



2014 Hollywood Diversity Report: Making Sense of the Disconnect

B U N C H E

Ralph J. Bunche Center for African American Studies at UCLA

About the Center

Established in 1969 as an organized research unit (ORU) of the University of California, Los Angeles, the Ralph J. Bunche Center for African American Studies at UCLA is one of the oldest centers in the nation devoted to the interdisciplinary study of black life, history, and culture. Through the Institute for American Cultures, the Bunche Center has strong affiliations and ongoing collaborations with UCLA's Chicano Studies Research Center, Asian American Studies Center, American Indian Studies Center, and the Center for the Study of Women. For more information, please visit www.bunchecenter.ucla.edu.

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2014 Hollywood Diversity Report: Making Sense of the Disconnect

This report is the first in a series of studies by the Ralph J. Bunche Center for African American Studies at UCLA to explore the relationships between diversity and the bottom line in the Hollywood entertainment industry. The Bunche Center's larger Hollywood Advancement Project, from which this report stems, has three primary goals: 1) to generate comprehensive research analyses of the inclusion of diverse groups in film and television, including lead roles, writing, directing, producing, and talent representation; 2) to identify and disseminate best practices for increasing the pipeline of underrepresented groups into the Hollywood entertainment industry; and 3) to consider the broader implications of diverse industry access and media images for society as a whole.

The Data

This Hollywood Diversity Report examines 172 theatrical films released in 2011¹ and 1,061 television shows airing during the 2011-12 season.² The television shows were distributed across six broadcast and 62 cable networks³ and were sorted into the following categories for analysis: 99 broadcast comedies and dramas; 120 broadcast reality and other shows; 156 cable comedies and dramas; and 686 cable reality and other shows. Variables considered in the analyses for this report include the following:

- Lead talent race⁴
- Lead talent gender

- Overall cast diversity
- Show creator race
- Show creator gender
- Show locations
- Writer diversity
- Director race
- Director gender
- Genres
- Talent agency representation
- Oscar and Emmy awards
- Nielsen TV ratings⁵
- Global and domestic box office



Data for this report were compiled from a variety of sources industry stakeholders rely upon for day-to-day updates on industry developments.⁶ These sources include The Studio System, Variety Insight, the Internet Movie Database (IMDb), Nielsen, and Box Office Mojo.

The Hollywood Landscape

As humans, we are addicted to story.⁷ The Hollywood entertainment industry caters to our thirst for stories by providing us with a seemingly endless supply of theatrical films and television shows. We live vicariously through the pleasures and pains of the characters presented in these productions as we try their predicaments on for size. In the process, we reflect on who we are, who we are not, and who we hope to be.

Over the years, both film and television have undergone tremendous changes as technological and related market developments have altered the ways in which we engage with Hollywood storytelling. In film, for example, the first half of the 20th century was marked by a “Studio System” that relied upon long-term talent contracts and vertical integration to build large audiences for what historians refer to as the “Golden Age of Hollywood.”⁸ Moviegoers flocked to theaters with regularity during this period to



consume stories powered by the stars Hollywood created.

Then, during its “prime” years in the 1950s,⁹ the relatively new medium of television began to chip away at theatrical audiences. We were starting to realize we could effectively have our story fix supplied by the small screen (which is not so small anymore), in the comforts of our own home. (To be sure, “frequent moviegoers” today represent just 10 percent of the population but purchase half of all movie tickets.¹⁰) But television today is far removed from what it was in its heyday. What was once the province of just three major broadcast networks has morphed into a complex, shifting landscape of multiple broadcast networks, scores of cable networks, and nascent Internet content providers.

Against this backdrop, the following headlines report on key developments and patterns evident in 2011 films and in television during the 2011-12 season.

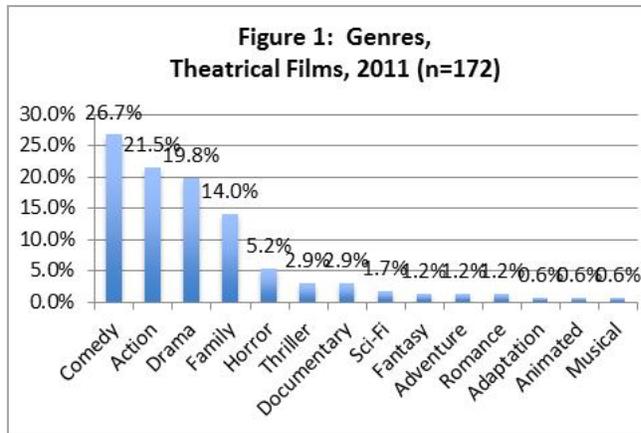
Film

1. U.S. and Canada Box Office Declined 4 Percent between 2010 and 2011

Global box office reached \$32.6 billion in 2011, up 3 percent over the previous year’s total. Meanwhile, total box office for the United States and Canada in 2011 was \$10.2 billion, a 4 percent decline compared to 2010.¹¹ In 2011, 610 films were released, which represents a 7 percent increase over the 569 films released in 2010.¹²

2. Comedy, Action, Drama, and Family Films Dominate the Top Ranks

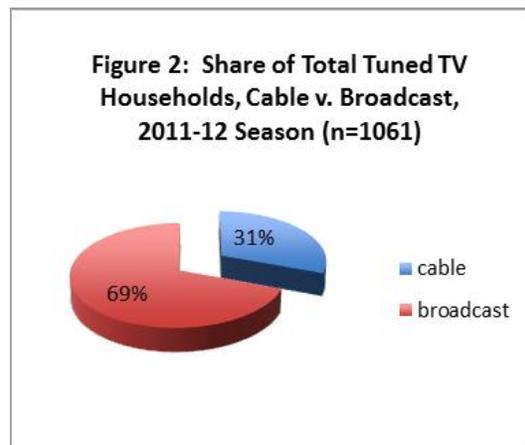
The 172 films examined in this report were categorized into 15 genres. Four of the genres¹³ — Comedy, Action, Drama, and Family — collectively accounted for 82 percent of the top grossing films in 2011 (see **Figure 1**).



Television

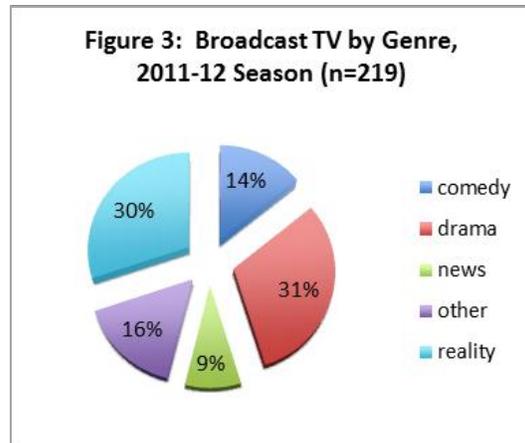
1. Nearly a Third of Households Tuned to TV Watch Cable Programming

When average audience size data are summed across all television shows for the 2011-12 season, **Figure 2** shows cable accounted for about 31 percent of all households tuned to television.



2. No Single Genre Dominates Broadcast Programming

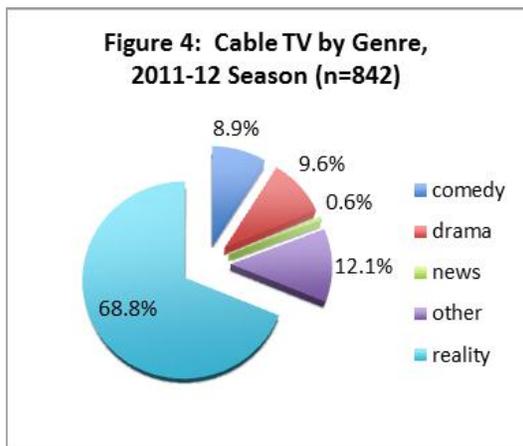
As **Figure 3** reveals, no single genre represented a majority of broadcast television programming during the 2011-12 season. That is, drama (31 percent) and reality (30 percent) together accounted for 61



percent of broadcast programming, while the remaining 39 percent share was divided between other programming¹⁴ (16 percent), comedies (14 percent), and news (9 percent).

3. Reality Shows Dominate Cable Programming

The picture was altogether different in cable. **Figure 4** shows nearly 70 percent of cable programming during the 2011-12 season consisted of reality shows, followed by other



programming (12.1 percent), drama (9.6 percent), comedy (8.9 percent), and news (0.6 percent).

4. Los Angeles Dominates in Terms of Broadcast TV Show Locations

Hollywood is known as the capital of the entertainment world. However, its iconic status is becoming less secure due to the increased number of “runaway productions.” According to the *Los Angeles Times*, the number of top-grossing films made in California has dropped 60 percent in the last 15 years.¹⁵ A large share of television production has also left the state for other locales, where incentives offered to television producers enhance the bottom line.¹⁶

Despite the phenomenon of runaway

production, the Los Angeles region continues to account for the majority of series locations in broadcast television. **Figure 5** shows that for the 2011-12 season, Los Angeles accounted for 59 percent of series locations, followed by New York City (15 percent), Vancouver (4 percent), and 19 remaining series locations scattered across North America (22 percent).

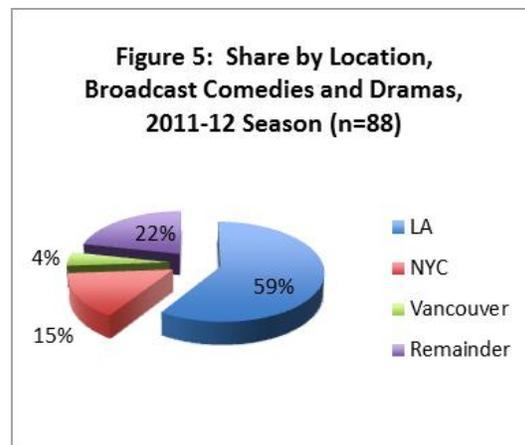
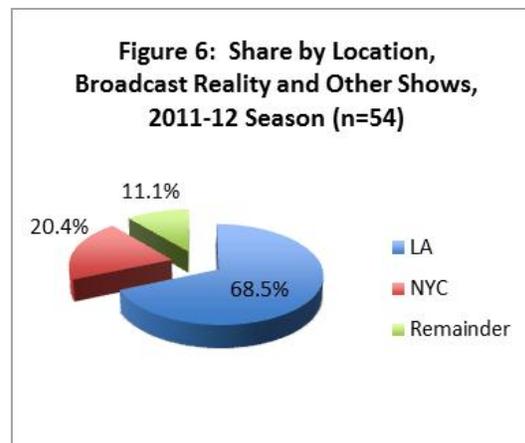


Figure 6 shows Los Angeles’s hold on broadcast reality and other shows is more pronounced, as the region accounted for 68.5 percent of these series locations. New York came in a distant second (20.4 percent),



followed by six remaining series locations (11 percent). hodgepodge of 83 remaining series locations (40.7 percent).

5. Cable TV Locations More Evenly Distributed

Contrary to the case of broadcast television, no single location accounted for a majority of cable television production during the 2011-12 season. Though **Figure 7** shows Los Angeles claimed far and away the single largest share of cable comedy and drama series locations (40 percent), this share was considerably smaller than the region's majority share of broadcast comedy and drama locations (see above). New York (8 percent), Atlanta (7 percent), Toronto (5 percent), and 51 remaining series locations (40 percent) combined for 60 percent of all cable comedy and drama locations during the season.

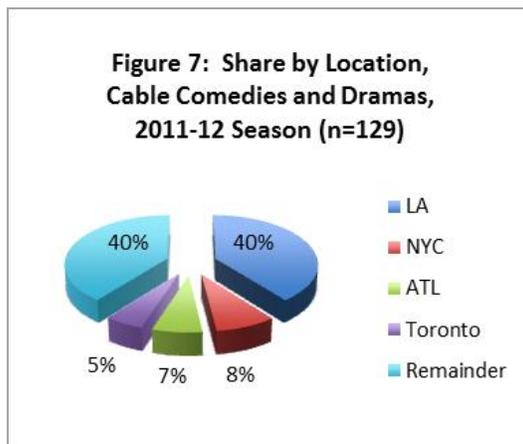
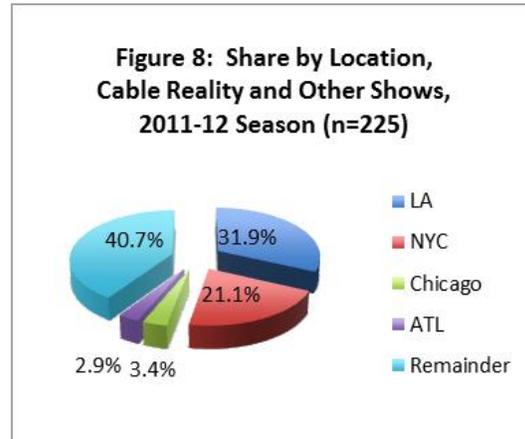


Figure 8 reveals the distribution was even more varied in cable reality and other programming. Here Los Angeles accounted for only 31.9 percent of the series locations, followed by New York (21.1 percent), Chicago (3.4 percent), Atlanta (2.9 percent), and a



Hollywood Diversity (or the Lack Thereof)

Historically, there has been a dearth of gender, racial, and ethnic diversity in film and television — both in front of and behind the camera.¹⁷ This reality has meant limited access to employment for women and minorities and to a truncating of the domain of media images available for circulation in contemporary society. As discussed above, media images contribute greatly to how we think about ourselves in relation to others. When marginalized groups in society are absent from the stories a nation tells about itself, or when media images are rooted primarily in stereotype, inequality is normalized and is more likely to be reinforced over time through our prejudices and practices.¹⁸

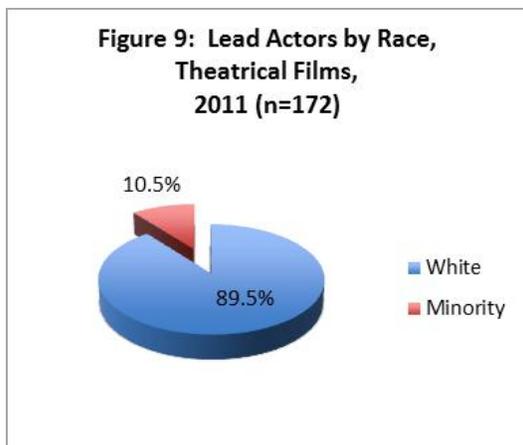
The following headlines examine patterns in film and television employment in order to identify obstacles to and opportunities for

advancement on the Hollywood diversity front.

Film

1. Minorities Underrepresented by a Factor of More than 3 to 1 among Lead Roles¹⁹ in Film

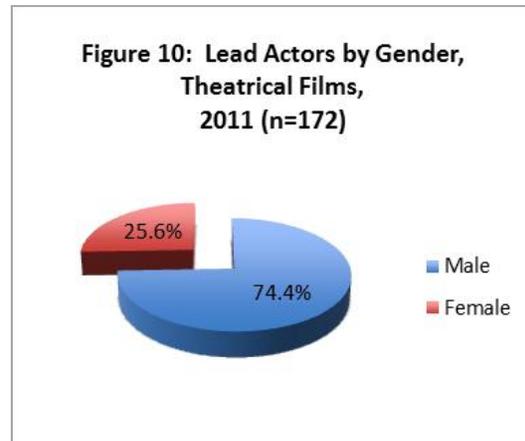
Figure 9 shows minorities claimed only 10.5 percent of the lead roles in the 172 films



examined for 2011. Because minorities collectively accounted for 36.3 percent of the U.S. population in 2010, they were underrepresented by a factor of more than 3 to 1 among lead roles in the films examined. Films with minority leads in 2011 include ethnic-targeted titles such as *Big Mommas: Like Father Like Son*, *Jumping the Broom*, and *Tyler Perry's Madea's Big Happy Family*, as well as more mainstream-oriented releases like *Fast Five*, *Colombiana* and *Puss in Boots*.

2. Women Underrepresented by a Factor of Nearly 2 to 1 among Lead Roles in Film

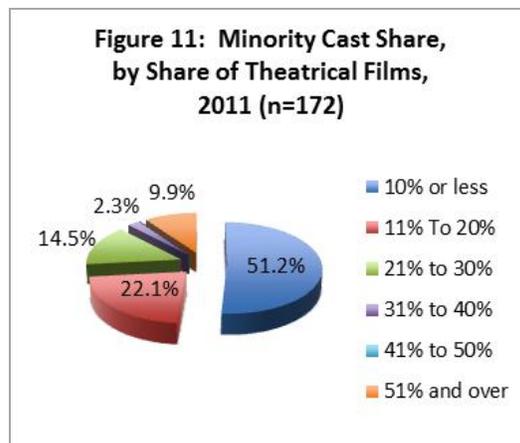
Women claimed the lead roles in only 25.6 percent of the 172 top films examined for



2011 (see **Figure 10**). In other words, as women constitute slightly more than half of the U.S. population, they were underrepresented by a factor of nearly 2 to 1 among leads. Films that featured female leads include: *Bridesmaids*, *The Help*, and *The Iron Lady*.

3. More than Half of Films Had Casts that Were 10 Percent Minority or Less

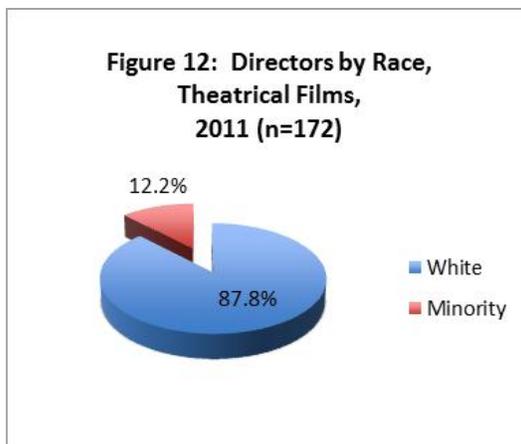
Figure 11 reveals that the lion's share of the top films examined for 2011 had casts that were not very diverse.²⁰ Over half of the films (51.2 percent) featured casts that were 10 percent minority or less, while another



22.1 percent of the films had casts that were only from 11 to 20 percent minority. The cast diversity interval containing the 36.3 percent minority share of the nation's population — i.e., 31 percent to 40 percent — accounted for just 2.3 percent of the films. Meanwhile, it is worth noting that 9.9 percent of the films had casts that were majority minority. With a few exceptions (e.g., *Fast Five*), these tended to be smaller, ethnic-niche films like *Big Momma's: Like Father, Like Son*, *Tyler Perry's Madea's Big Happy Family*, or *Jumping the Broom*.

4. Minorities Underrepresented by a Factor of About 3 to 1 among Film Directors

Minorities directed 12.2 percent of the 172 films examined for 2011 (see **Figure 12**),

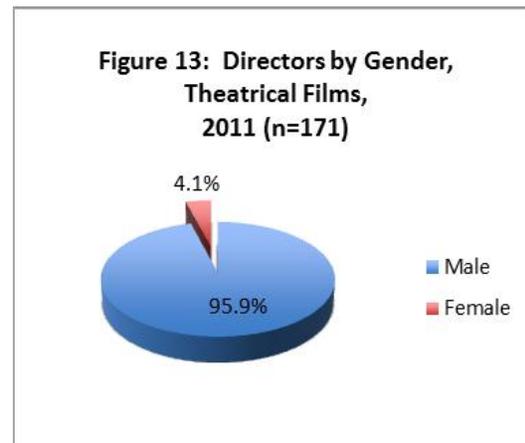


which means they were underrepresented by a factor of about 3 to 1 among the corps of film directors. Minority-directed films include the following: *Tyler Perry's Madea's Big Happy Family*, *Jumping the Broom*, *Elite Squad: The Enemy Within*, and *Apollo 18*.

5. Women Less Likely than Minorities to Be Film Directors

Women faced even tougher odds at directing a top film in 2011 than did minorities.

Figure 13 shows women directed just 4.1 percent of the films examined for 2011,



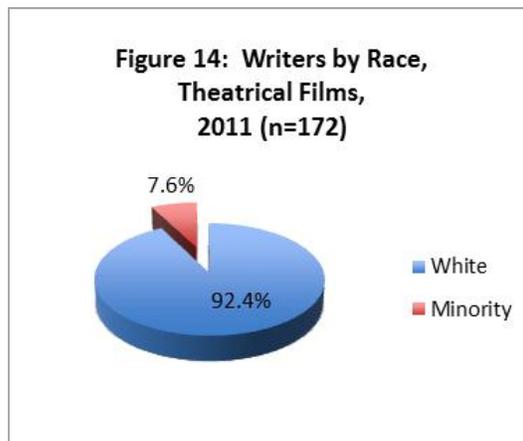
making them underrepresented by a factor of more than 12 to 1 among film directors.

Films directed by women include: *Kung Fu Panda 2*, *The Iron Lady*, and *Red Riding Hood*.

6. Minorities Underrepresented by a Factor of Nearly 5 to 1 among Film Writers²¹

Minorities actually fared better as film directors in 2011 than as film writers.

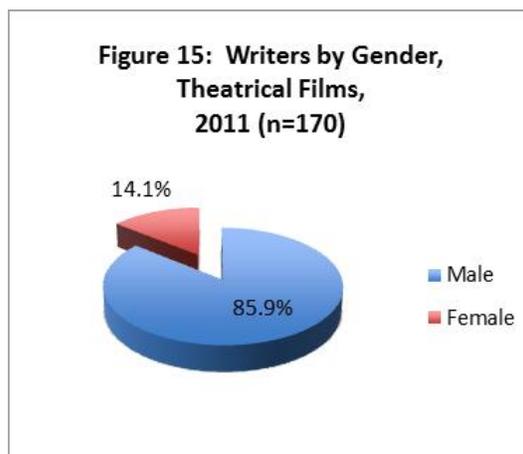
Figure 14 shows minorities wrote just 7.6 percent of the 172 films examined for 2011, which corresponds to underrepresentation by a factor of nearly 5 to 1. Films that featured minority writers were typically ethnic-niche films, such as *Tyler Perry's Madea's Big Happy Family* and *Jumping the Broom*. But there were a few examples of more mainstream-oriented films written by minorities, such as *Spy Kids: All the Time in*



the World and *Elite Squad: The Enemy Within*.

7. Women More Likely than Minorities to Be Film Writers

Women fared better as writers in film than as directors in 2011, accounting for 14.1 percent of writers for the films examined (see **Figure 15**). Still, women were

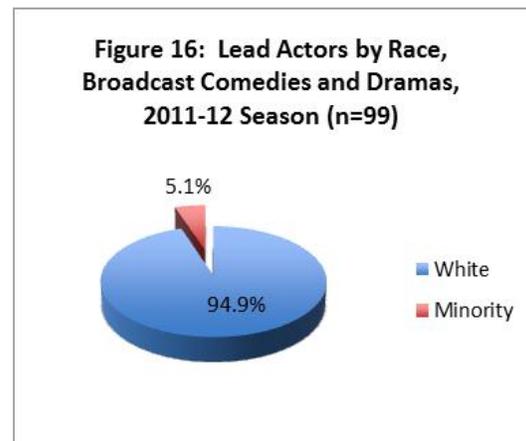


underrepresented among film talent, this time by a factor of nearly 3 to 1. Examples of films written by women include: *The Twilight Saga: Breaking Dawn Part 1*, *Sherlock Holmes: A Game of Shadows*, and *Rise of the Planet of the Apes*.

Television

1. Minorities Underrepresented by a Factor of About 7 to 1 among Lead Roles in Broadcast Comedies and Dramas

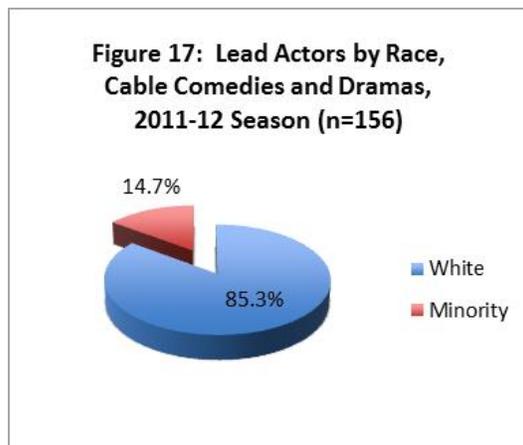
Minority actors claimed just 5.1 percent of the lead roles in broadcast comedies and dramas during the 2011-12 season (see **Figure 16**). This share corresponds to underrepresentation by a factor of about 7 to 1 for minority actors. Among broadcast comedies and dramas that featured minority leads are the following titles: *The Playboy Club* (NBC), *Scandal* (ABC), and *Nikita* (CW).



2. Minorities Fare Better as Leads in Cable Comedies and Dramas

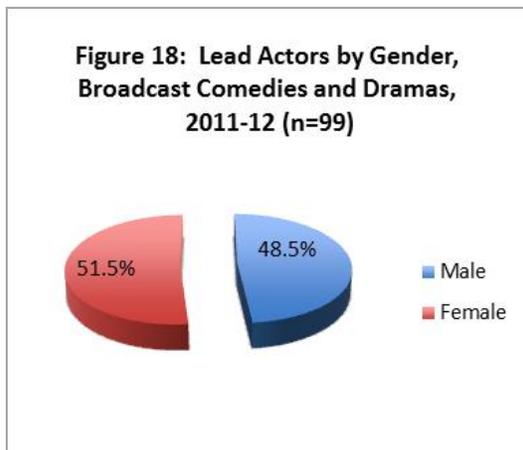
Figure 17 shows minority actors accounted for 14.7 percent of the lead roles in cable comedies and dramas during the 2011-12 season. While this share is a marked improvement over the corresponding broadcast share, minorities remained underrepresented by a factor of more than 2 to 1 among cable comedy and drama leads.

The following titles are among cable comedies and dramas that featured minority leads: *Tyler Perry's For Better or Worse* (TBS), *Single Ladies* (VH1), *Luther* (BBCA), and *Supah Ninjas* (Nickelodeon).



3. Women Reach Proportionate Representation among Leads in Broadcast Comedies and Dramas

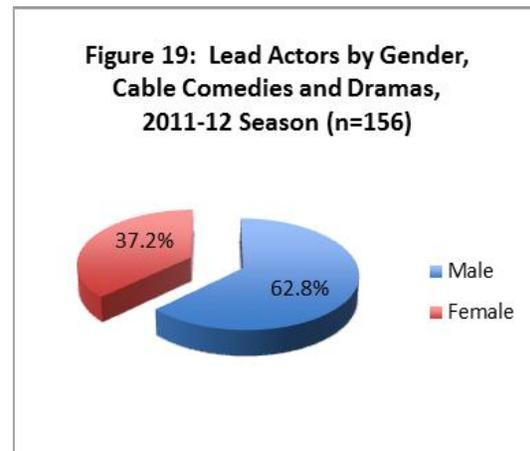
Women accounted for 51.5 percent of the lead roles in broadcast comedies and dramas during the 2011-12 season (see **Figure 18**), thus matching their share of the nation's population. Examples of broadcast comedies



and dramas with women credited as the lead include: *2 Broke Girls* (CBS), *30 Rock* (NBC), *Once Upon a Time* (ABC), and *Scandal* (ABC).

4. Women Fare Worse as Cable Comedy and Drama Leads

Figure 19 reveals female actors/performers claimed just 37.2 percent of all lead roles in cable comedies and dramas during the 2011-12 season. At a little more than half of the



U.S. population, women would have to increase their share of lead roles by nearly 40 percent to achieve proportionate representation in cable television.

5. Minorities More Likely to Be Leads on Reality and Other Shows than on Comedies and Dramas in Broadcast

Recall that minorities were underrepresented by a factor of nearly 7 to 1 among lead roles in broadcast comedies and dramas. Among broadcast reality and other programming, the degree of underrepresentation was less pronounced. **Figure 20** shows

Figure 20: Lead Talent by Race, Broadcast Reality and Other Shows, 2011-12 Season (n=104)



minorities accounted for 15.4 percent of the broadcast reality and other leads in 2011, corresponding to underrepresentation by a factor of a little more than 2 to 1. Among broadcast reality and other shows that credited minorities as leads²² were the following titles: *America's Next Top Model* (CW), *Primetime Live: What Would You Do?* (ABC), and *Big Brother 14* (CBS).

6. Minorities Underrepresented by a Factor of More than 2 to 1 among Cable Reality and Other Leads

Minority actors claimed 13.2 percent of the lead roles on cable reality and other shows during the 2011-12 season (see **Figure 21**). This share corresponds to underrepresentation by a factor of more than 2 to 1 among cable reality and other leads. Examples of cable reality and other shows that featured minority leads include: *The Boondocks* (Cartoon), *Basketball Wives LA* (VH1), *Tia & Tamera* (Style), and *House Hunters on Vacation* (HGTV).

Figure 21: Lead Talent by Race, Cable Reality and Other Shows, Season 2011-12 (n=463)



7. Women Underrepresented by a Factor of About 2 to 1 among Broadcast Reality and Other Leads

Women accounted for just 24.5 percent of the lead roles in broadcast reality and other shows during the 2011-12 season (see **Figure 22**), making them underrepresented

Figure 22: Lead Talent by Gender, Broadcast Reality and Other Shows, 2011-12 Season (n=106)

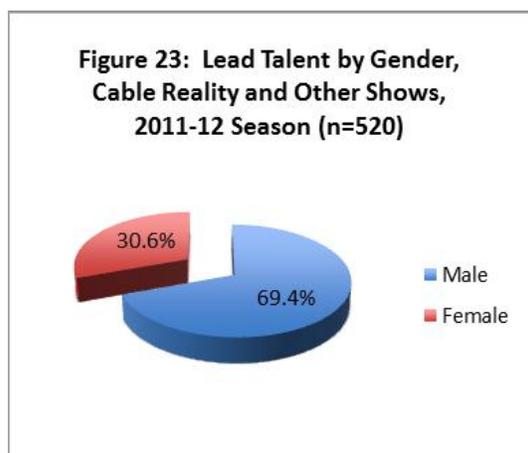


by a factor of about 2 to 1. By contrast, you will recall, women had reached proportionate representation among lead roles in broadcast comedies and dramas. Examples of broadcast reality and other shows that

featured women leads include: *America's Next Top Model* (CW), *Live! with Kelly* (ABC), and *The Wendy Williams Show* (Fox) .

8. Women Fare a Little Better among Cable Reality and Other Leads

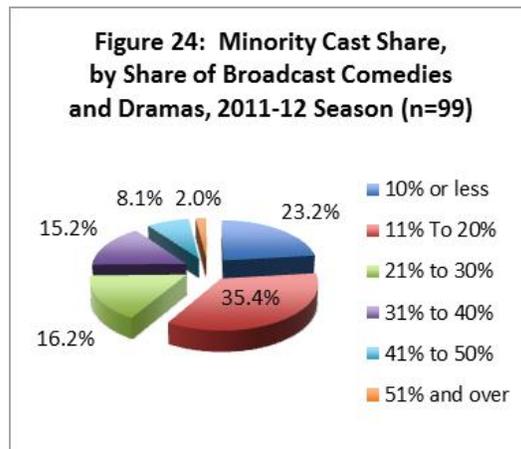
Women accounted for 30.6 percent of the lead roles in cable reality and other shows during the 2011-12 season (see **Figure 23**).



While this bettered the corresponding figure for broadcast by more than 6 percentage points, women would still have to increase their share by 70 percent to reach proportionate representation among cable reality and other leads. The following titles are among the cable reality and other shows that credited women as leads: *Chelsea Lately* (E!), *Design on a Dime* (HGTV), *Face-Off* (Syfy), *Keeping Up With the Kardashians* (E!), and *The Real Housewives of New York* (Bravo).

9. Broadcast Comedy and Drama Casts Much More Racially Diverse than Film Casts

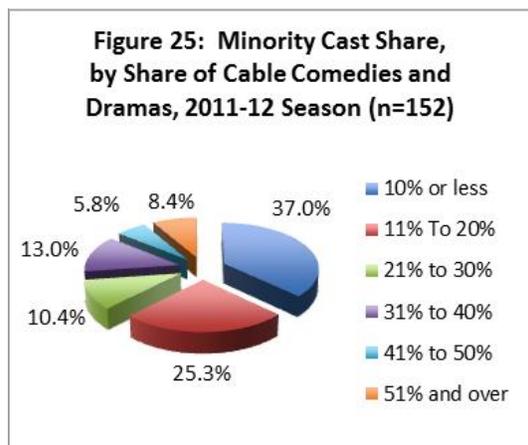
Recall that more than half of the films examined for 2011 had casts that were 10 percent minority or less. By contrast, **Figure 24** shows only 23.2 percent of broadcast comedies and dramas had casts that were 10 percent minority or less during the 2011-12 season. The largest single share



of shows (35.4 percent) comprised shows that were from 11 percent to 20 percent minority. And while the diversity interval containing the 36.3 percent minority share of the U.S. population (i.e., 31 percent to 40 percent) included only 2.3 percent of the films for 2011 (see above), it contained fully 15.2 percent of the broadcast comedies and dramas for the season. Examples of titles that fell into this latter diversity interval include *Mike and Molly* (CBS), *Bones* (Fox), *Scandal* (ABC), and *Law & Order: Special Victims Unit* (NBC).

10. Cable Comedy and Drama Casts Less Diverse than Broadcast Counterparts

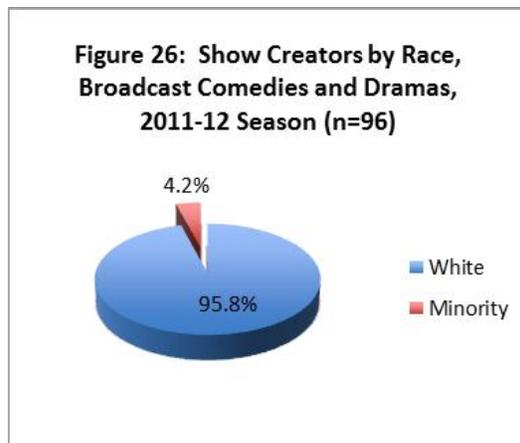
Figure 25 shows 37 percent of cable comedies and dramas during the 2011-12 season had casts that were 10 percent minority or less. The next largest share of



the programs — 25.3 percent — comprised those with casts between 11 percent and 20 percent minority. The diversity interval containing the 36.3 percent minority share of the U.S. population (i.e., 31 percent to 40 percent) comprised 13 percent of the shows. Shows that fell into this latter interval include *A.N.T. Farm* (Disney), *Eureka* (Syfy), *Falling Skies* (TNT), and *House of Anubis* (Nickelodeon).

11. Minorities Underrepresented by a Factor of Nearly 9 to 1 among Creators²³ of Broadcast Comedies and Dramas

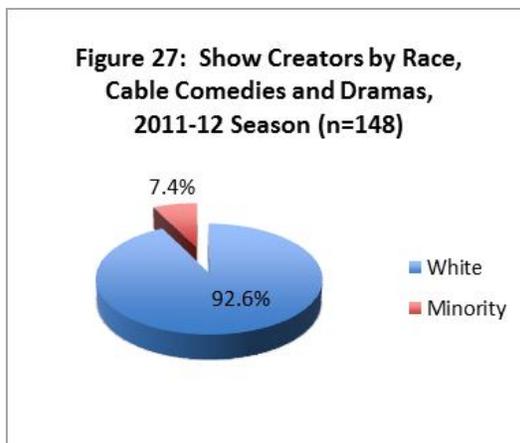
By successfully selling the concept for a television show, a show’s creator sets the stage for a number of production choices that ultimately impact the degree of diversity in writing and casting. **Figure 26** reveals minorities were credited as creator in only



4.2 percent of the broadcast comedies and dramas examined for the 2011-12 season. This share corresponds to underrepresentation by a factor of nearly 9 to 1. It is worth noting that a sole minority show creator was responsible for three of these titles — *Grey’s Anatomy* (ABC), *Private Practice* (ABC), and *Scandal* (ABC).

12. Minorities More Likely to Be the Creators of Comedies and Dramas in Cable

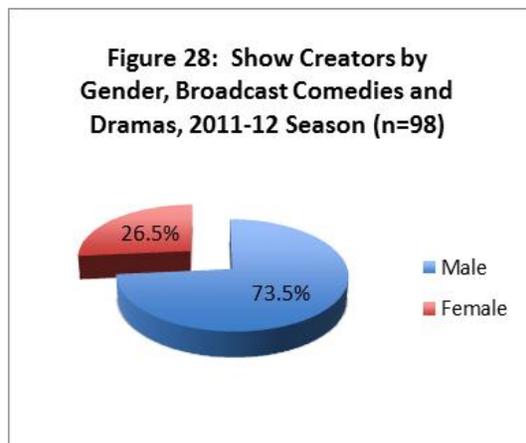
Figure 27 shows minorities were credited as creator in 7.4 percent of cable comedies and dramas for the 2011-12 season, an improvement over their broadcast share. Still,



minorities were underrepresented by a factor of nearly 5 to 1 among these important industry players in cable. Examples of cable comedies and dramas crediting minorities as show creator include: *Let's Stay Together* (BET), *Single Ladies* (VH1), and *Supah Ninjas* (Nickelodeon).

13. Women Underrepresented by a Factor of About 2 to 1 among Creators of Broadcast Comedies and Dramas

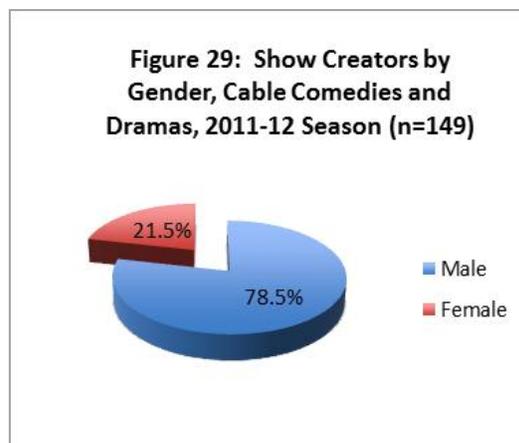
Figure 28 shows 26.5 percent of the creators of broadcast comedies and dramas were women during the 2011-12 season, a



share that corresponds to underrepresentation by a factor of about 2 to 1. Among broadcast comedies and dramas that credited women as show creator are the following: *30 Rock* (NBC), *Suburgatory* (ABC), *Gossip Girl* (CW), and *Grey's Anatomy* (ABC).

14. Women Less Likely to Be Creators of Comedies and Dramas in Cable

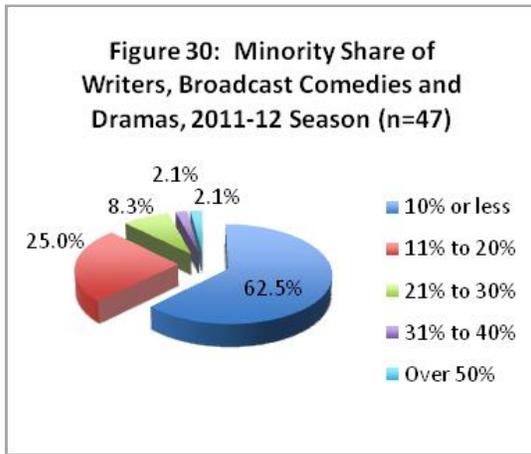
Figure 29 shows women were credited as creator in 21.5 percent of cable comedies and



dramas for the 2011-12 season. Underrepresented by a factor of more than 2 to 1, women were a little less likely to create comedies and dramas in cable than they were in broadcast. Among cable comedies and dramas that credited women as show creator are the following titles: *Happily Divorced* (TVLand), *The Big C* (Showtime), and *The Game* (BET).

15. More than 60 Percent of Broadcast Comedies and Dramas Have Writing Staffs that Are 10 Percent Minority or Less

The writing rooms for broadcast comedies and dramas were far from racially diverse during the 2011-12 season. As **Figure 30** shows, 62.5 percent of the writing staffs were 10 percent minority or less. Moreover, only 2.1 percent of the broadcast comedies and dramas had writing staffs that were from 31 percent to 40 percent minority, the diversity interval containing the 36.3 percent minority share of the U.S. population. A single show, ABC's *Grey's Anatomy*, populated this diversity interval. Meanwhile, Fox's *In the Flow with Affion Crockett*, which alone



represented 2.1 percent of the shows examined, was the only broadcast comedy or drama with a majority-minority writing staff. By contrast, the minority share of writers across all broadcast comedies and dramas examined was just 10 percent.

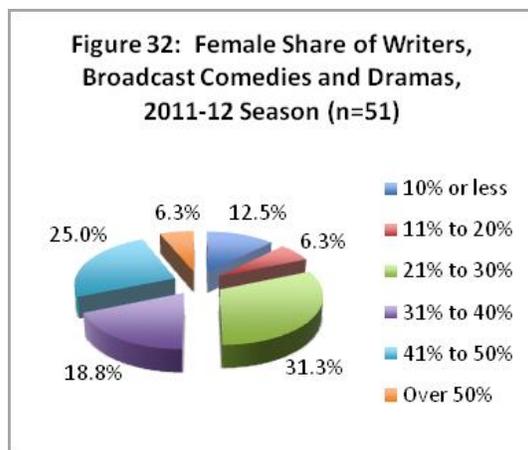
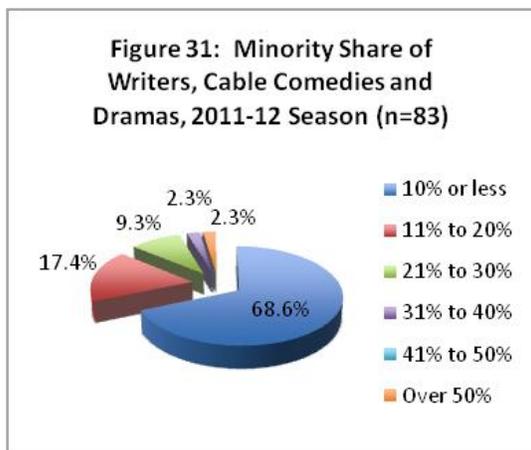
16. Writing Staffs for Cable Comedies and Dramas a Bit Less Racially Diverse

Figure 31 shows 68.6 percent of the cable comedies and dramas examined for the 2011-12 season had writing staffs that were 10 percent minority or less. This figure is about 6 percentage points higher (and thus worse) than the corresponding figure for broadcast

comedies and dramas. Meanwhile, only 2.3 percent of the cable comedies and dramas had writing staffs in which more than 50 percent of the writers were minority. Among the cable shows with majority-minority writing staffs are the following: *Are We There Yet?* (TBS) and *Let's Stay Together* (BET), both situation comedies geared toward African American audiences. The minority share of writers across all cable comedies and dramas examined was just 7.4 percent, which is a couple of percentage points lower than the corresponding figure in broadcast television.

17. Half of Broadcast Comedies and Dramas Have Writing Staffs Greater than 30 Percent Female

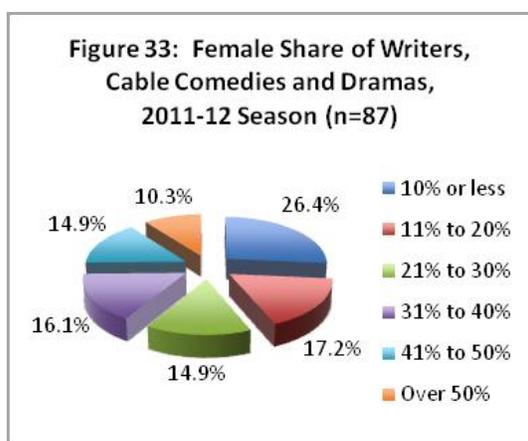
During the 2011-12 season, 18.8 percent of broadcast comedies and dramas had writing staffs that were from 31 percent to 40 percent female, while 25 percent and 6.3 percent of the shows featured writing staffs that were from 41 percent to 50 percent or over 50 percent female, respectively (see **Figure 32**). Combined, these three relatively high diversity intervals contained



50.1 percent of the show staffs. By contrast, only 12.5 percent of the shows had staffs that were 10 percent female or less. The female share of writers across all broadcast comedies and dramas examined was 32.8 percent.

18. Cable Comedy and Drama Writing Staffs Less Gender Diverse

Figure 33 shows 26.4 percent of the cable comedies and dramas examined for the 2011-12 season had writing staffs that were 10 percent female or less — a share twice the



corresponding figure for broadcast comedies and dramas. Meanwhile, 14.9 percent of cable comedies and dramas had writing staffs that were from 41 to 50 percent female, and 10.3 percent had majority-female writing staffs. Examples of these latter shows include *Girls* (HBO), *Bunheads* (ABC Family) and *Let's Stay Together* (BET). The female share of writers across all cable comedies and dramas examined was 27.1 percent, a figure nearly 6 percentage points lower than the corresponding one in broadcast television.

19. For More than 70 Percent of Broadcast Comedies and Dramas, Minorities Directed 10 Percent or Less of the Episodes

Previous reports document that minorities have faced an uphill battle when attempting to secure directing jobs in television.²⁴

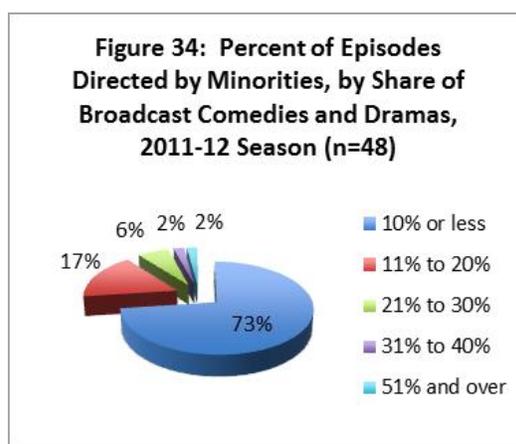
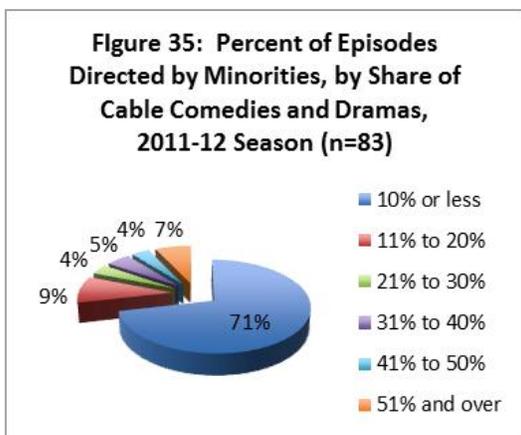


Figure 34 shows this also was the case during the 2011-12 season, when for 73 percent of broadcast comedies and dramas, minorities directed 10 percent or less of the episodes. By contrast, minorities directed the majority of the episodes for only 2 percent of the shows — a share comprised of just a single show, *Charlie's Angels* (ABC).

20. Minority Directors Don't Fare Much Better in Cable

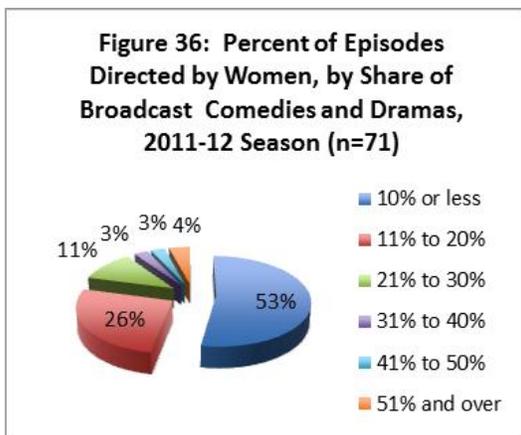
Figure 35 shows that for 71 percent of cable comedies and dramas, minorities directed 10 percent or less of the episodes. Minorities, however, were much more likely in cable than in broadcast to direct the majority of episodes, doing so for 7 percent of the comedies and dramas examined. Examples include shows aimed at ethnic niche markets, such as *Are We There Yet?* (TBS)



and *Let's Stay Together* (BET), as well as shows targeted at audiences that are less ethnicity centered, such as *Lab Rats* (Disney XD).

21. For More than Half of Broadcast Comedies and Dramas, Women Directed 10 Percent or Less of the Episodes

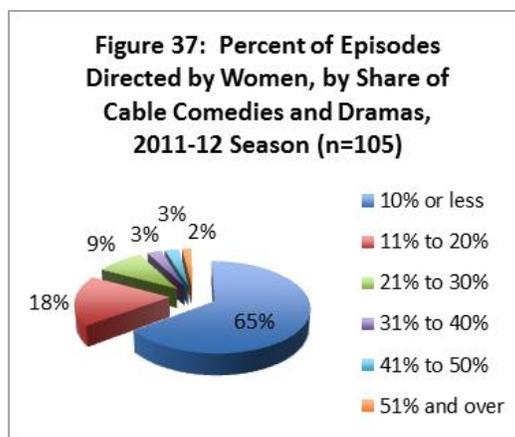
Previous studies also document that women have had a harder time securing directing employment in television than their male counterparts.²⁵ Findings from this study are consistent with this literature, as for 53 percent of the broadcast comedies and dramas, women directed 10 percent or fewer of the episodes (see **Figure 36**). By



contrast, women directed more than 50 percent of the episodes on just a few shows: *Are You There, Chelsea?* (NBC), *How I Met Your Mother* (CBS), and *The Firm* (NBC).

22. Women Directors Fare Worse in Cable

Figure 37 shows that for 65 percent of cable comedies and dramas, women directed 10 percent or less of the episodes. Moreover, women directed the majority of the episodes for only 2 percent of the shows examined for 2011-12 — *Austin & Ally* (Disney) and *Single Ladies* (VH1).



Summary

Table 1 summarizes the various film and television arenas examined (e.g., lead roles, film director, film writer, and show creators) by degree of underrepresentation for minorities and women (see **Appendix**). It shows that across all arenas, for both minorities and women, underrepresentation is the norm. The only variation is the degree of underrepresentation, which extends from marginal to extreme.

Accolades

Anthropologists have long understood that values are rooted in the particulars of a given culture.²⁶ As expressions of underlying values, most standards are also far from universal, though they may be taken for granted by cultural insiders and thus seem almost natural.

In the Hollywood industry, several professional organizations each year invoke specific standards as they recognize and celebrate excellence in film and television production. Below we consider some of the ways in which diversity factors into this cultural process.

Oscar

The Academy of Motion Pictures Arts and Sciences awards the Oscar to industry talent who its members determine have produced cinematic excellence. In any given year, the Oscar represents the greatest achievement and highest honor for celebrated industry talent. Besides the prestige it bestows upon the recipient, the award (and sometimes just the nomination) also may yield financial benefits,²⁷ as well as other opportunities for the honored talent.

Currently, the Academy has over 6,000 members who participate in the process of choosing Oscar winners. Although the organization has recently moved to diversify its ranks by increasing the number of individuals invited to become new members, its racial, gender, and age demographics remain virtually unchanged. According to the *Los Angeles Times*, the Academy's

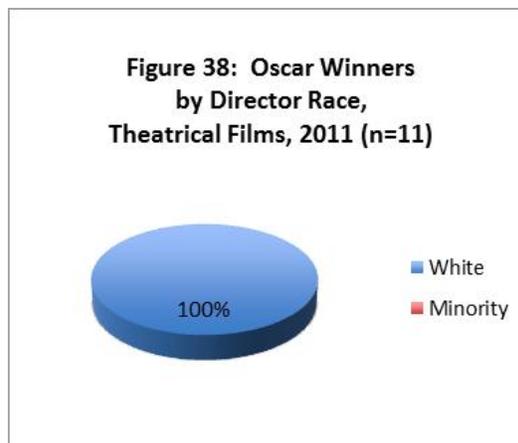
membership today is about 93 percent white, 76 percent male, and has an average age of 63 years.²⁸

Meanwhile, a recent study found that only 20 percent of the Oscar nominees from 2002 to 2012 were ethnic minorities, despite the fact that minorities make up nearly 40 percent of the U.S. population; the minority share of actual award winners was considerably lower.²⁹ Statistics like these raise an important question: To what degree have member demographics driven the lack of diversity in what the Academy celebrates as excellence each year?

The following headlines survey the diversity of Oscar winners³⁰ from the top films examined for 2011.

1. No Minority-Directed Films Win Oscar

Figure 38 shows white directors led 100 percent of the films examined for 2011 that won at least one Oscar. While minorities directed 21 of the 172 films examined, none won an Oscar; however, three minority-directed films — *Kung Fu Panda 2*, *Jane Eyre*, and *Rio* — were nominated for one.



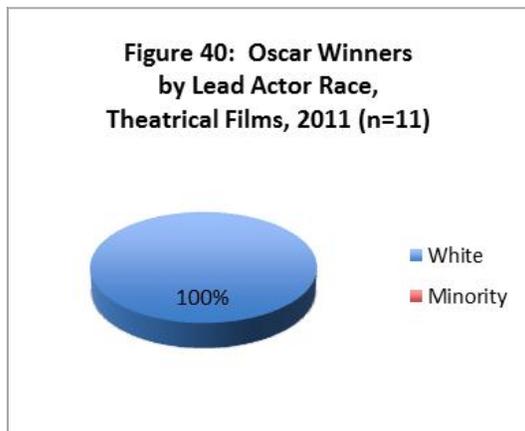
2. More than 90 Percent of Oscar-Winning Films Led by Male Directors

Figure 39 shows women directors led only 9 percent of the films that received at least one Oscar in 2011. This single film was *The Iron Lady*.



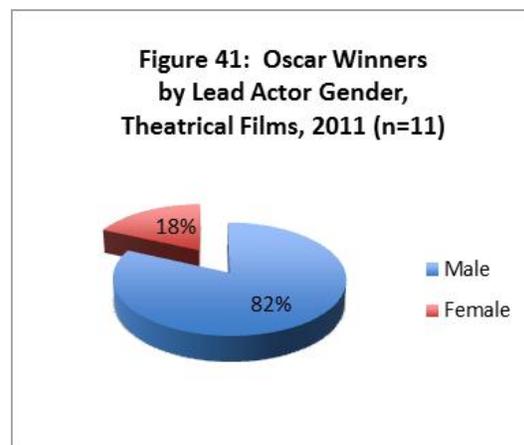
3. No Films with Minority Lead Win Oscar

As **Figure 40** illustrates, 100 percent of the films examined for 2011 that won at least one Oscar featured white lead actors. While 17 of the films examined featured minority leads, none won an Oscar and only one, *Puss in Boots*, received an Oscar nomination.



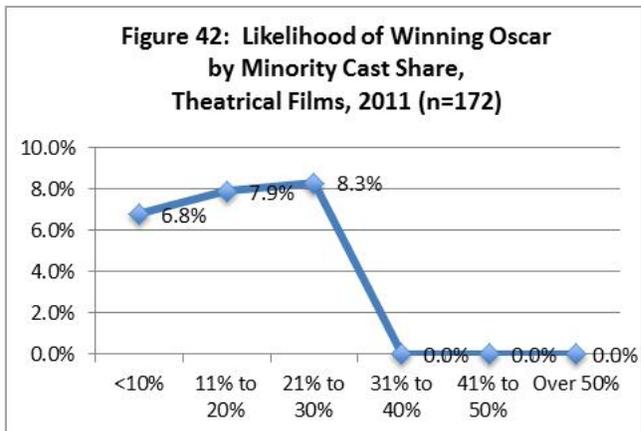
4. More than 80 Percent of Oscar-Winning Films Feature Male Leads

Women were the lead actor in only 18 percent of films that received at least one Oscar in 2011 (see **Figure 41**), and this share was comprised of just two films, *The Help* and *The Iron Lady*.



5. Likelihood of Winning Oscar Falls to Zero with Casts Greater than 30 Percent Minority

The likelihood that a film won at least one Oscar in 2011 increased slightly with cast diversity — up to a point. As **Figure 42** shows, no films that featured casts more



than 30 percent minority won an Oscar in 2011. Meanwhile, 8.3 percent of the films that were from 21 percent to 30 percent minority won an Oscar, compared to 7.9 percent of the films in the 11 percent to 20 percent minority interval, and 6.8 percent of the films in the 10 percent minority or less interval.

Emmy

The Academy of Television Arts & Sciences dedicates itself to promoting excellence in the television and broadband screen entertainment industry. The TV academy has over 18,000 members across 29 professional groups within the industry. Though it celebrates excellence in many award programs, the TV academy is best known for its Primetime Emmy Awards.

While the demographic breakdown of the TV academy's membership has not been made public, the organization's Emmy nominees and winners have historically lacked diversity. One study of the Emmys, for example, found that no minority woman has ever won the Best Actress in a Drama Series award, and since 1986 no black woman has been nominated for Best Actress in a Comedy Series. Moreover, in both comedy and drama, the overwhelming majority of directing and writing awards go to men — 95 percent and over 80 percent, respectively.³¹

The following headlines consider the diversity of Emmy awards for the 2011-12 television season.

1. 5 Percent of Emmy-Winning Broadcast Comedies and Dramas Created by Minorities

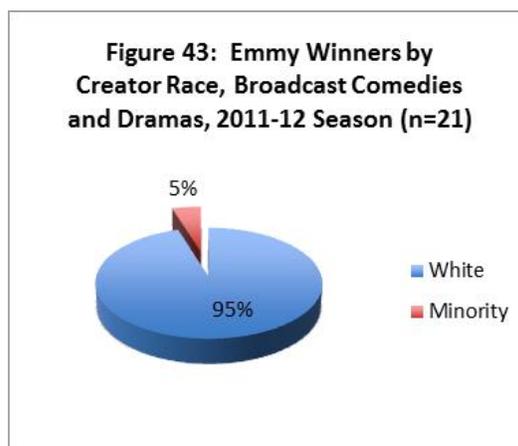


Figure 43 shows minorities created 5 percent of the Emmy-winning broadcast comedies and dramas for the 2011-12 season, a share represented by a single show, *Grey's Anatomy* (ABC). Nonetheless, when we consider that minorities created only 4.2 percent of all broadcast comedies and dramas for the season, we see they were at least as likely as their white counterparts to create an Emmy-winning broadcast show.

2. No Emmy-Winning Cable Comedies and Dramas Created by Minorities

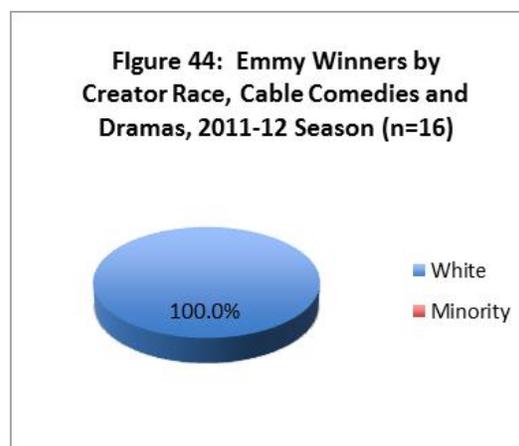
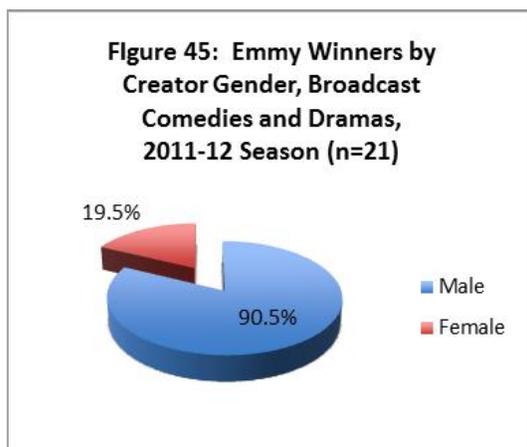


Figure 44 shows white show creators were responsible for 100 percent of the Emmy-winning cable comedies and dramas for the 2011-12 season.

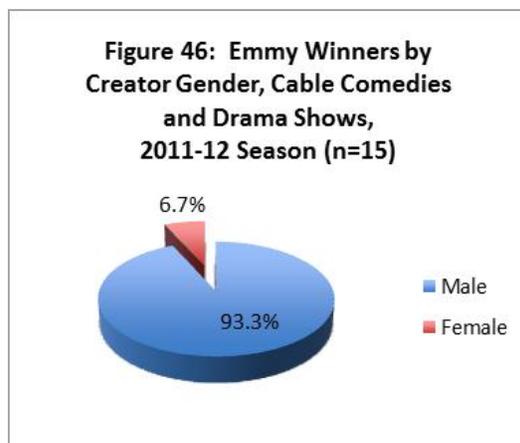
3. Nearly 20 Percent of Emmy-Winning Broadcast Comedies and Dramas Created by Women

During the 2011-12 season, women show creators were responsible for 19.5 percent of Emmy-winning broadcast comedies and dramas (see **Figure 45**). These four shows include: *Days of Our Lives* (NBC), *Grey’s Anatomy*, (ABC), *The Good Wife* (CBS), and *The Young and the Restless* (CBS). When we consider that women created 26.5 percent of all broadcast comedies and dramas for the season, we see they were somewhat less likely than their male counterparts to create an Emmy-winning broadcast show.



4. About 7 Percent of Emmy-Winning Cable Comedies and Dramas Created by Women

Figure 46 reveals women show creators were responsible for 6.7 percent of the Emmy-winning cable comedies and dramas



for the 2011-12 season—a share comprised of a single show, *Girls* (HBO). When we consider that women created 22.2 percent of all cable comedies and dramas for the season, we see they were much less likely than their male counterparts to create an Emmy-winning cable show.

5. Broadcast Comedies and Dramas with Casts 21 Percent to 30 Percent Minority Most Likely to Win Emmy

During the 2011-12 season, there were 16 broadcast comedies and dramas with casts that were from 21 to 30 percent minority; five of these shows won at least one Emmy.

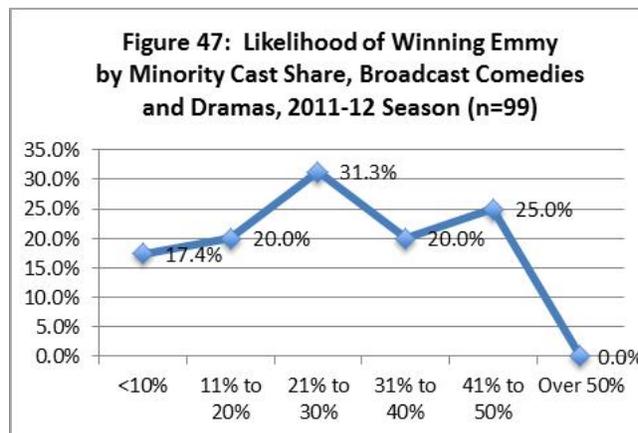
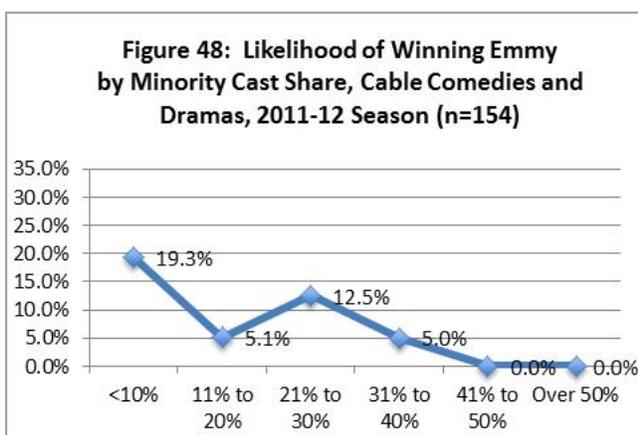


Figure 47 reveals that shows in this diversity interval were the most likely to win an Emmy during the season, doing so in 31.3 percent of the cases. Among these shows were the following titles: *Glee* (Fox), *The Office* (NBC), and *Desperate Housewives* (ABC). Meanwhile, 25 percent of the broadcast comedies and dramas with casts that were from 41 to 50 percent minority won at least one Emmy, while none of the shows with majority-minority casts did so.

6. Likelihood of Winning Emmy in Cable Generally Declines with Cast Racial Diversity

Figure 48 shows the likelihood of winning a cable comedy or drama Emmy — contrary to the pattern in broadcast — peaked with shows whose casts were 10 percent minority



or less; 19.3 percent of these shows did so. With the exception of the bump at the 21 percent to 30 percent diversity interval, where 12.5 percent of the comedies and dramas won Emmys (i.e., ABC's *Homeland* and BBCA's *Luther*), the likelihood of winning an Emmy declined with each

successive increase in cast diversity, reaching zero by the 41 percent to 50 percent diversity interval.

Gatekeeping

While film and television studios continue to serve as the dominant entities of production and distribution within Hollywood, talent agencies wield tremendous influence and have become the brokers of film and television packaging. According to Tom Kemper's historical survey of the talent agency business, the first iterations of the Hollywood agent began with the maturing film business in the late 1920s.³² Many of these agencies were established by former Broadway theater agents who had been active since the 1890s and then took advantage of the burgeoning film industry and created social networks throughout the Hollywood area as film made the transition from silent to sound.

Through these social networks, agents stepped in to serve business functions that were either overlooked or beyond the reach of the studios. Most of these initial agencies operated as small boutiques run by one or two agents representing a handful of talent. By organizing meetings and luncheons, the Hollywood agent became the supplier of talent to large studios that were vertically integrated motion picture factories from the 1920s and into the 1940s.

With the end of World War II, rising production costs, declining box office receipts, government antitrust actions, and

the rising popularity of television programming in the 1950s, the corporate agency became the dominant model, “supplanting the agencies built around the personality and connections of one or two individuals.”³³

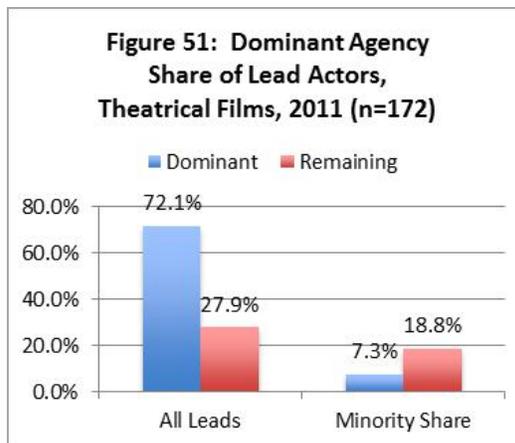
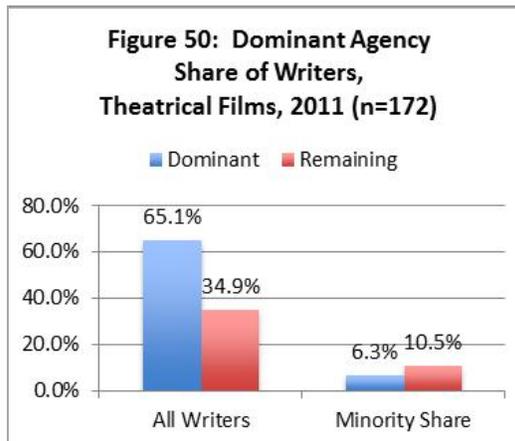
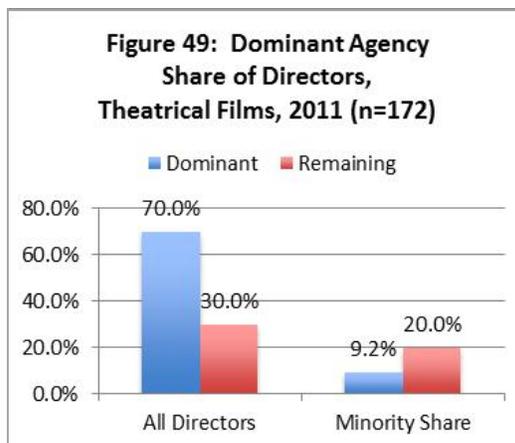
The corporate agency model has since reigned supreme. To be sure, without representation by one of the three “core” agencies, it is next to impossible to have a successful career as a screen and/or television writer.³⁴ The core agencies form a triumvirate of power that continues to shape the labor market of the film and television industry in which “representation by a ‘core’ agency provides writers with the reputation, legitimacy, and resources that flow from central location in a network of recurrently contracting parties.”³⁵ By assembling an entire writing, producing, directing, and acting team for each particular project, the agency in effect becomes the gatekeeper of film and television product-labor markets.

The following headlines report on relationships between agency representation and talent diversity in film and television for 2011-2012.

Film

1. Dominant Talent Agencies Contribute Little to Film Diversity

The directors of the 172 films examined for 2011 were represented by a collection of 14 different talent agencies. But **Figure 49** shows just three of these agencies collectively claimed on their talent rosters 120 of the 172 directors on films examined (70 percent). The racial diversity of the directors repre-



sented by these dominant agencies (9.2 percent minority) was less than half the figure for the remaining film directors (20 percent minority).

Meanwhile, 15 different talent agencies represented the writers of the films examined. The same three agencies accounted for 112 of the writers (65.1 percent). Collectively, the minority share of the writers represented by these dominant agencies was considerably less than that of the remaining writers: 6.3 percent minority versus 10.5 percent minority (see **Figure 50**).

Finally, when we consider the lead actors of the films examined, we see the degree of agency concentration was even more pronounced: the three dominant agencies represented 72.1 percent of the lead actors. Moreover, this subset of lead actors was considerably less diverse than the remaining lead actors: just 7.3 percent minority versus 18.8 percent minority (see **Figure 51**).

Television

1. Dominant Talent Agencies also Contribute Little to Broadcast Television Diversity

The creators of the 99 broadcast comedies and dramas examined for the 2011-12 season were represented by a collection of eight talent agencies. The same three agencies that dominated talent representation in film also did so in television. Collectively, these three agencies claimed on their talent rosters 73 of the 99 show creators (73.7 percent). But **Figure 52** reveals these rosters were far from diverse. Only 1.4 percent of the show creators represented by the dominant agencies were minorities, compared to 23.5 percent of the remaining show creators.

When we consider lead actor diversity in

Figure 52: Dominant Agency Share of Show Creators, by Roster Diversity, Broadcast Comedies and Dramas, 2011-12 Season (n=99)

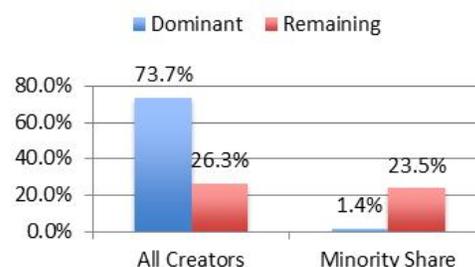
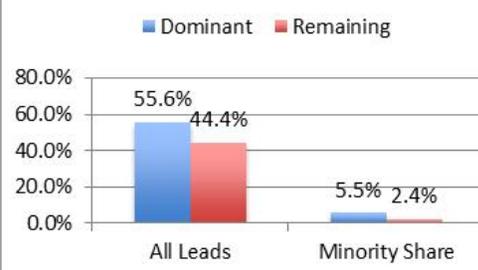


Figure 53: Dominant Agency Share of Lead Actors, by Roster Diversity, Broadcast Comedies and Dramas, 2011-12 Season (n=99)



broadcast television, the dominant agency talent rosters actually looked a bit better than those of other agencies, though still far below proportionate representation. Fourteen talent agencies represented the lead actors for the 99 broadcast comedies and dramas examined. The three dominant agencies claimed 55 of these lead actors (55.6 percent), and 5.5 percent of them were minorities. By comparison, minorities accounted for just 2.4 percent of the remaining broadcast comedy and drama leads (see **Figure 53**).

Figure 54: Dominant Agency Share of Show Creators, by Roster Diversity, Cable Comedies and Dramas, 2011-12 Season (n=139)

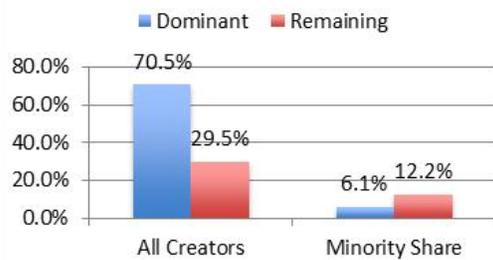
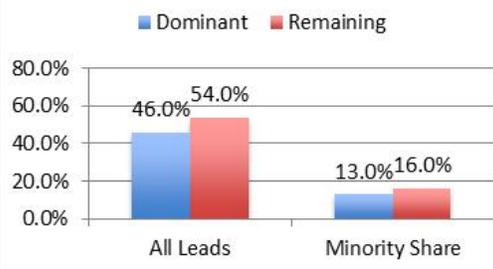


Figure 55: Dominant Agency Share of Lead Actors, by Roster Diversity, Cable Comedies and Dramas, 2011-12 Season (n=150)



2. Dominant Agencies Don't Do Much Better in Cable Television

The three dominant talent agencies represented 70.5 percent of the show creators for the cable comedies and dramas examined from the 2011-12 season. Just 6.1 percent of these show creators were minorities, compared to 12.2 percent of the remaining show creators (see **Figure 54**).

The situation was a bit different for lead actors in cable — not only did the dominant agencies fail to claim on their talent rosters the majority of lead actors, but the minority share of their rosters was more similar to the

minority share of the remaining leads.

Figure 55 shows the dominant agencies accounted for just 46 percent of the cable comedy and drama leads examined for the 2011-12 season and that the minority share of their rosters was 13 percent. By comparison, minorities constituted 16 percent of the remaining leads in cable comedies and dramas.

Diversity and the Bottom Line: Casting,³⁶ Box Office, and Ratings

It has long been argued that decision-making in the Hollywood entertainment industry is primarily driven by bottom-line considerations.³⁷ To the degree that diversity concerns factor into the process, the argument goes, they do so primarily with respect to their impact on profits.



Film

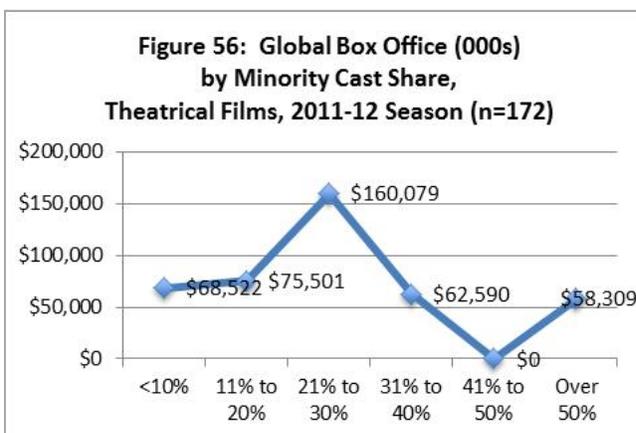
In the theatrical film market, the primary indicator of a film's bottom-line performance is box office revenue, which is tracked closely from a film's opening weekend and throughout its theatrical run. It is important to note here that minorities are overrepresented among the ranks of frequent moviegoers, those who contribute most to overall box office. In 2011, minorities accounted for 44.1 percent of frequent moviegoers,³⁸ a figure that exceeded their 36.3 percent share of the overall U.S. population.

The following headlines examine the relationship between box office and cast diversity in 2011 theatrical films.

1. Films with Relatively Diverse Casts Excel at the Box Office

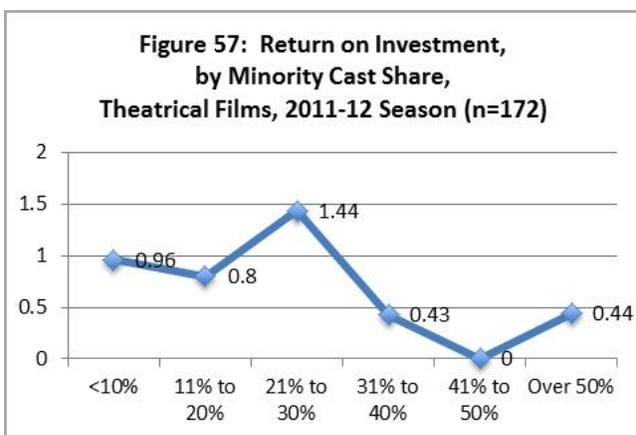
Figure 56 presents an analysis of median global box office by cast diversity interval for the 172 films examined in 2011. It reveals the 25 films that were from 21 percent to 30 percent minority posted a median global box office of \$160.1 million — a figure considerably higher than the medians for all the other diversity intervals. Among the 25 films that fell into the 21 percent to 30 percent interval are the following: *Pirates of the Caribbean: On Stranger Tides*, *Rise of the Planet of the Apes*, *The Green Hornet*, and *The Hangover Part II*.

By contrast, the 88 films that fell into the 10 percent minority or less interval did not fare as well in terms of global box office, posting a median figure of just \$68.5 million.



2. Films with Relatively Diverse Casts also Excel in Terms of Return on Investment

If we consider return on investment,³⁹ which factors a film's budget into the analysis, we see a similar pattern. **Figure 57** shows the 25 films that fell into the 21 percent to 30 percent minority interval posted a median return on investment of 1.44, a figure significantly greater than those for the other diversity intervals.



Television

In television, of course, ratings are the key indicator of a show's potential profitability.

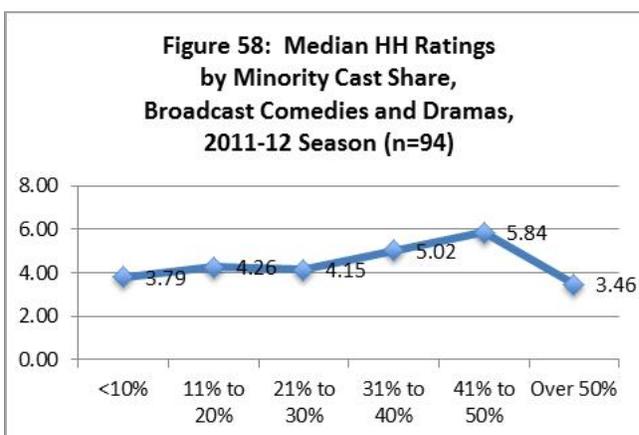


All things equal, the higher the rating the better for the bottom line. This is because commercial television is all about the commercials.⁴⁰ Networks attempt to attract viewers with their programming in order to sell the viewers' attention to advertisers; these advertisers, in turn, place their commercials within and between programming in order to persuade the viewers to buy their products. As the Television Bureau of Advertising reports, the collective buying power of Latinos, African Americans, and Asian Americans has increased markedly over the past 20 years, out-pacing the total U.S. growth rate. In 2014, these three minority groups are projected to account for more than a quarter of total U.S. buying power, or about \$3.2 trillion.⁴¹

The following headlines report on important relationships between diversity in television casting and writing and show ratings for the 2011-12 season.⁴²

1. Broadcast Comedies and Dramas with Diverse Casts Excel in Ratings

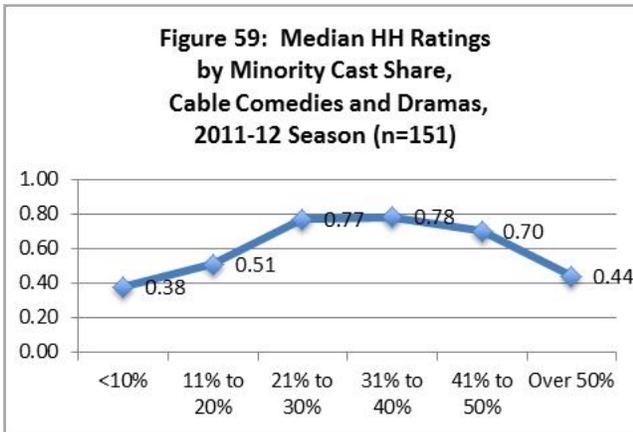
Figure 58 suggests diversity had a meaningful impact on the bottom line for broadcast comedies and dramas during the 2011-12 season. That is, median household ratings peaked for broadcast comedies and dramas that were from 41 percent to 50 percent minority (5.84 rating points). Among the eight shows in this diversity interval were the following: *Community* (NBC), *Grey's Anatomy* (ABC), and *CSI: Miami* (CBS). By contrast, median ratings were considerably lower among broadcast television shows with casts that were 10 percent minority or less (3.79 rating points).



2. Ratings Peak among Cable Comedies and Dramas with Casts that Reflect Nation's Racial Diversity

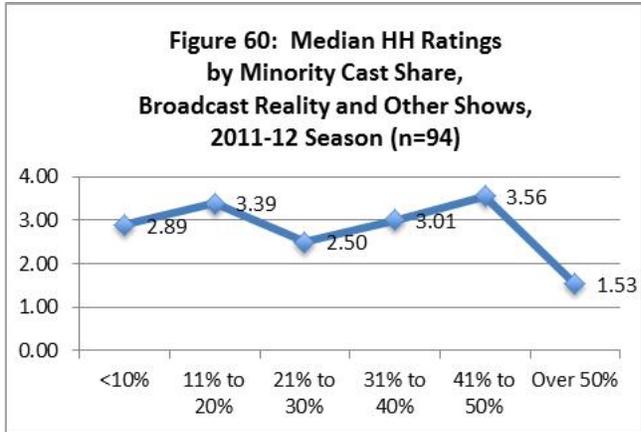
Figure 59 reveals that during the 2011-12

season median household ratings were highest among cable television shows with casts that were from 31 percent to 40 percent minority (.78 ratings points). This diversity interval, of course, encompasses the overall minority share of the U.S. population in 2010, 36.3 percent. Examples of the 20 shows in this interval include: *A.N.T. Farm* (Disney), *Eureka* (Syfy), and *Falling Skies* (TNT). Meanwhile, cable comedies and dramas that fell into the 21 percent to 30 percent diversity interval were a close second, posting a median of .77 ratings points. Examples of the 16 shows that fell into this interval include: *Austin & Ally* (Disney), *The Newsroom* (HBO), and *Dallas* (TNT). By contrast, ratings were lowest among shows with casts that were 10 percent minority or less (.38 ratings points), an interval that included the largest number of cable comedies and dramas in the analysis (56 shows).



3. Ratings Peak among Diverse Broadcast Reality and Other Shows

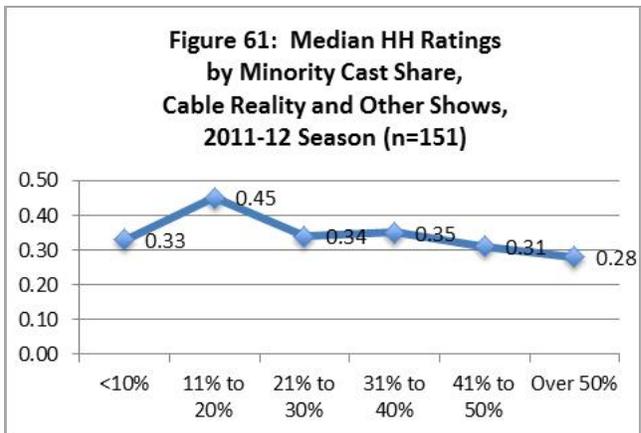
Figure 60 shows broadcast reality and



other shows that were from 41 percent to 50 percent minority enjoyed the highest ratings during the 2011-12 season (3.56 ratings points). Examples of the six shows in this diversity interval include: *Good Morning America* (ABC), *American Idol* (Fox), and *The Voice* (NBC). By contrast, majority-minority reality and other broadcast shows posted the lowest ratings among the diversity intervals (1.53 ratings points).

4. Cable Reality and Other Shows with Casts from 11 Percent to 20 Percent Enjoy Highest Ratings

As Figure 61 illustrates, the relationship between cast diversity and ratings in cable



differs from that in broadcast television. After peaking at .45 ratings points in the 11 percent to 20 percent diversity interval, median ratings gradually decline as the minority share of casts increases. It is likely that this pattern is largely a function of the greater segmentation of the cable market relative to broadcast. Examples of the 20 cable reality and other shows that fell into the peak diversity interval include: *HGTV Design Star All Stars* (HGTV), *Randy Cunningham: 9th Grade Ninja* (Disney XD), and *Storage Wars: Texas* (A&E).

Conclusion

The 2014 Hollywood Diversity Report has documented an apparent disconnect between the industry's professed focus on the bottom line and actual staffing practices in film, broadcast television, and cable. That is, while films and television shows with casts that reflect the nation's racial and ethnic diversity were more likely to post high box office figures or ratings during the study period, minorities and women were nonetheless woefully underrepresented among the corps of directors, show creators, writers, and lead actors that animates industry productions. Moreover, the dominant agencies — important gatekeepers for the film and television production process — tended to load their talent rosters with white male

directors, show creators, writers, and leads, largely to the exclusion of minority and female talent.

The idea that there is a necessary tradeoff between diversity and excellence has enabled this industry status quo.⁴³ When confronted with abysmal diversity numbers, industry decision makers often resort to the “small pool” argument as a justification for the situation: “There is a shortage of diverse talent out there.” Meanwhile, the lack of diversity in how the industry celebrates excellence works to reinforce this idea. Behind the scenes, the decision makers responsible for the high-stakes productions that constitute Hollywood routinely surround themselves with people with whom they feel comfortable — people who think (and often look) like them. The combination of these factors creates a vicious cycle that virtually guarantees the marginalization of diverse talent in the industry.

This disconnect does not bode well for the future of the Hollywood industry. Women already constitute slightly more than half of the U.S. population, and more than a third of the population is currently minority and the population continues to diversify at a



dizzying rate. Indeed, for the first time in 2012 the majority of babies born in the United States were non-white; by 2042 the nation's white population is projected to no longer constitute the majority. (This will be the case in California before the end of 2014.) This new emerging America will undoubtedly continue to express its diversifying experiences and tastes by making entertainment choices that resonate more faithfully with them. The bottom line for the Hollywood industry — theatrical film, broadcast television, *and* cable — would be advanced by implementing forward-looking project development and staffing practices that are in sync with these changes.

Endnotes

1. These films included the top 200 theatrical films for 2011, ranked by worldwide box office, minus 28 foreign films.
2. The 2011-12 season is defined as television programming that originally aired between September 1, 2011 and August 31, 2012.
3. See the Appendix for the complete list of networks.
4. Throughout the study, race was coded as one of the following categories: white, black, Latino, Asian, native, mixed race, Arab, or left blank if it could not be ascertained. Researchers used Studio System, Variety Insight, IMDb.com, and other media sources to identify the race/ethnicity of the individual. In this report, minorities represent all the racial/ethnic categories except for White.
5. Defined as the percentage of the universe of households tuned to a particular TV program during the average minute of the program. This includes incremental viewing to programs watched at the time of the telecast as well as watched in DVR playback that occurs within 7 days of the original telecast.
6. Total numbers for the various analyses in this report may deviate from the overall total for the number of films (n=172) or television shows considered (n=1,061) due to focused analyses on a subset of the data (noted below) or missing values for some cases (e.g., many reality shows do not identify a cast, directors, or writers).
7. Jonathan Gottschall, *The Storytelling Animal: How Stories Make Us Human* (New York: Mariner Books, 2013).
8. Douglas Gomery, *The Hollywood Studio System: A History* (London: BFI, 2005).
9. Erik Barnouw, *Tube of Plenty: The Evolution of American Television*, (New York: Oxford University Press, 1990).
10. Motion Pictures Association of America, "Theatrical Market Statistics: 2011," <http://www.mpa.org/resources/5bec4ac9-a95e-443b-987b-bff6fb5455a9.pdf>, 2.
11. Ibid.
12. These figures include films that received any domestic box office in a given year. Ibid, 16.
13. Genres were derived from the keywords The Studio System identified for each film.
14. "Other" programming included sports, animated, and talk.
15. David Horsey, "Runaway Production Leaves California in the Lurch," *Los Angeles Times*, January 8, 2014, <http://www.latimes.com/>

- entertainment/envelope/cotown/la-et-ct-horse-runaway-production-20140108,0,192884.story.
16. Brian Watt, "Is the Los Angeles Film and Television Industry Really in a State of Emergency?" SCPR.org, August 28, 2013, <http://www.scpr.org/blogs/economy/2013/08/28/14609/just-how-fast-is-film-production-running-away/>.
 17. Darnell Hunt, "Black Content, White Control," in *Channeling Blackness: Studies on Television and Race in America*, ed. Darnell Hunt (New York, NY: Oxford University Press, 2005), 267-302; Eithne Quinn, "Closing Doors: Hollywood, Affirmative Action, and the Revitalization of Conservative Racial Politics," *Journal of American History—Bloomington*, 99, no. 2 (2012): 466-491; Darnell Hunt, "Whose Stories Are We Telling? The 2007 Hollywood Writers Report," (Los Angeles, CA: Writers Guild of America, West, 2007).
 18. Robert M. Entman and Andrew Rojecki, *The Black Image in the White Mind* (Chicago: University of Chicago Press, 2000); Hunt, "Black Content, White Control."
 19. "Lead role" is defined in this report as the first credited actor/performer for a given show's list of cast members.
 20. The cast diversity measure used in this report for both films and television series is based only on the first eight credited actors for a given title.
 21. Women and minorities were counted as "writer" for the film analyses if they were credited as the sole writer or at least as part of a writing team.
 22. For reality shows and talk shows included in the "other" category, the lead hosts were coded as the lead actors.
 23. The analysis of creator racial status was limited to cable and broadcast shows with individuals clearly credited as "creator."
 24. See Directors Guild of America, <http://www.dga.org/News/PressReleases/2013/100213-DGA-Report-Finds-Director-Diversity-in-Episodic-Television-Remains-Static.aspx>.
 25. Ibid.
 26. For example, see Franz Boas and Ruth Leah Bunzel, *Anthropology and Modern Life* (New York: Dover Publications, 1986).
 27. This is particularly true for studios. See Randy A. Nelson, Michael R. Donihue, Donald M. Waldman, and Calbraith Wheaton, "What's an Oscar worth?" *Economic Inquiry*, 39, no. 1 (2001): 1-6.
 28. John Horn and Doug Smith, "Diversity Efforts Slow to Change the Face of Oscar Voters," *Los Angeles Times*, December 21, 2013, <http://www.latimes.com/entertainment/envelope/moviesnow/la-et-mn-diversity-oscar-academy-members-20131221,0,6955164.story>.
 29. Russell K. Robinson, Su Li, Angela Makabali, and Kaitlyn Murphy, "Not Quite a Breakthrough: The Oscars and Actors of Color, 2002-2012," *Latino Policy and Issues Brief*, Number 27 (Los Angeles: University of California, Los Angeles, March 2012), <http://www.chicano.ucla.edu/files/PB27.pdf>.
 30. In the analyses for this section, a film or television show that received an Oscar or Emmy in any category is counted as an "Oscar winner" or "Emmy winner." No

- distinction is made between films or television shows that won single or multiple awards.
31. Jason Low, "Where's the Diversity? A Look at the Emmy Awards and TV," Lee & Low Books, last modified September 18, 2013, <http://blog.leeandlow.com/2013/09/18/wheres-the-diversity-a-look-at-the-emmy-awards-and-tv/>.
 32. For a thorough historical reading of the rise of Hollywood agents in the 1920s into the 1950s, see Tom Kemper, *Hidden Talent: The Emergence of Hollywood Agents* (Berkeley: University of California Press, 2010): xiii.
 33. *Ibid.*, xiii.
 34. William T Bielby and Denise D. Bielby, "Organizational Mediation of Project-Based Labor Markets: Talent Agencies and the Careers of Screenwriters," *American Sociological Review*, 64, no. 1 (1999): 64-85.
 35. *Ibid.*, 65.
 36. For the bottom-line analyses we only consider cast diversity due to the exceedingly small number of films and television shows in 2011-2012 written, directed, or created by minorities.
 37. Hunt, "Black Content, White Control."
 38. Statistic computed from the table "Frequent Moviegoers (millions) by Ethnicity," MPAA "Theatrical Market Statistics: 2011," 12.
 39. For these analyses, simple return on investment is computed as follows: $(\text{Revenue} - \text{Budget}) / \text{Budget}$. That is, the higher the ratio, the higher the rate of return.
 40. It is important to note that ratings are evaluated differently for cable television programs, since viewers must pay to subscribe to basic cable and additional fees for premium cable networks.
 41. Television Bureau of Advertising, "TV Basics: A Report on the Growth and Scope of Television," June 2012, http://www.tvb.org/media/file/TV_Basics.pdf, 31.
 42. Only dramas and comedies are considered in these analyses.
 43. Darnell Hunt, "Hollywood Story: Diversity, Writing, and the End of Television as We Know It," in *Sage Handbook of Television Studies*, eds. Herman Gray, Milly Buonanno, and Toby Miller (forthcoming).

Appendix

Networks included in the study

A&E
 ABC
 ABC Family
 AMC
 Adult Swim
 Animal Planet
 BBC America
 BET
 Biography
 Bravo
 CBS
 CMT
 CNBC

CNN	NBC
CW	NBCU
Cartoon Network	National Geographic
Cinemax	Nickelodeon
Comedy Central	Nick Jr.
DIY	OWN
Destination America	Oxygen
Discovery	PBS
Disney	Reelz
Disney XD	Science Channel
E!	Showtime
ESPN	Spike
ESPNU	Starz
FX	Style Network
Food Network	Sundance Channel
Fox	Syfy
HBO	TBS
HGTV	TLC
Hallmark Channel	TNT
History Channel	TVGN
IFC	TVLand
ION Television	TeenNick
Investigation Discovery	Travel Channel
Lifetime	TruTV
Logo	USA
MSNBC	VH1
MTV	WEtv



Table 1: Underrepresentation Factors by Arena, Minorities, and Women, 2011-12

Arena	Minorities	Women
Film Leads	>3 to 1	2 to 1
Film Directors	3 to 1	>12 to 1
Film Writers	5 to 1	3 to 1
Broadcast (Comedy/Drama) Leads	7 to 1	Proportionate
Cable (Comedy/Drama) Leads	>2 to 1	<2 to 1
Broadcast (Reality/Other) Leads	>2 to 1	2 to 1
Cable (Reality/Other) Leads	>2 to 1	<2 to 1
Broadcast (Comedy/Drama) Creators	<9 to 1	2 to 1
Cable (Comedy/Drama) Creators	5 to 1	>2 to 1



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