Wall Street pressure to lower costs, it can be safely assumed that production centers offering the best balance of these features will become even more desirable to U.S. producers. As examples, later in this Study we point out that only California and New York have film incentive programs with annual funding caps and sunset dates. And whereas California’s film incentive is valued at \$330 million per year, New York recently raised its annual funding cap from \$420 to \$700 million.

California’s less robust incentive and rapidly expanding studio infrastructure in other jurisdictions, will likely limit the Golden State’s ability to attract film and television projects in the future. The potential loss of any future projects is significant to the California economy. A March 2022 study by the Los Angeles Economic Development Corporation reported that each dollar allocated by California’s Film and TV Tax Credit Program generated at least \$24.40 in output, \$16.14 in gross domestic product, and \$8.60 in wages.¹

A detailed discussion of FilmLA’s methodology, types of projects excluded, definitions and research sources is contained in the Appendix of this report. FilmLA intends to publish updates to this report on an annual basis.

¹ Los Angeles Economic Development Corporation, *California Film & Television Tax Credit Program 2.0: An Economic Impact Study, March 2022*. https://laedc.org/wp-content/uploads/2022/03/LAEDC-Report_CA-Film-TV-Tax-Credit-Program-2.0_FINAL_2022.03.14.pdf

FOREWORD

THIS REPORT COVERS U.S.-produced, first-run, English-language scripted projects that were distributed in years 2021 and 2022.

At the time of this report's release, the film and television industry is in a state of substantial change. The era of "Peak TV" is winding down, and challenging labor negotiations and concurrent industry strikes have deeply impacted the 2023 production pipeline.

The impact of overlapping strikes by members of the Writers Guild of America (WGA) and Screen Actors Guild - American Federation of Television and Radio Artists (SAG-AFTRA) is significant. Currently, pending resolution of these labor agreements, all episodic television and studio feature films are shut down in Los Angeles, with the exception of some independent feature films

and television series that are being made outside the studio system. FilmLA reported during the second quarter of 2023 (April-June) that production shoot days² declined -28.8 percent over the previous year, with television falling -36.4 percent in one year and feature films by -18.9 percent.³ Ampere Analysis also reported that, for the first time ever, the U.S. was not the most active commissioning market globally for scripted originals, being outperformed by both France, and Italy.⁴

The full impact of the strikes will not be known until next year. Moving forward, the purpose of this report is to ascertain the competitive position of the film and television industry in the Greater Los Angeles region vis-à-vis its competitors.

² A "shoot day" is defined as is defined as one crew's permission to film at one or more defined locations during all or part of any given 24-hour period. This measure determines how many days of work film crews perform during a given time period.

³ A full report for Q2 2023 can be found on the FilmLA website or the following link. <https://filmLA.com/wp-content/uploads/2023/06/DISTRIBUTION.FilmLA-News-Release-v2-071923.pdf>

⁴ Strike Impact: USA no longer king for original content, Ampere Analysis. 14.08.2023 https://www.ampereanalysis.com/insight/strike-impact-usa-no-longer-king-for-original-content?utm_source=Publicate&utm_medium=email&utm_content=...&utm_campaign=The+Amp%3A+Barbie+breaks+Warner+Bros.%5C%27s+record+%26+more.

TOTAL SCRIPTED PROJECTS

FilmLA estimates that approximately 1,000 U.S.-produced, English-language, scripted projects are released each year. The total number of projects increased by 4 percent between 2021 and 2022 from 1000 to 1,040⁵, with the largest increases from the streaming sector (**Table 1**). Original television series released during the study period increased by 28 percent, and original streaming movies by 7.3 percent.

By comparison, the number of projects filmed in Los Angeles increased by less than one percent from 226 in 2021 to 228 the following year. Los Angeles captured roughly one-quarter of all U.S.-produced projects released during the study period.

⁵ This analysis focuses on theatrically-released and streaming movies. FilmLA estimates that roughly 1,000 additional, low-budget, independent films that were largely self-distributed were released in both years, but not included in this analysis (See Appendix for further details).

Although Los Angeles remains the top filming jurisdiction for television series, 2021 and 2022 show a significant decline in market capture from pre-pandemic year 2019.

TELEVISION PROJECTS

Los Angeles remains the top filming jurisdiction for television series, hosting 136 projects in 2022, up slightly from 129 the previous year (**Table 2**). A total of 14 of these projects in 2021 - approximately 11 percent of the total 129 projects - were recipients of the California Film & Television Tax Credit, rising to 17 in 2022 (approx. 12.5 percent). In 2021, qualifying expenditures from the 14 tax credit projects amounted to approximately \$700 million dollars, increasing 57 percent to nearly \$1.1 billion the following year. More details, including the titles and type of production platform appear in **Appendix Tables B and C** at the end of this report.

The 136 television series that were released in 2022 and filmed in Los Angeles represented approximately 30 percent of the 447 series released last year. This was slightly down from 32 percent in 2021 (129 out of 402 series). Based on previous FilmLA studies, however, both years represented a significant decline from pre-pandemic year 2019, when approximately 43 percent of all series released were filmed in Los Angeles.⁶

⁶ FilmLA, 2019 Television Report, https://filmla.com/wp-content/uploads/2019/10/2019_TV_Report_WEB.pdf, p. 12.

Note: This excludes 7 series that were released in California that year. Also of note is the fact that previous FilmLA television reports were based on the period that ran between June 1st and May 31st each year.

TABLE 1

TOTAL PRODUCTION

PRODUCTION TYPE	2022	2021	% CHG.
Television Series	447	402	11.2%
Streaming	238	186	28.0%
Cable	112	115	-2.6%
Broadcast	97	101	-4.0%
TV Movies ¹	257	249	3.2%
Theatrical Movies ²	160	185	-13.5%
Streaming Movies	176	164	7.3%
TOTAL	1040	1000	4.0%

LOS ANGELES PRODUCTION

PRODUCTION TYPE	2022	2021	% CHG.
Television Series	136	129	5.4%
Streaming	68	60	13.3%
Cable	31	30	3.3%
Broadcast	37	39	-5.1%
TV Movies ¹	47	48	-2.1%
Theatrical Movies ²	23	28	-17.9%
Streaming Movies	22	21	4.8%
TOTAL	228	226	0.9%

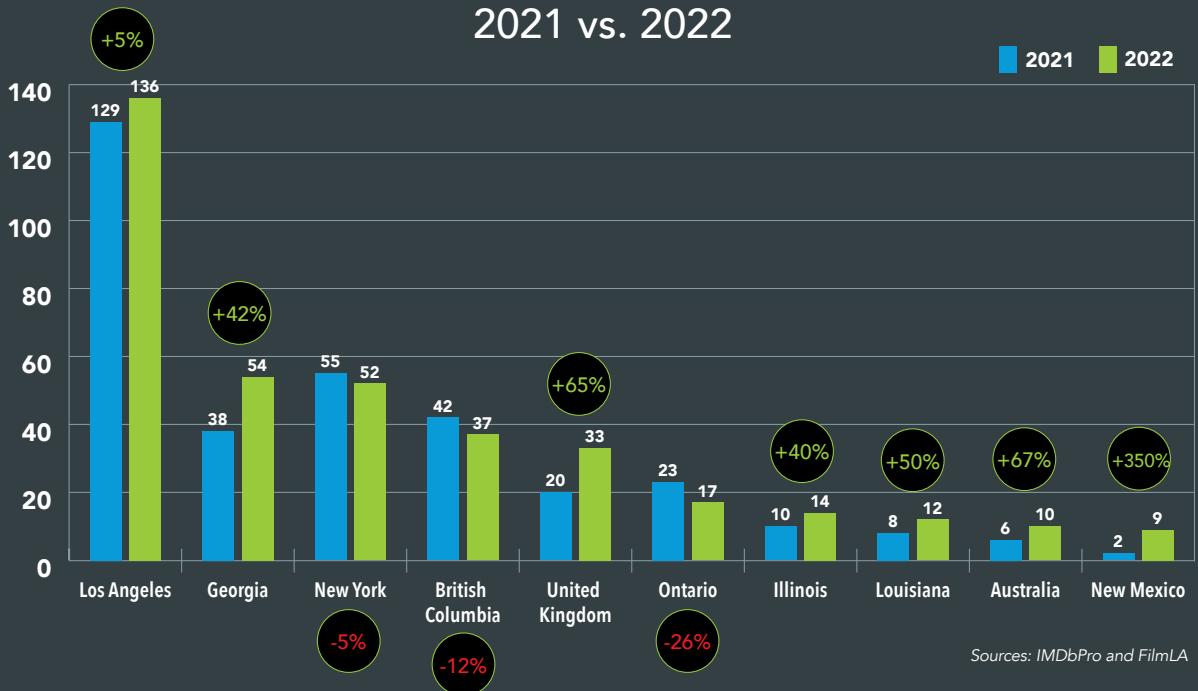
Sources: IMDbPro, The Numbers, Releasestv.com, and FilmLA

¹ Pertains to U.S. scripted first-run movies that appear on cable television and/or linear television only

² Pertains to U.S. scripted first-run movies in a theatrical release and excludes streaming movies, re-releases, prior year releases, animation and foreign films.

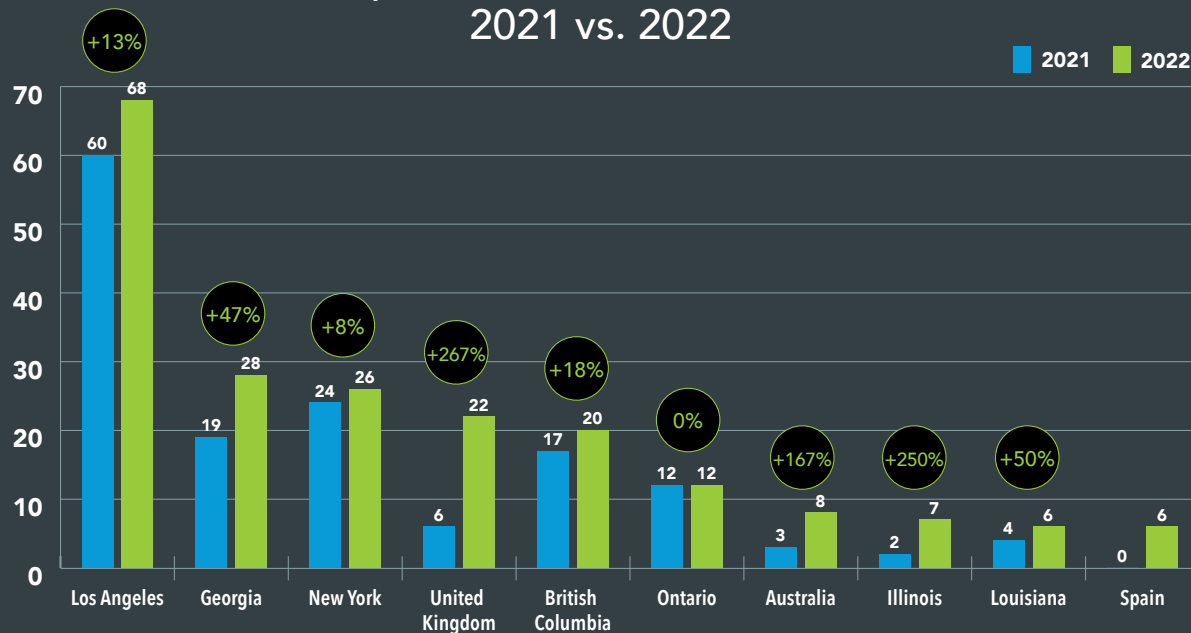
TABLE 2

U.S. SCRIPTED TELEVISION SERIES DISTRIBUTED Top Ten Filming Jurisdictions 2021 vs. 2022



Sources: IMDbPro and FilmLA

U.S. SCRIPTED STREAMING TELEVISION SERIES DISTRIBUTED Top Ten Filming Jurisdictions 2021 vs. 2022



Sources: IMDbPro and FilmLA

Looking at the top 10 filming jurisdictions for all television series released, growth in Los Angeles, at approximately 5.4 percent, lagged that of Georgia (42 percent) and the UK (65 percent) (**Table 2**).

Breaking down the number of television series by distribution platform and comparing Los Angeles to the top 10 filming jurisdictions:

- The 13 percent increase in the number of streaming series shot in Los Angeles and released during the study period was widely surpassed by gains in Georgia and the UK at 47 and 267 percent, respectively, in one year (**Table 3**).
- The number of cable series that were filmed in Los Angeles increased slightly (3.3 percent) over the study period from 30 to 31, despite a -2.6 percent decline in that category (**Table 4**). This rate of growth paled in comparison to rates in Georgia (55 percent) and the UK (57 percent).
- Broadcast series, which declined by -4.0 percent compared to -5.1 percent in Los Angeles, posted a 13 percent gain in Georgia and significant increases in other jurisdictions like New Mexico (150 percent), Louisiana (100 percent) and North Carolina (100 percent).⁷ (**Table 5**).

⁷ The UK did not host any broadcast productions that were released during the study period.

TABLE 4

U.S. SCRIPTED CABLE TELEVISION SERIES DISTRIBUTED Top Ten Filming Jurisdictions 2021 vs. 2022

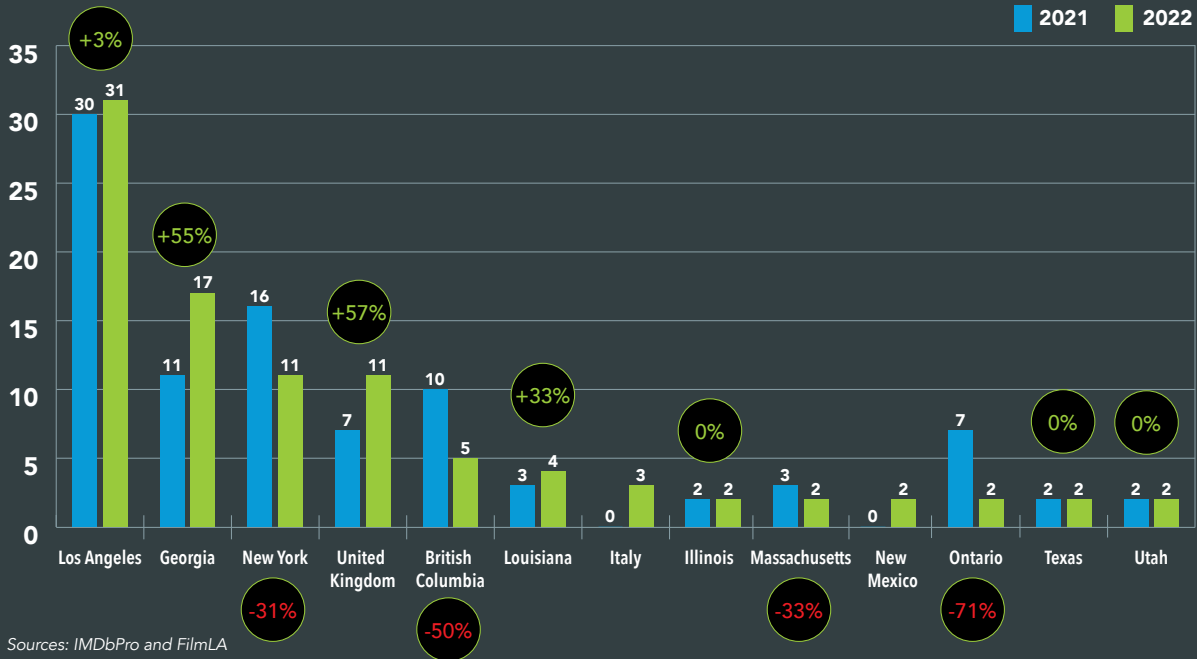
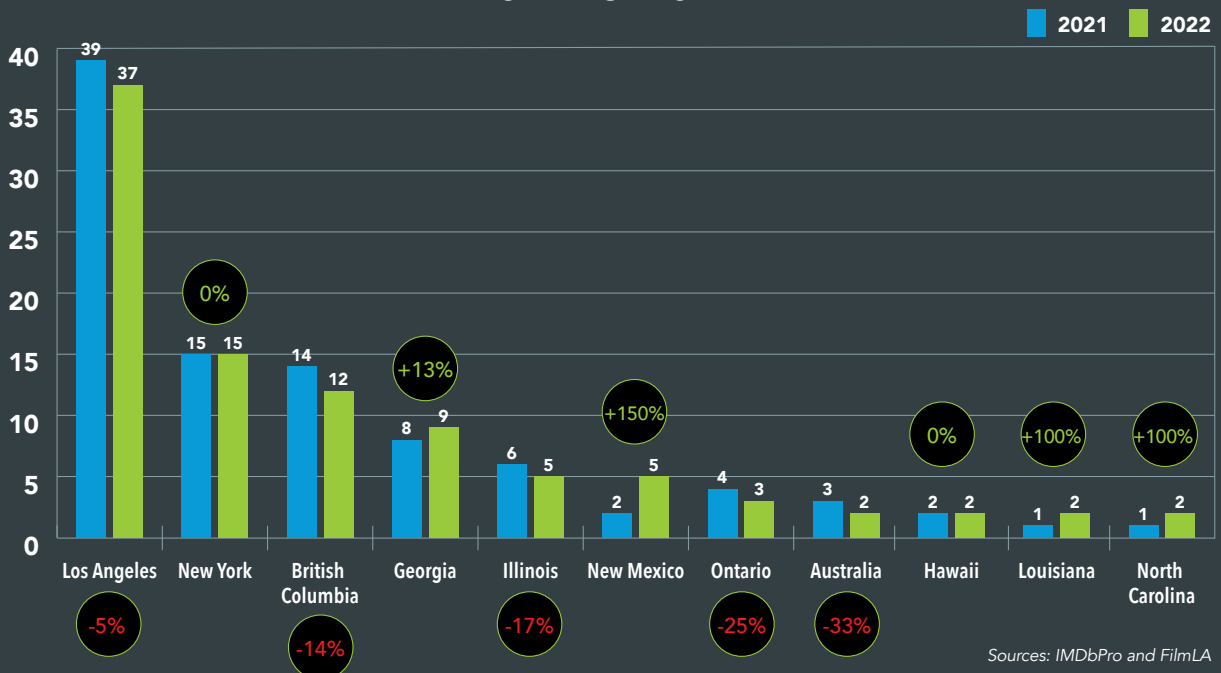


TABLE 5

U.S. SCRIPTED BROADCAST TELEVISION SERIES DISTRIBUTED Top Ten Filming Jurisdictions 2021 vs. 2022



EFFECTS-DRIVEN TELEVISION SERIES

As media companies become increasingly reliant on franchise-fueled television projects to ensure viewership, FilmLA also looked at growth in the number of effects-driven projects (See Appendix for definition and methodology). The analysis looked at the locations for principal photography only and not the location of visual effects work.

FilmLA counted a total of 32 such series in 2021⁸, increasing by 25 percent to a total of 40 in 2022⁹. As shown in **Table 6**, Ontario, Canada, was the leading production jurisdiction with six projects in 2021,

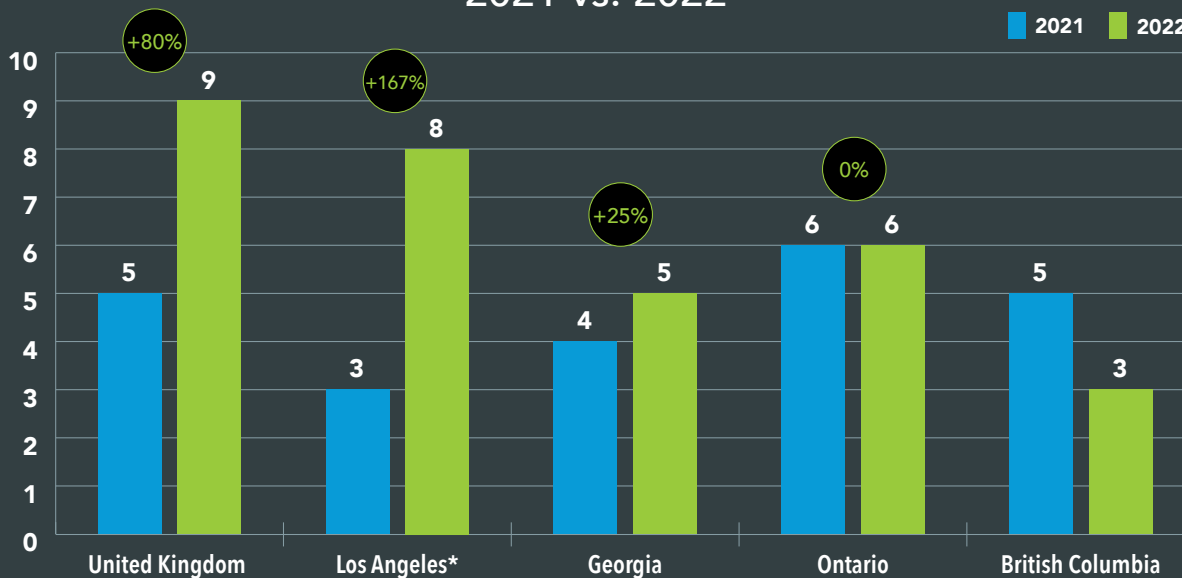
⁸ These 32 effects-driven series in 2021 included 17 streaming, 10 cable and 5 broadcast series.

⁹ These 40 effects-driven series in 2022 included 23 streaming, 12 cable and 5 broadcast series.

In 2022, Los Angeles moved from fifth to second place for effects-driven TV series, largely due to the California Film & Television Tax Credit.

TABLE 6

EFFECTS-DRIVEN TELEVISION SERIES* Filming Jurisdictions for Principal Photography 2021 vs. 2022



Sources: IMDbPro and FilmLA

* Note: Five of the eight series released in 2022 and two of the three in 2021 received the California Film and Television tax credit

followed closely in second place tie by the UK (5 projects) and British Columbia (5). The following year, however, Los Angeles moved to second place (8 projects) largely due to the California Film & Television Tax Credit, which accounted for five of those eight projects.

TELEVISION MOVIES

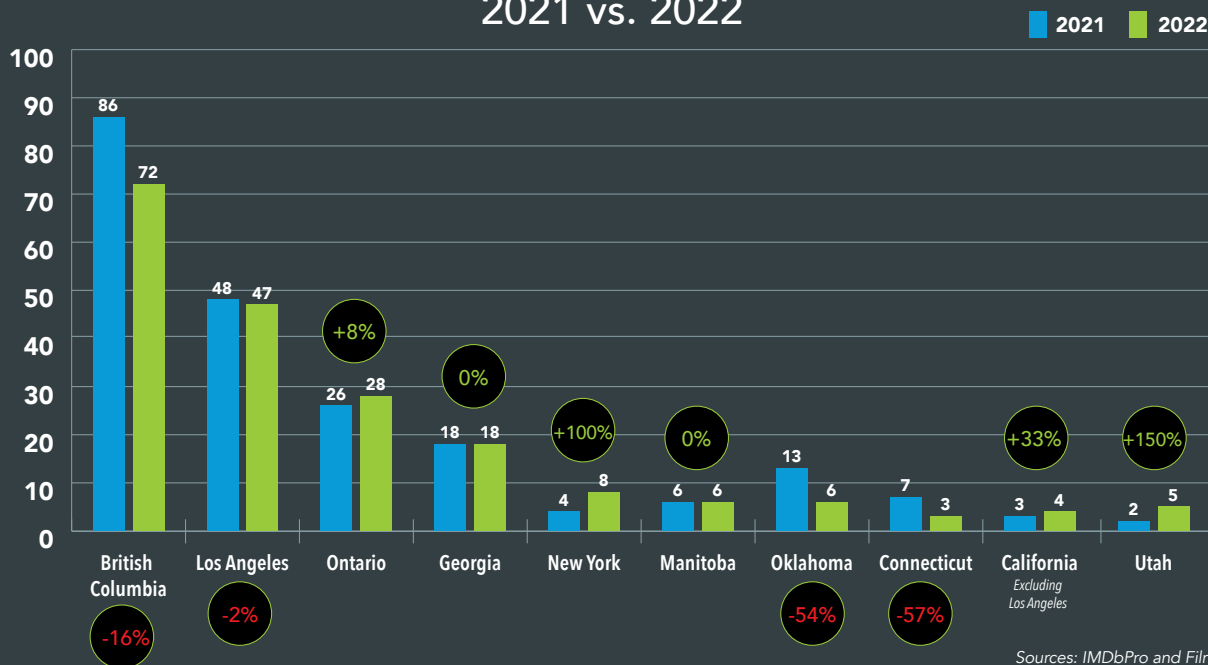
Original movies are not just made for the big screen and streaming services. FilmLA analyzed the filming locations of original films that were released on cable networks, most notably the Hallmark and Lifetime channels.¹⁰ The majority of these projects are small budget (<\$1 million) fare. A total of 249 U.S.-produced TV movies were released in 2021, increasing slightly to 257 in 2022.

As shown in **Table 7**, British Columbia was the clear front-runner in this category for both years, accounting for roughly 30 percent of all projects released. Second place finisher Los Angeles hosted 48 and 47 projects, respectively. Ontario and Georgia came in a distant third and fourth place.

¹⁰ NOTE: Lifetime and Hallmark movies accounted for approximately 80 percent of all TV movies released in both years.

TABLE 7

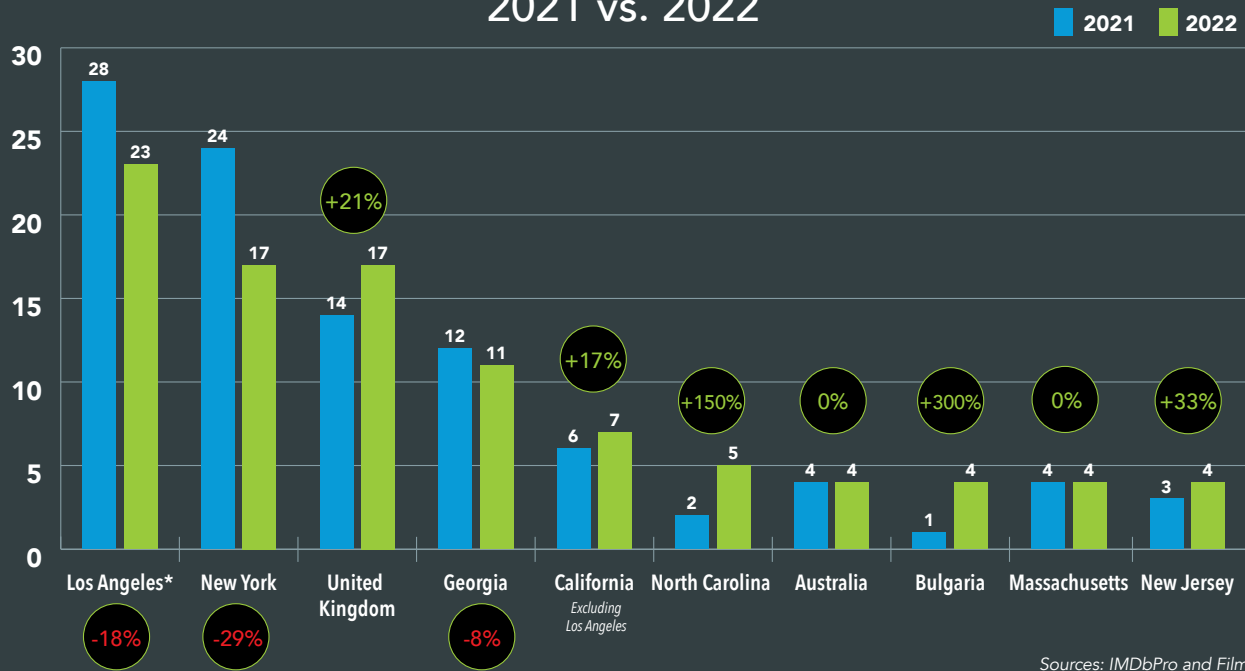
TV MOVIES DISTRIBUTED* Top Ten Filming Jurisdictions 2021 vs. 2022



Sources: IMDbPro and FilmLA

*NOTE: pertains to first run cable and linear TV movies only

THEATRICAL RELEASE MOVIES 2022 Top Ten Filming Jurisdictions¹ 2021 vs. 2022



Sources: IMDbPro and FilmLA

¹ FilmLA counted only those jurisdictions where >50 percent of principal photography occurred.

* NOTE: Eight of the 30 combined films in Los Angeles and CA in 2022 were recipients of the CA Film and Television Tax Credit in 2022 compared to four out of 28 in 2021.

FEATURE FILM PROJECTS

Original feature films are no longer solely screened in movie theaters. The proliferation of available streaming services has increased the number of feature films released on digital platforms.

FEATURE FILMS IN THEATRICAL RELEASE

FilmLA counted a total of 160 U.S.-produced, scripted films that were released in theaters in 2022, down from 185 films in 2021. A breakdown of all genres of features released each year, which includes foreign films, documentaries, animation, prior year releases, re-releases and special event films appears in **Appendix Tables D and E**.

Higher budget feature films frequently shoot in multiple jurisdictions, with many returning to Los Angeles for several days of reshoots. This poses a challenge in ascertaining the number of days and/

or amount of principal photography performed in each jurisdiction. Accordingly, FilmLA counted the top ten filming locations where more than 50 percent of the shoot occurred.¹¹

A review of the top 10 filming jurisdictions during the study period in **Table 8** shows that Los Angeles and New York were the number one and two production centers for theatrical features. However, the number of features filmed in these two centers declined by -18 and -29 percent, respectively. By comparison, the number rose by 21 percent in the UK and by 17 percent in California outside the Greater Los Angeles region.

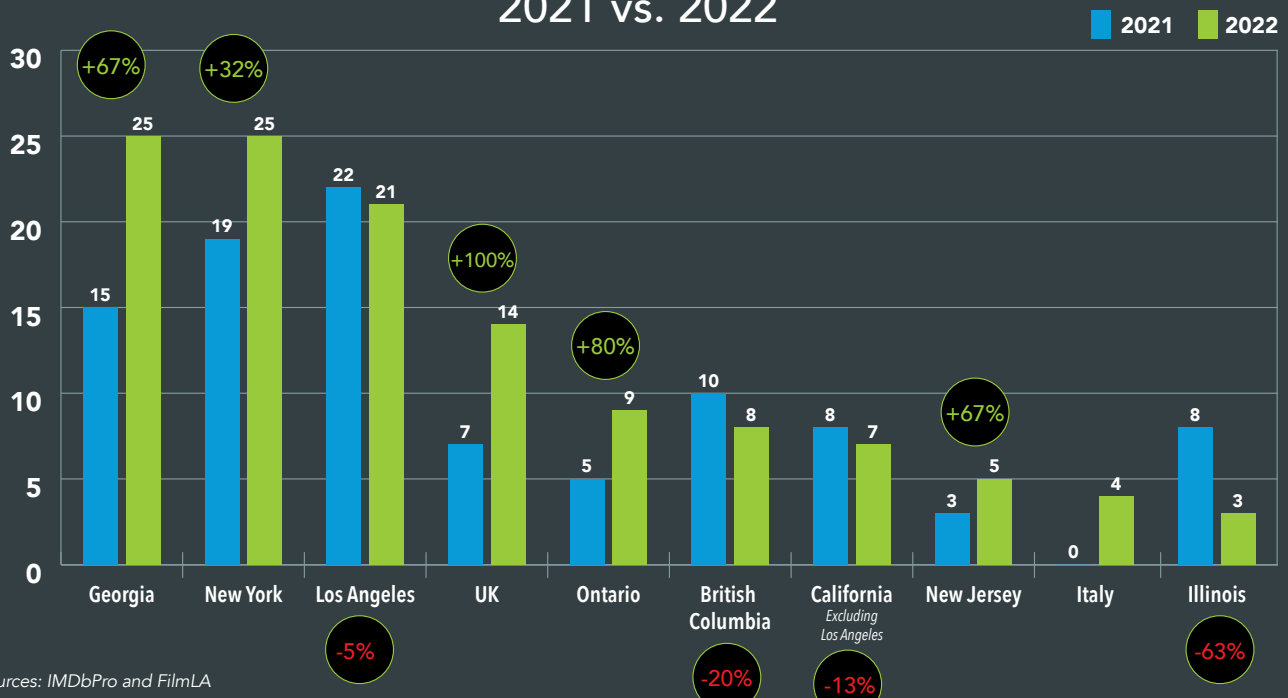
A total of seven films shot statewide were recipients of the California Film & Television Tax Credit in 2021. This included four theatrical release movies and three for streaming services (**Appendix Table F**). These seven projects generated qualifying expenditures of approximately \$212 million. Comparatively, the state tax credit supported eight theatrical movies and six streaming projects the following year (**Appendix Table G**), which generated roughly \$624 million in qualifying spend. Noteworthy is the fact that the top box office grossing movie of 2022, *Top Gun: Maverick*, and the Best Picture Oscar winner – *Everything, Everywhere All at Once* – were included.

¹¹ NOTE: There were only several instances each year of a feature film not having a predominant location (i.e., >50 percent of principal photography). For these few selected films, each jurisdiction was counted.

The top box office grossing movie of 2022, *Top Gun: Maverick*, and the Best Picture Oscar winner – *Everything, Everywhere All at Once* – both received the California Film & Television Tax Credit.



STREAMING MOVIES DISTRIBUTED Top Ten Filming Jurisdictions* 2021 vs. 2022



Sources: IMDbPro and FilmLA

NOTE: Six of the 28 combined films in Los Angeles and CA in 2022 were recipients of the CA Film and Television Tax Credit in 2022 compared to three out of 30 in 2021.

ORIGINAL STREAMING MOVIES

A total of 176 streaming movies were released last year, up 7.3 percent from 164 in 2021. Looking to the recent past, FilmLA counted only 56 original streaming movies in 2018, meaning this production category has increased by 214 percent in just four years.¹²

Over the study period the number of streaming movies filmed in Los Angeles declined slightly by -5 percent (**Table 9**). However, many jurisdictions experienced significant gains, including the UK (100 percent), Ontario (80 percent), Georgia (67 percent), New Jersey (67 percent) and New York (32 percent).

¹² FilmLA, *Feature Films: A Profile in Production*, p. 8.

<https://filmla.com/wp-content/uploads/2020/03/Feature-Films-Profile-v2-WEB.pdf>

APPENDIX

THIS REPORT ANALYZES the principal photography filming locations of U.S.-produced, first-run, English-language scripted projects distributed in years 2021 and 2022.

METHODOLOGY & SOURCES

The primary source for locations information in this study was IMDbPro. Other sources for locations information included websites such as The Cinemaholic and The Heavy. In instances where such information was not listed, particularly for feature films, the filmmakers were contacted directly.

For theatrical release data concerning the number of releases by type (**Appendix Tables D & E**), FilmLA utilized The Numbers.¹³ For streaming movies, FilmLA relied upon release schedules by the individual streaming companies.

TELEVISION PROJECT TRACKING

FilmLA has been tracking scripted television series in release for over 10 years using a combination of IMDbPro and release schedules for streaming, cable and broadcast series. Animation, reality television and documentary projects were excluded in this analysis, as were shorter television projects of less than 20 minutes per episode. With the exception of a few cable and streaming series projects, FilmLA was able to obtain production location information for 98 percent of the series released over the study period.

This analysis includes a breakdown of “Effects-Driven Television Series.” It is commonplace for film and television productions to utilize the services of a special effects



¹³ <https://www.the-numbers.com/>



company for things such as explosions, backgrounds, crowd enhancement, etc. To be included as an “Effects-Driven” series, FilmLA counted only those projects associated with four or more visual effects companies. In other words, an “effects-driven” television series, of which we found 32 in release in 2021 and 40 in 2022, was defined as a series that had four or more effects companies in their credits. While effects companies were used as a criteria to create this subsample, the key metric remained principal photography locations.

FEATURE FILM PROJECT TRACKING

For this Study, FilmLA counted only scripted feature films of 60 minutes or more that were distributed over the study period. Excluded projects included anthologies, documentaries and re-releases from years prior. It should be noted that the few streaming features that had an initial theatrical run were counted in the streaming movies category.

Unlike television, most features films shoot in several jurisdictions. Among feature films shot in Los Angeles over the study period, it was not uncommon for a project to shoot in Los Angeles County and neighboring counties. For purposes of analysis, FilmLA therefore defined “Greater Los Angeles” to include the neighboring counties of Orange, San Bernardino and Ventura. Any jurisdiction outside of those these counties would be considered “California.”

For those feature films that were released theatrically or on streaming platforms that shot in multiple locations, FilmLA counted the location where more than 50 percent of the principal photography occurred by contacting the associated filmmakers/production companies directly. In the few instances where the project was spread out between multiple jurisdictions, FilmLA counted the location where sound stage work occurred. If the project was shot entirely on location across multiple jurisdictions, where no one jurisdiction accounted for 50 percent of more of principal photography, each jurisdiction was counted individually. That being said, in both years, only several films fell into this category.

There also exists a universe of low-budget feature film projects not tracked in this report. In both 2021 and 2022, FilmLA counted between 1300 and 1400 total films distributed in the U.S. The majority of these films (approx. 1000 each year) were low-budget, self-distributed projects. More than 20 percent of these projects each year did not provide locations information to IMDbPro and other sources. By comparison, FilmLA was able to obtain locations information on 98 percent of the theatrical release and streaming movies, which went on to become a focus of this report.

APPENDIX A

Comparative Filming Incentives and Infrastructure 2023

JURISDICTION	AMOUNT OF CREDIT ¹	MINIMUM SPEND (\$000S)	ANNUAL FUNDING CAP (\$MILLIONS)	SUNSET DATE	COVERS NON-RESIDENT ATL ²	STUDIO INFRASTRUCTURE (MILLIONS SF) ³
California	20-30%	\$1,000	\$330	2030-31	No	6.2
New York	30-40%	\$1,000 NYC & metro \$250 rest of state	\$700	2034	30% (limited)	2.8
Georgia	20-30%	\$500	None	None	20%	3.0
United Kingdom ⁴	25%	10% of the project's core expenditure must be UK expenditure	None	None	25%	5.4
British Columbia ^{5,6}	28%	CAD \$100-\$1,000	None	None	No	2.4
Ontario ^{5,7}	35%	CAD \$100-\$1,000	None	None	No	3.8

Sources: Individual Film Commissions, Entertainment Partners and FilmLA

¹ Credit uplifts and/or regional filming bonuses and other may apply.

² "ATL" refers to "above the line" and includes directors, actors, writers, and producers.

³ Data is from FilmLA's most recent Sound Stage Study, which was issued in March 2023.
<https://filmla.com/filmla-updates-ongoing-survey-of-sound-stage-development-and-production/>

⁴ The UK has a range of national and regional filming incentives which can be combined with the Film Tax Relief.

⁵ A Canadian federal incentive of an additional 16 percent on net labour may apply.

⁶ An additional credit of 16 percent of qualifying labor for local digital animation, VFX, and post production (DAVE)

⁷ Credit applies to labor expenditures and applicants may be eligible for a higher first-time production credit of 40%, on the first \$240,000 of labor expenditures.

APPENDIX B

California Film & Television Tax Recipients 2021

TITLE & SEASON	PLATFORM	SHOOT DAYS	# CREW HIRED	# CAST HIRED	QUALIFIED EXPENDITURES (\$000s)
Good Girls S4	Broadcast	140	250	8	\$59,360
The Rookie S4	Broadcast	117	220	253	\$62,649
This is Us S6	Broadcast	144	210	287	\$76,059
S.W.A.T. S4	Broadcast	176	220	704	\$69,204
American Crime Story: Impeachment S3	Cable	110	210	325	\$73,857
Animal Kingdom S5	Cable	104	185	175	\$60,931
Good Trouble S3	Cable	135	167	594	\$45,827
In Treatment S4	Cable	60	66	15	\$17,538
Mayans MC S3	Cable	82	250	200	\$35,466
Miracle Workers S3	Cable	45	200	37	\$20,050
American Horror Story S10	Cable	85	175	225	\$48,027
Snowfall S4	Cable	80	125	85	\$40,496
Lucifer S6	Streaming	80	121	163	\$41,143
Why Women Kill S2	Streaming	102	300	175	\$48,062
TOTAL		1,460	2,699	3,246	\$698,669

Sources: California Film Commission and FilmLA

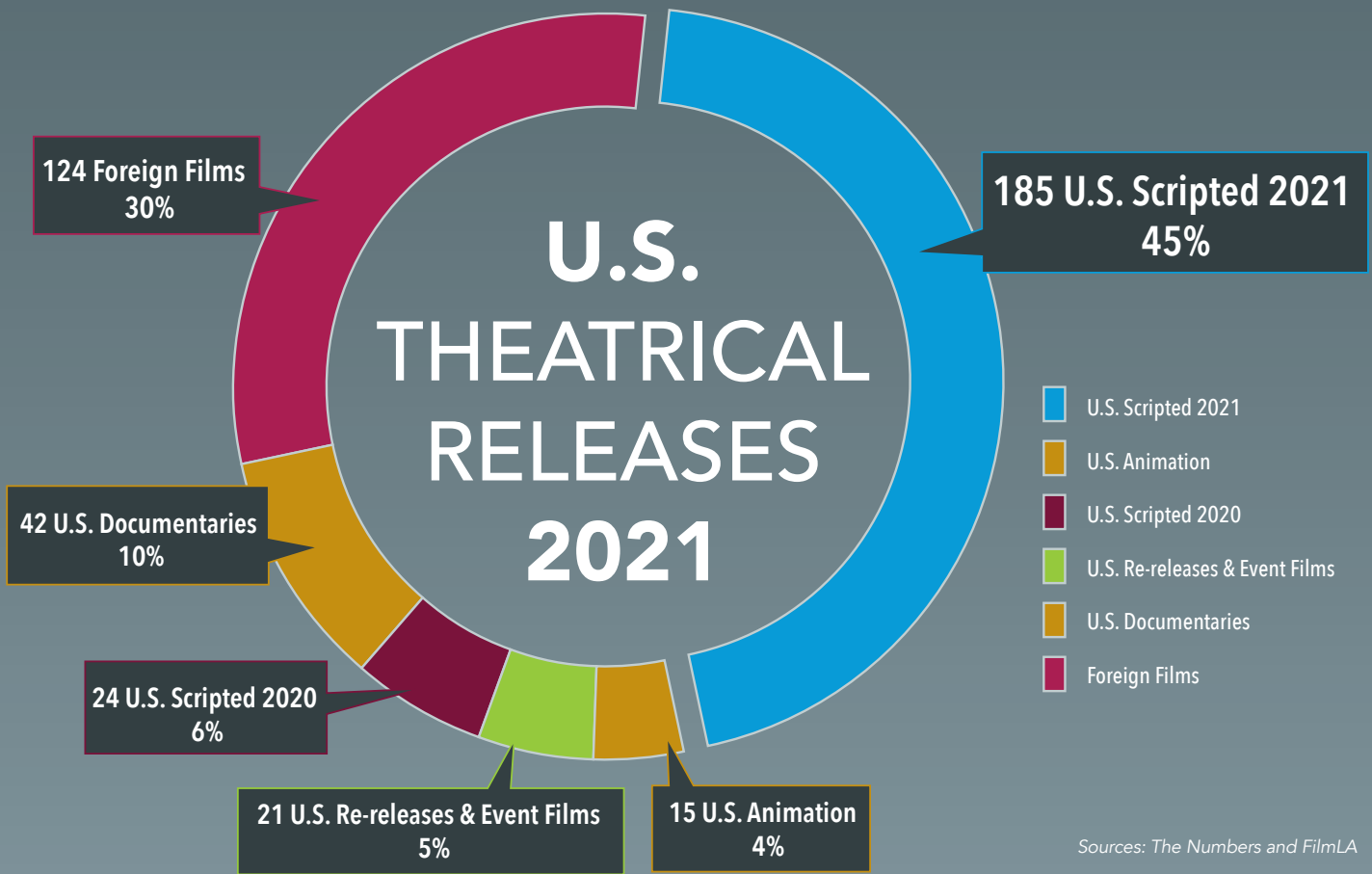
APPENDIX C

California Film & Television Tax Recipients 2022

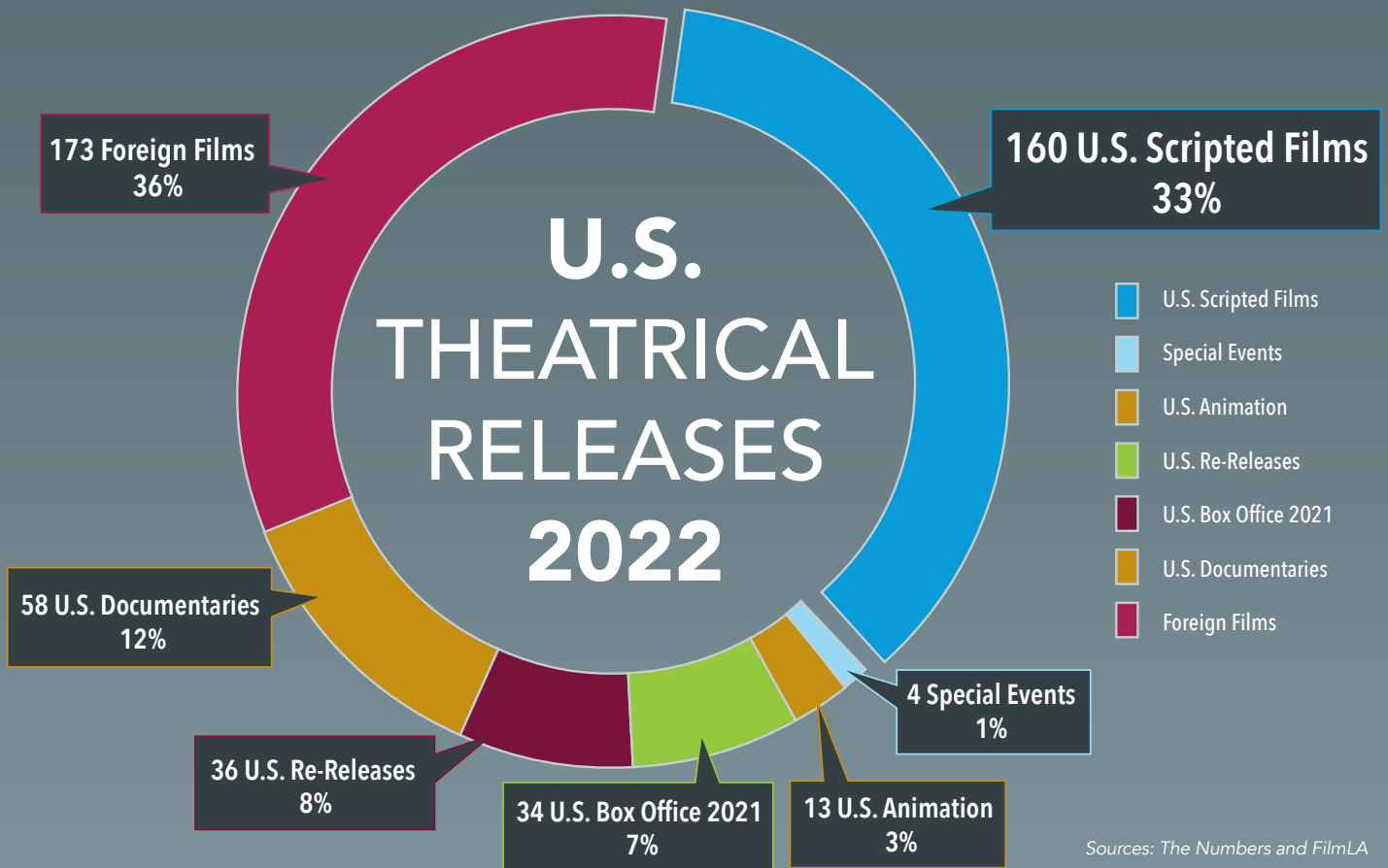
TITLE & SEASON	PLATFORM	SHOOT DAYS	# CREW HIRED	# CAST HIRED	QUALIFIED EXPENDITURES (\$000s)
Promised Land S1	Broadcast	81	235	265	\$34,642
S.W.A.T. S6	Broadcast	176	230	528	\$86,806
The Rookie S5	Broadcast	160	220	253	\$79,852
This is Us S6	Broadcast	144	210	287	\$76,059
Animal Kingdom S6	Cable	104	189	164	\$58,355
Euphoria S2	Cable	176	269	506	\$96,685
Mayans MC S4	Cable	82	190	275	\$42,355
Chad S2	Cable	45	200	37	\$14,360
Snowfall S5	Cable	83	175	85	\$50,124
Westworld S4	Cable	104	200	50	\$118,677
Winning Time S1	Cable	131	200	36	\$90,912
Good Trouble S4	Cable	162	200	920	\$55,965
Mysterious Benedict Society S2	Streaming	76	175	215	\$47,920
Star Trek: Picard S2	Streaming	100	350	150	\$100,517
The Flight Attendant S2	Streaming	72	242	143	\$44,008
The Orville S3	Streaming	110	238	214	\$64,230
The Dropout S1	Streaming	80	200	185	\$37,057
TOTAL		1,886	3,723	4,313	\$1,098,524

Sources: California Film Commission and FilmLA

APPENDIX D



APPENDIX E



APPENDIX F

California Film & Television Tax Recipients 2021

THEATRICAL RELEASE MOVIES	CA FILM DAYS	# CREW HIRED	# CAST HIRED	QUALIFIED EXPENDITURES
King Richard	50	100	92	\$35,600,000
Mainstream	25	90	38	\$5,663,000
Space Jam: A New Legacy	60	150	66	\$100,001,000
The Little Things	45	175	46	\$29,188,000
STREAMING MOVIES RELEASED				
Being the Ricardos	45	200	50	\$18,125,000
Bliss	25	135	49	\$9,901,000
The Tragedy of Macbeth	29	120	30	\$13,609,000
TOTAL	279	970	371	\$212,087,000

Sources: California Film Commission and FilmLA

APPENDIX G

California Film & Television Tax Recipients 2022

THEATRICAL RELEASE MOVIES	CA FILM DAYS	# CREW HIRED	# CAST HIRED	QUALIFIED EXPENDITURES
Amsterdam	50	175	61	\$44,806,000
Babylon	73	245	172	\$83,413,000
Bullet Train	60	496	47	\$86,921,000
Dog	38	130	82	\$13,190,000
Don't Worry Darling	38	135	44	\$29,532,000
Everything Everywhere All at Once	39	80	22	\$12,289,000
Nope	50	145	40	\$39,980,000
Top Gun: Maverick	73	275	33	\$98,988,000
STREAMING MOVIES RELEASED				
Cheaper by the Dozen	55	238	50	\$30,434,000
Hollywood Stargirl	35	150	37	\$19,658,000
Kimi	27	110	38	\$15,145,000
Me Time	42	150	47	\$38,088,000
Purple Hearts	30	75	29	\$10,114,000
The Gray Man	62	300	43	\$101,805,000
TOTAL	672	2704	745	\$624,363,000

Sources: California Film Commission and FilmLA

ABOUT FILMLA RESEARCH

Integral to the work of FILMLA, INC[®] is ongoing research into the benefits that local filming brings to the Los Angeles region. To that end, we maintain an internal research division devoted to the production, collection and dissemination of information regarding the U.S. film production economy and global production trends.

Provided you cite FilmLA as your source, you are welcome to use all information, charts, graphs, etc. that appear in our reports.

Have a question about this sound stage report or other film industry studies? Please direct inquiries and opportunities to:

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