

HOLLYWOOD DIVERSITY

REPORT 2022

A NEW, POST-PANDEMIC NORMAL?

PART 2: TELEVISION

UCLA Entertainment & Media
Research Initiative

Acknowledgements

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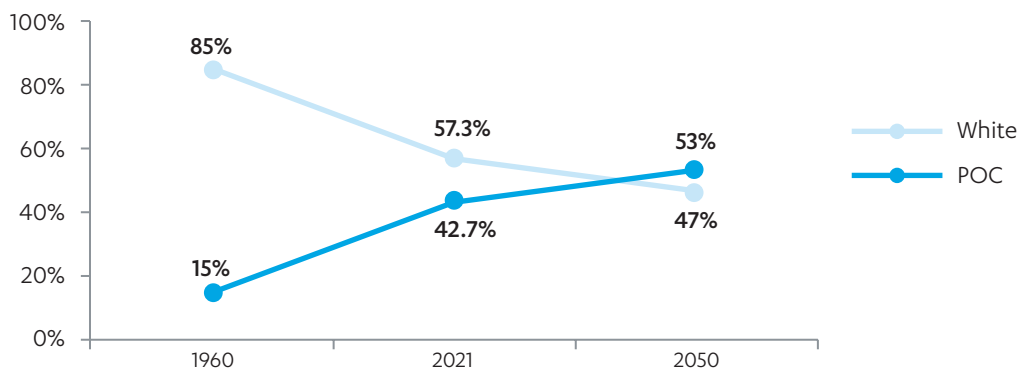
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STUDY HIGHLIGHTS

This is the ninth in a series of annual reports to examine relationships between diversity and the bottom line in the Hollywood entertainment industry. Part 1, which focuses on 2021 Hollywood theatrical and streaming films, was released in March 2022. This report, Part 2, considers the latest television season since the previous Hollywood Diversity Report release, the 2020-21 season. It examines 407 scripted broadcast, cable, and digital platform television shows from the 2020-21 season to document the degree to which women and people of color are present in front of and behind the camera. It discusses any patterns between these findings and conventional and social media audience ratings.

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



Source: U.S. Census

The following highlights emerge from this year's analysis:

1. Minorities. The minority share of the U.S. population is growing by nearly half a percent each year. Constituting about 42.7 percent of the U.S. population in 2021,¹ people of color will become the majority within a couple of decades. Since the previous report, people of color posted gains relative to their White counterparts in all 12 key Hollywood employment arenas examined in the television sector (i.e., among broadcast, cable, and digital scripted leads; among broadcast, cable, and

digital show creators; among broadcast, cable and digital episodes directed; and among credited broadcast, cable, and digital writers. Though people of color were approaching proportionate representation among cable and digital scripted leads, cable episodes directed, and credited cable writers, they remained underrepresented on every industry employment front during the 2020-21 television season:

- Less than 2 to 1 among broadcast scripted leads (27.4 percent)
- Nearly proportionate representation among cable scripted leads (39.6 percent)
- Nearly proportionate representation among digital scripted leads (37.6 percent)
- Greater than 3 to 1 among broadcast scripted show creators (13.1 percent)
- Less than 2 to 1 among cable scripted show creators (26.6 percent)
- Less than 2 to 1 among digital scripted show creators (25.6 percent)
- Less than 2 to 1 among broadcast episodes directed (28.8 percent)
- Nearly proportionate representation among cable episodes directed (38.0 percent)
- Less than 2 to 1 among digital episodes directed (27.3 percent)
- Less than 2 to 1 among credited broadcast writers (30.5 percent)
- Nearly proportionate representation among credited cable writers (38.0 percent)
- Less than 2 to 1 among credited digital writers (32.6 percent)

“ Though people of color were approaching proportionate representation among cable and digital scripted leads, cable episodes directed, and credited cable writers, they remained underrepresented on every industry employment front during the 2020-21 television season. ”

Overview: Degrees of Underrepresentation, Gains and Losses, 2020-21 Season*

Arena	People of Color	Women
Broadcast Scripted Leads	< 2 to 1	< proportionate
Cable Scripted Leads	< proportionate	proportionate
Digital Scripted Leads	< proportionate	> proportionate
Broadcast Scripted Creators	> 3 to 1	< 2 to 1
Cable Scripted Creators	< 2 to 1	< 2 to 1
Digital Scripted Creators	< 2 to 1	< 2 to 1
Broadcast Episodes Directed	< 2 to 1	< 2 to 1
Cable Episodes Directed	< proportionate	< 2 to 1
Digital Episodes Directed	< 2 to 1	< 2 to 1
Credited Broadcast Writers	< 2 to 1	< proportionate
Credited Cable Writers	< proportionate	< proportionate
Credited Digital Writers	< 2 to 1	< proportionate

*Gains since the 2019-20 season highlighted in blue, losses in gold.

2. Women. Relative to their male counterparts, women posted gains in 11 of the 12 key Hollywood employment arenas since the previous report — among broadcast, cable, and digital scripted leads; broadcast, cable, and digital show creators; broadcast and cable episodes directed; and credited broadcast, cable, and digital writers. Meanwhile, women held their ground in the remaining employment arena, digital episodes directed. Constituting slightly more than half of the population, women remained underrepresented on every front except among cable and digital scripted leads in 2020-21:

- Nearly proportionate representation among broadcast scripted leads (44.3 percent)
 - Proportionate representation among cable scripted leads (49.1 percent)
 - Greater than proportionate representation among digital scripted leads (58.6 percent)
 - Less than 2 to 1 among broadcast scripted show creators (31.8 percent)
 - Less than 2 to 1 among cable scripted show creators (31.2 percent)
 - Less than 2 to 1 among digital scripted show creators (36.1 percent)
 - Less than 2 to 1 among broadcast episodes directed (33.9 percent)
 - Less than 2 to 1 among cable episodes directed (38.0 percent)
 - Less than 2 to 1 among digital episodes directed (34.4 percent)
 - Nearly proportionate representation among credited broadcast writers (45.2 percent)
 - Nearly proportionate representation among credited cable writers (46.8 percent)
- Nearly proportionate representation among credited digital writers (46.4 percent)

3. The Bottom Line. New evidence from the 2020-21 television season supports findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse television content:

- During the 2020-21 season, median ratings for Black households peaked for broadcast scripted shows with casts that were from 21 percent to 30 percent minority. Although the patterns between cast diversity and ratings in broadcast were less clear for viewers from the other groups, Latinx and Asian median household ratings were second highest for the 21 percent to 30 percent minority interval for broadcast scripted shows.
- The pattern was a bit mixed for ratings and writer diversity in the broadcast arena, with only Black household ratings clearly peaking for shows with at least 41 percent credited writers of color, which was the second highest interval for 18-49, Latinx households, and Asian households.
- Overall social media engagement (except for Facebook) peaked in 2020-21 for broadcast scripted shows with casts that were from 31 percent to 40 percent minority.
- Similar to last year, median ratings for viewers 18-49, White, Latinx, and Asian households peaked in 2020-21 for cable scripted shows with casts that were from 41 percent to 50 percent minority. Among Black households, median ratings were highest for shows with majority-minority casts.

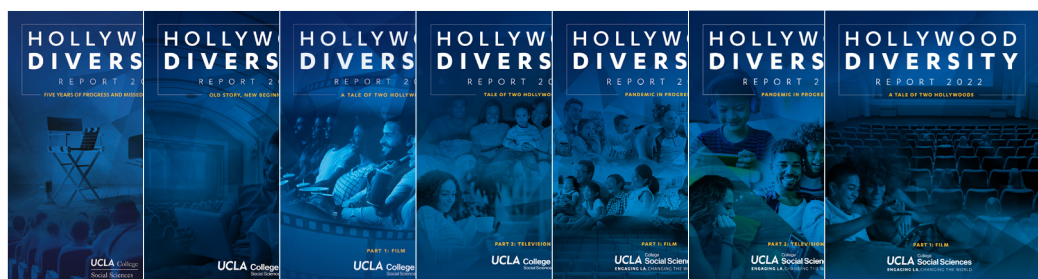
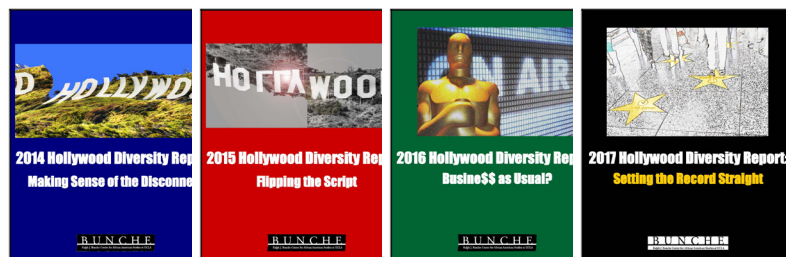
- Median Black household ratings in 2020-21 also were highest for cable scripted shows in which people of color constituted the majority of the credited writers. For viewers 18-49 and Latinx households, median ratings peaked for shows in which people of color constituted from 21 percent to 30 percent of credited writers.
- Facebook and Instagram engagement was highest in 2020-21 for cable scripted shows with casts that were at least 41 percent minority.
- In the digital scripted arena, median ratings for all groups peaked for shows with casts that were from 21 percent to 30 percent minority. It should be noted that for Black households, shows with majority-minority casts also posted relatively high median ratings.
- Similar to last year, median Black household ratings in 2020-21 were highest for digital shows in which people of color constituted the majority of credited writers. For viewers 18-49, White households, Latinx households, and Asian households, median ratings peaked for shows in which 11 percent to 20 percent of credited writers were people of color, while the second highest median ratings were posted by digital shows with 31 percent to 40 percent credited writers of color.
- The relationship between social media engagement and cast diversity for digital scripted shows varied across social media platforms in 2020-21. Instagram engagement peaked for digital scripted shows with casts that were from 41 percent to 50 percent minority. Twitter engagement was highest for digital scripted shows with casts that were from 31 percent to 40 percent minority. Finally, Facebook engagement peaked for shows with casts that were from 11 percent to 20 percent minority but was followed closely by shows with casts that were from 41 percent to 50 percent minority.
- Nine of the top 10 broadcast scripted shows for Black households in 2020-21 had casts that were at least 21 percent minority.
- Eight of the top 10 broadcast scripted shows for viewers 18-49 and Latinx households in 2020-21 had casts that were at least 21 percent minority.
- Seven of the top 10 broadcast scripted shows for total, Asian, White, and other-race households in 2020-21 had casts that were at least 21 percent minority.
- Eight of the top 10 cable scripted shows for Black households in 2020-21 had casts that were at least 21 percent minority. By contrast, this was true for only five of the top 10 shows for viewers 18-49, Asian, and Latinx households, and for four of the top 10 shows for total, White, and other-race households in cable.
- Each of the top 10 digital scripted shows for Black households in 2020-21 had casts that were at least 21 percent minority, up from nine shows a season earlier.
- Nine of the top 10 digital scripted shows for viewers 18-49, Asian, Latinx, and other-race households in 2020-21 had casts that were at least 21 percent minority.
- Seven of the top 10 digital scripted shows for total and White households in 2020-21 had casts that were at least 21 percent minority.

INTRODUCTION

Hollywood Diversity Report 2022: Part 2

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

This report draws attention to the racial, ethnic, and gender (including transgender and non-binary) identities of those working in key above-the-line jobs on Hollywood’s top films and TV shows in any given year. It also tracks how that data



relate to what U.S. audiences are watching on television, discussing on social media, and purchasing tickets to see in theaters. We collect identity data independent of Hollywood employers.² These consistent and reliable data are the foundation the report is built upon.

The word “diversity” does and should encompass so much more than just race, ethnicity, and gender. For example, disability, age, sexual orientation, and religion are also important dimensions of identity invoked by the concept of diversity. Currently, however, there are no independently verifiable and consistently updated databases that track information about these other identities, particularly for disability and LGBTQ status, for those working in key roles in Hollywood. Disability and sexual orientation are not always publicly known or necessarily visible. If data are collected about these particular identities, the data are often collected anonymously and reported at an aggregate level by a company, a guild, or a government agency. For the analyses that structure this report, reliable identity data are required at the individual level, which is why we focus on racial, ethnic, and gender identities.

With a continued focus on workers’ rights, we are currently working with partners to examine other ways to gather information and uncover the experiences of those from these other underrepresented communities that are often overlooked. We look forward to announcing these partnerships in the near future.

Overall, the story is incomplete without additional diversity metrics. We strongly encourage the corporations that manage these large databases, as well as the industry guilds, studios, and networks to find ways to gather

more identity data about those working in Hollywood, which would allow researchers, like us, to broaden the scope of this important work.

The Data

The Hollywood Diversity Report 2022: Part 2 examines 407 scripted television shows airing or streaming during the 2020-21 season.³ The television shows were distributed across six broadcast networks, 25 cable networks, and 21 digital platforms (see **Table 1, Appendix**). They were sorted into the following categories for analysis: 107 broadcast scripted shows, 109 cable scripted shows, and 191 digital scripted shows.⁴ Variables⁵ considered in the analyses for this report include the following:

- Racial status of lead talent⁶
- Gender of lead talent⁷
- Overall cast diversity⁸
- Show creator racial status
- Show creator gender
- Writer diversity
- Director diversity
- Genres
- Episodic budgets
- Nielsen viewer and TalkWalker social media ratings⁹

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

HOLLYWOOD LANDSCAPE

Hollywood Landscape: TV

The 2020-21 television season spanned an unprecedented period in world history, right at the height of the COVID-19 pandemic. Compared to the previous report, there were 12 percent fewer English-language shows examined in this annual television report for the 2020-21 television season. As mentioned in the last report, a total of 173 of the first-season TV series were cancelled after airing or streaming in 2019-20. Although not completely unusual in an era of streaming content where platforms have limited patience for a show to find its audience, this season marked the beginning of a contraction in the business that has been intensely felt in 2022. For the TV shows that were filmed around this time, production costs rose due to COVID safety protocols. According to a California Film Commission study released at the end of 2021, these protocols added about 5 percent to film and television production budgets.¹⁰



While the lockdown in 2020 had significantly increased television viewing for most people stuck at home, overall viewership didn't remain as high in 2021.¹¹ Still, the ease with which homebound viewers could stream a vast library of past content and a slew of new content increased viewership of digital content in 2021.¹² As a result, the rise in cord-cutting of traditional pay TV was at a record high,¹³ and the rapid evolution of consumer viewing habits intensified as a "new normal" took hold.

The following charts present the distribution of television shows by genre (drama versus comedy), across each type of platform (broadcast, cable, and digital), for the 2020-21 season. They also present the prominent filming locations for television shows across each type of platform for the season. The remainder of the report considers the implications of diversity and inclusion for these television productions.

FIGURE 1: Broadcast TV by Genre, 2020-21 Season (n=107)

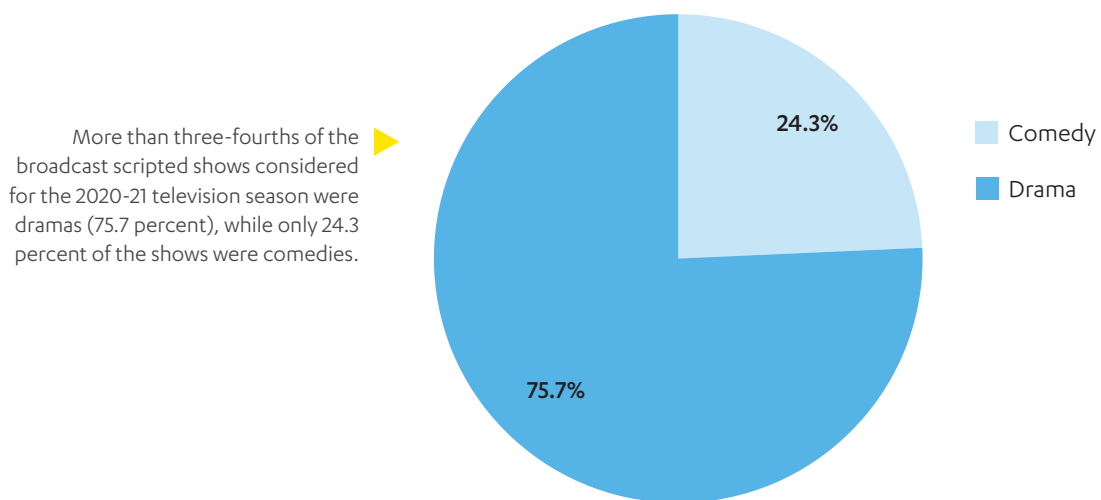


FIGURE 2: Cable TV by Genre, 2020-21 Season (n=109)

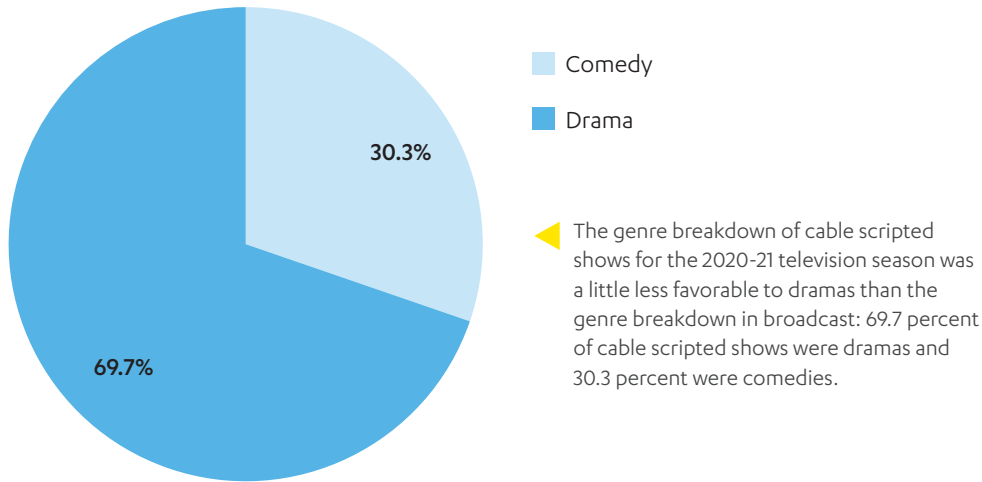


FIGURE 3: Digital Platform TV by Genre, 2020-21 Season (n=191)

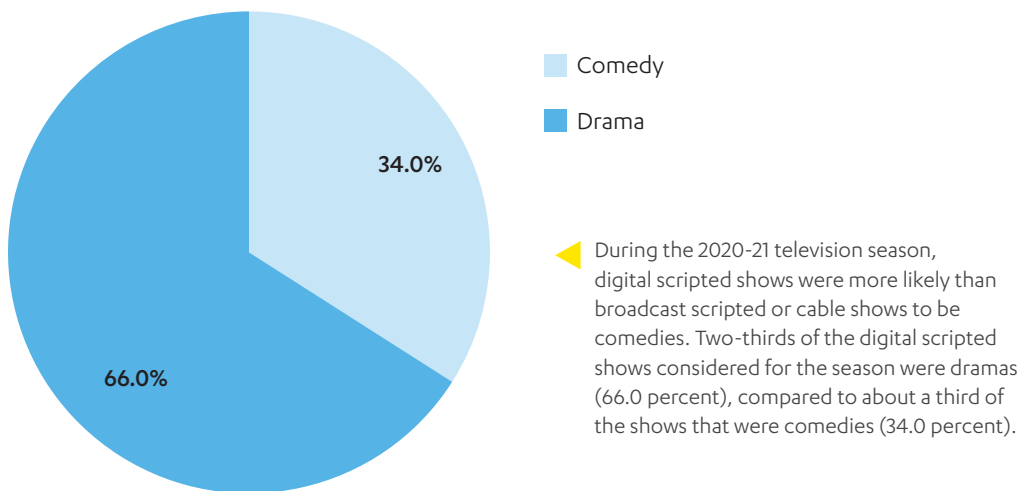


FIGURE 4: Mean Number of Episodes Per Season, by Platform Type, 2020-21 Season

During the 2020-21 television season, the typical number of episodes per season for a show varied by type of platform. The mean number of episodes for broadcast scripted shows was highest (13.3 episodes), followed by cable scripted shows (10.5 episodes). Digital scripted shows had the lowest mean number of episodes per season (8.9 episodes).

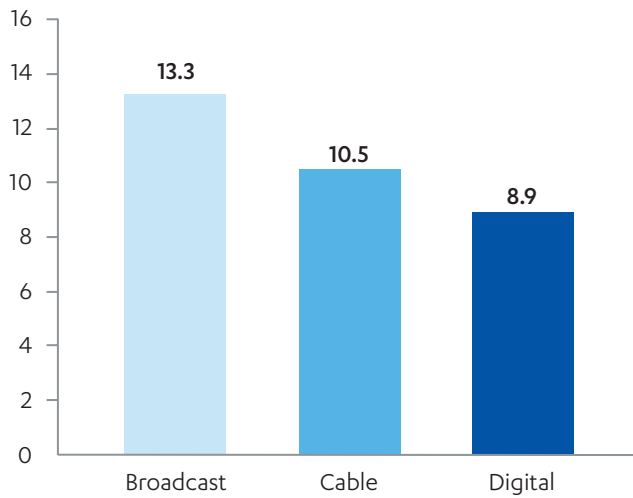
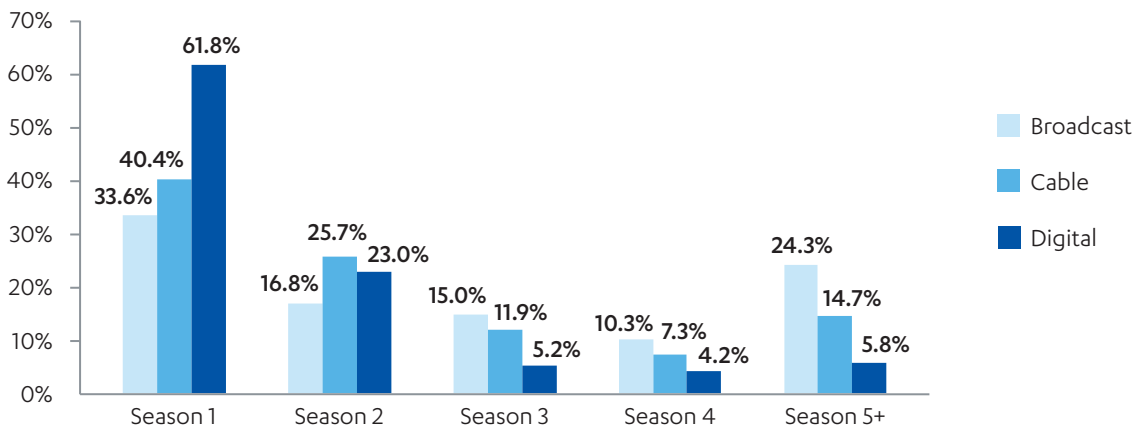
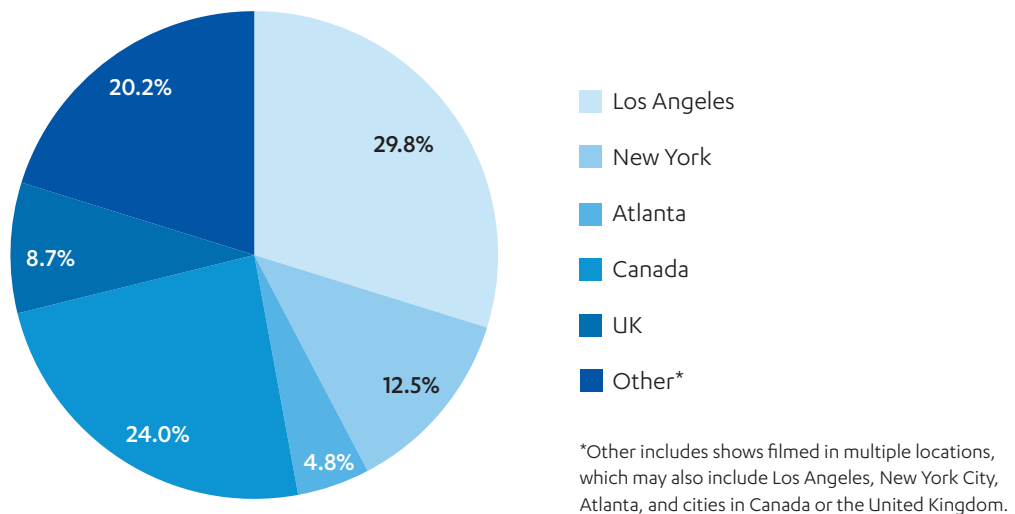


FIGURE 5: Share of Shows by Number of Seasons, by Platform Type, 2020-21 Season (n=107, 109, 191)



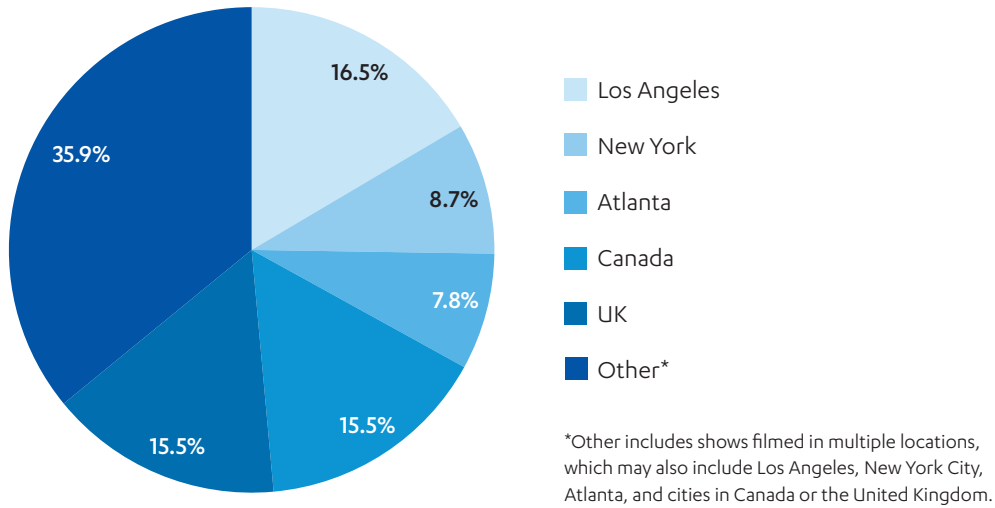
Consistent with the relatively recent ascendance of streaming platforms as the dominant mode of television show distribution, nearly two-thirds of the digital scripted shows considered during 2020-21 were in their first season (61.8 percent), compared to just 5.8 percent that were in season 5 or beyond. By contrast, only about a third of the broadcast scripted shows examined in 2020-21 were in their first season (33.6 percent), and nearly a quarter were in season 5 or beyond (24.3 percent). Cable scripted shows fell between these two extremes in 2020-21: 40.4 percent were in their first season and 14.7 percent were in season 5 or beyond.

FIGURE 6: Share of Broadcast Shows, by Location, 2020-21 Season (n=104)



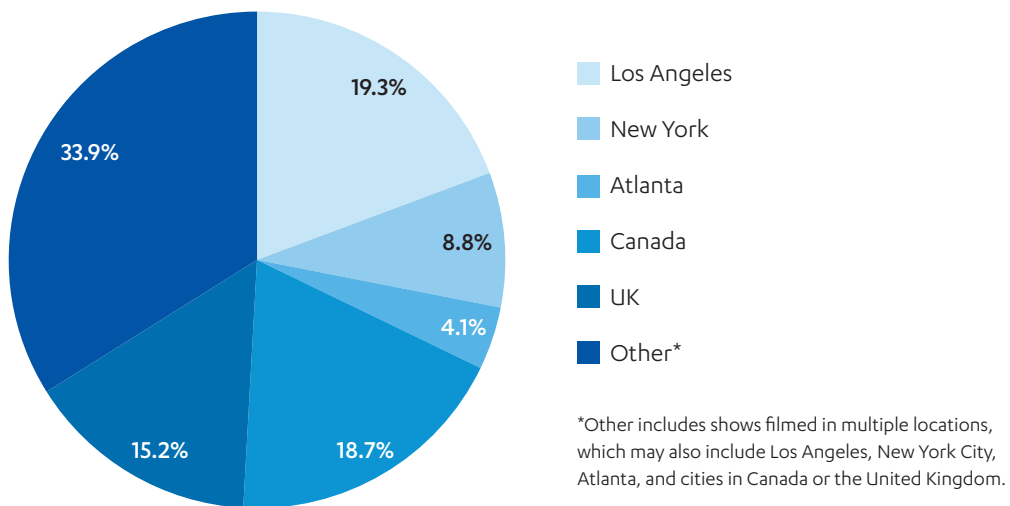
▲ Los Angeles was more than twice as likely as any other single city to be the filming location for broadcast scripted shows in 2020-21. That is, 29.8 percent of the broadcast scripted shows examined for the season were filmed in Los Angeles, compared to just 12.5 percent in New York City and 4.8 percent in Atlanta. Notably, approaching Los Angeles’s share, 24 percent of broadcast scripted shows in 2020-21 were filmed in various locations in Canada, up from just 14.3 percent in 2019-2020.

FIGURE 7: Share of Cable Shows, by Location, 2020-21 Season (n=103)



▲ As in broadcast, Los Angeles was about twice as likely as any other single city to be the filming location for cable scripted shows in 2020-21. That is, 16.5 percent of cable scripted shows for the season were filmed in Los Angeles, compared to 8.7 percent in New York and 7.8 percent in Atlanta. Various locations in Canada and various locations in the United Kingdom both claimed 15.5 percent shares of the cable scripted shows for the season.

FIGURE 8: Share of Digital Shows, by Location, 2020-21 Season (n=171)



▲ Once again, Los Angeles was more than twice as likely as any other single city to be the filming location for digital shows in 2020-21. That is, 19.3 percent of the digital scripted shows examined for the season were filmed in Los Angeles, compared to just 8.8 percent in New York City, the second most popular location. Other notable locations included Atlanta (4.1 percent), various locations in Canada (18.7 percent), and various locations in the United Kingdom (15.2 percent).

TV SHOW CREATORS

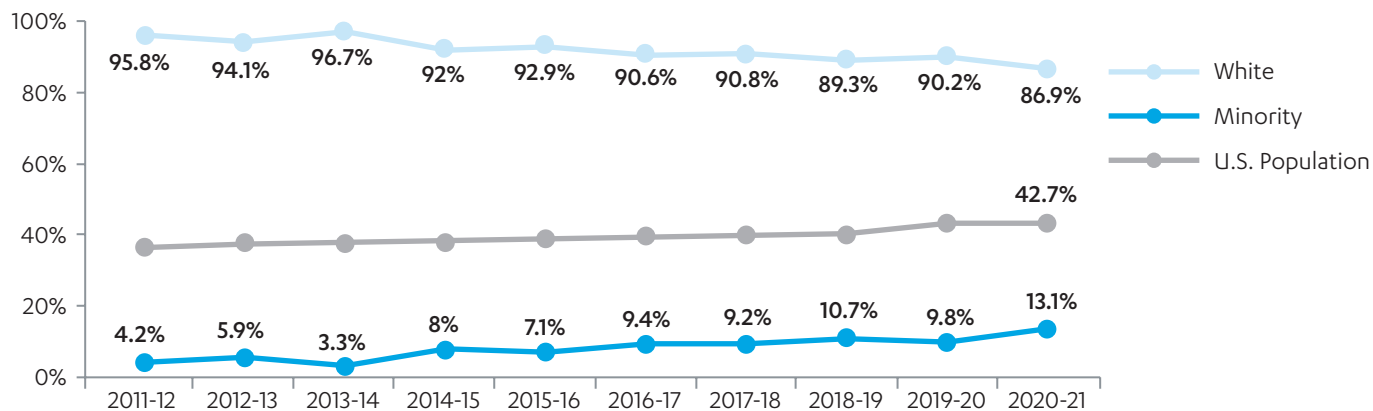
Show Creators

Television show creators are the writers who successfully pitch the idea for a show to a network, studio, or talent agency. By doing so, they set in motion a host of production decisions that ultimately impact the degree of diversity in casting, writing, and directing. Previous reports in this series show that women and people of color have been marginalized in the show creation process, though both groups have enjoyed some progress in this employment arena in recent years. To make sure that we recognize diverse creators who were part of a team of creators, this year we considered co-creators and not just the lead creator. Out of the 407 series examined in this report, only 25 series were impacted (nine in broadcast, four in cable, and 12 in digital). Interestingly, the inclusion of co-creators contributed to an increase in female co-creators that was three times greater than the increase in co-creators of color.¹⁴ It is important to note that the majority of shows in 2020-21 credited only one person as the creator: 75.7 percent in broadcast, 66.1 percent in cable, and 69.1 percent in digital.

The following charts show the highest shares of show creators who were people of color and women across broadcast, cable, and digital since we began tracking this position in the report series. Much of the increase may be attributed to the considerable number of new shows airing or streaming in 2020-21, which constituted almost half (48.6 percent) of the TV shows examined in this report. The creator of color and women creator shares for new shows in 2020-21 were larger than the overall shares for these groups during the previous season for all platforms.¹⁵ Even with the increases, both groups remained underrepresented among show creators

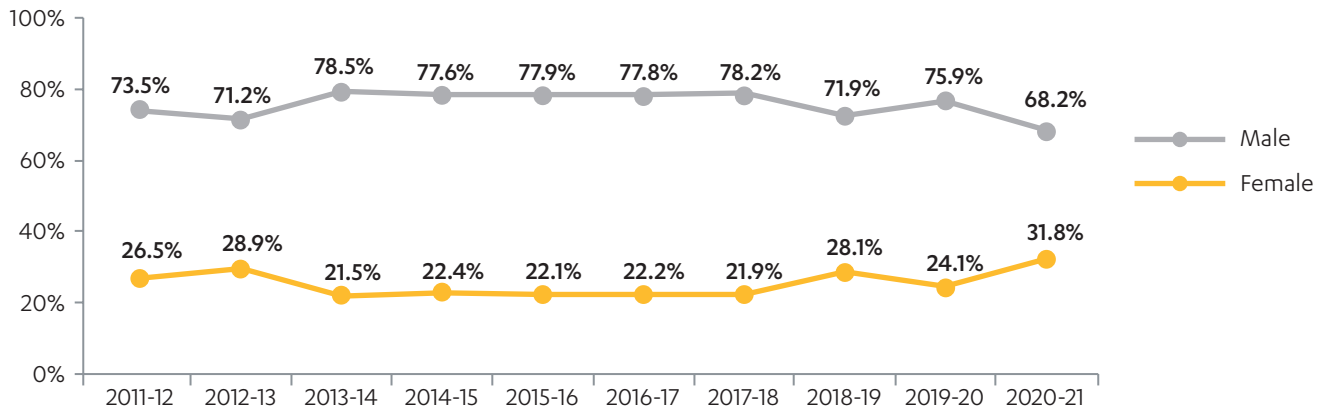
across each platform type in 2020-21. The uptick in opportunity for people of color and women to have their shows greenlit should be a marker of progress. However, when we examined the episodic budgets of all the TV series, we see a strong pattern indicating that shows created by people of color and women tended to receive smaller budgets than those created by White men, particularly in the digital arena. Meanwhile, as the influx of streaming services created increasing competition for viewers, production budgets had ballooned for many TV series, even before COVID mitigation efforts added additional costs to budgets.¹⁶

FIGURE 1: Show Creators by Race, Broadcast Scripted, 2011-12 to 2020-21 Seasons (n=96, 102, 120, 125, 112, 117, 119, 121, 112, 107)



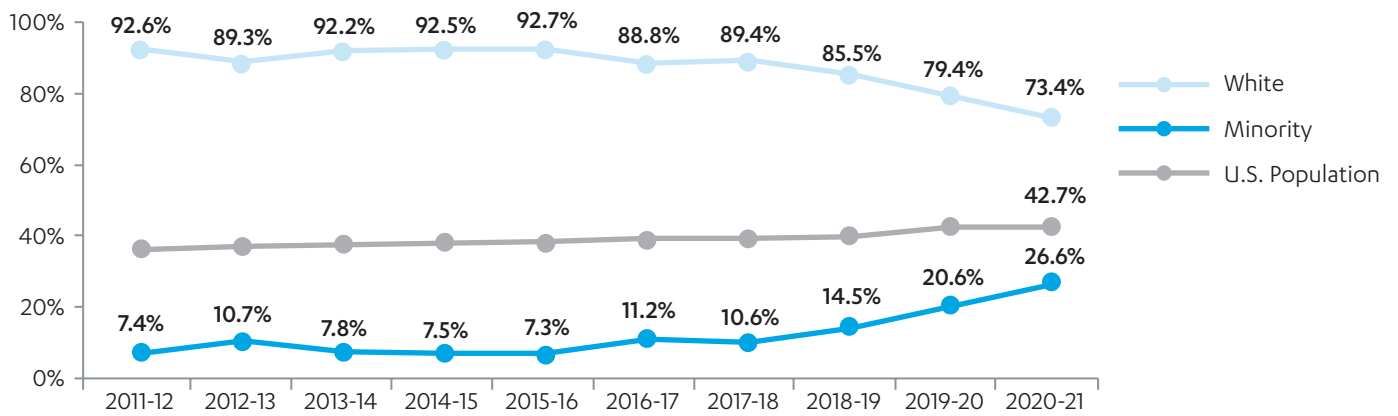
▲ Though people of color more than tripled their share of broadcast scripted show creators between the 2011-12 and 2020-21 television seasons — from 4.2 percent to 13.1 percent — they would have to triple their 2020-21 share yet again to reach proportionate representation in this employment arena (42.7 percent).¹⁷

FIGURE 2: Show Creators by Gender, Broadcast Scripted, 2011-12 to 2020-21 Seasons (n=98, 104, 121, 125, 113, 117, 119, 121, 112, 107)



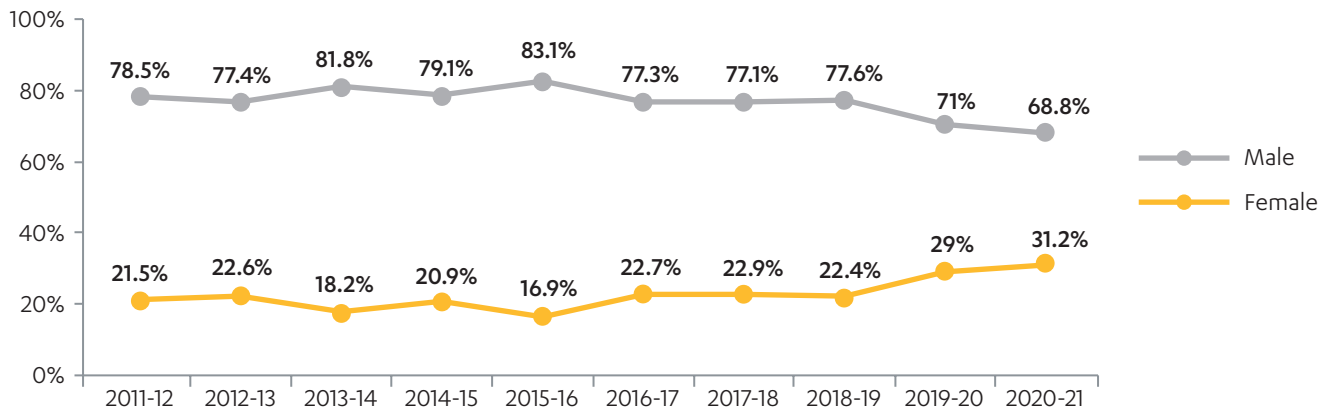
▲ After a step backwards in the 2019-20 season, women’s share of broadcast scripted show creators increased significantly in 2020-21 to 31.8 percent. Indeed, the 2020-21 share was the highest for women in this employment arena over the course of the report series. Nevertheless, women would have to increase their 2020-21 share of show creators by more than 19 percentage points to reach parity with men.

FIGURE 3: Show Creators by Race, Cable Scripted, 2011-12 to 2020-21 Seasons (n=148, 159, 180, 200, 179, 188, 179, 165, 131, 109)



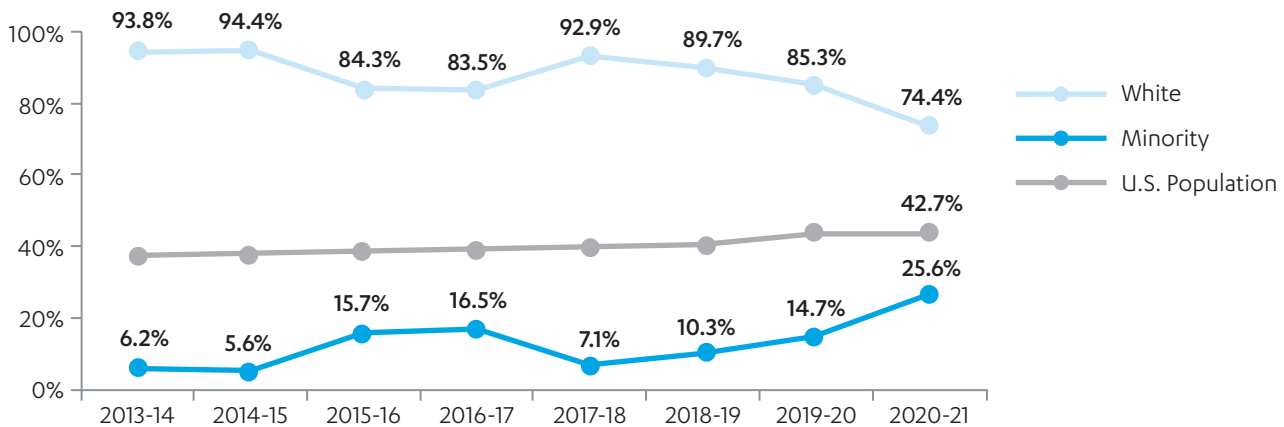
▲ Since the last report, people of color continued to make gains among cable scripted show creators, increasing from 20.6 percent of these creatives during the 2019-20 television season to 26.6 percent in 2020-21. Though people of color more than tripled their share of show creators since the 2011-12 season (7.4 percent), they would have to nearly double their 2020-21 share to reach proportionate representation in this employment arena (42.7 percent).¹⁸

FIGURE 4: Show Creators by Gender, Cable Scripted, 2011-12 to 2020-21 Seasons (n=149, 159, 181, 201, 183, 189, 179, 165, 131, 109)



▲ Women gained a little ground since the last report among cable scripted show creators, increasing from 29 percent of show creators during the 2019-20 season to 31.2 percent in 2020-21. Still, women would have to increase their 2019-20 share of cable scripted show creators by almost 20 percentage points to achieve parity with men.

FIGURE 5: Show Creators by Race, Digital Scripted, 2013-14 to 2020-21 Seasons (n=32, 54, 108, 182, 141, 175, 217, 191)

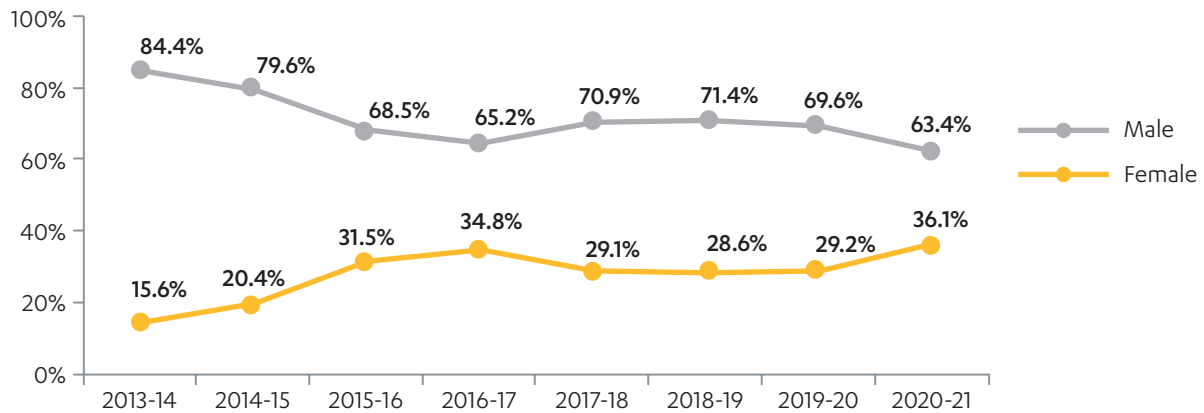


▲ Since the last report, people of color’s share of digital scripted show creators has jumped nearly 11 percentage points — from 14.7 percent during the 2019-20 season to 25.6 percent in 2020-21. These figures represent the largest year-to-year gain for people of color in this employment arena over the course of the report series. Nonetheless, people of color would have to increase their 2020-21 share of digital scripted show creators by about 17 percentage points to reach proportionate representation in this employment arena (42.7 percent).¹⁹



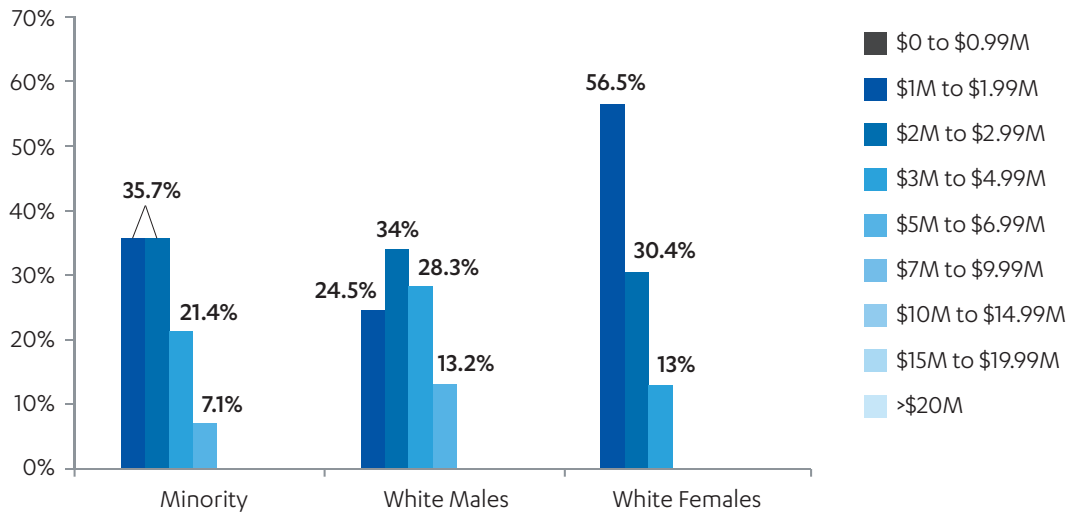
only 2.5 out of 10 show creators in digital scripted TV are people of color

FIGURE 6: Show Creators by Gender, Digital Scripted, 2013-14 to 2020-21 Seasons
(n=32, 54, 111, 184, 141, 175, 217, 190)



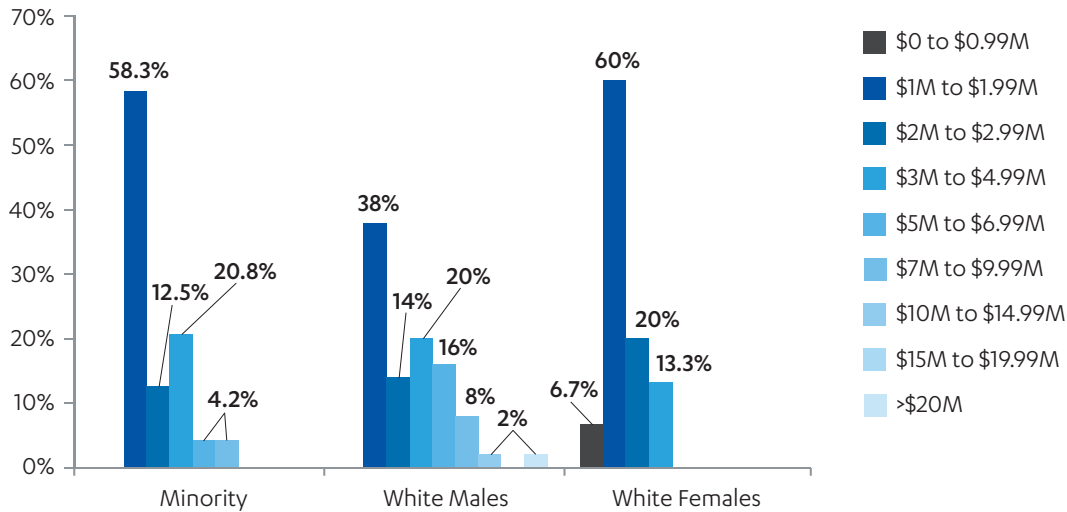
▲ Women’s share of digital scripted show creators increased significantly since the 2019-20 television season. In 2020-21, women accounted for 36.1 percent of digital scripted show creators, compared to 29.2 percent in 2019-20.²⁰ Though the 2020-21 share was the highest for women in this employment arena over the course of the report series, women would still have to increase their 2020-21 share by about 14 percentage points to reach parity with men.

FIGURE 7: Broadcast Episodic Budget By Creator Race and Gender
Minority (N = 14), White Males (N = 53), White Females (N= 23), 2020-2021



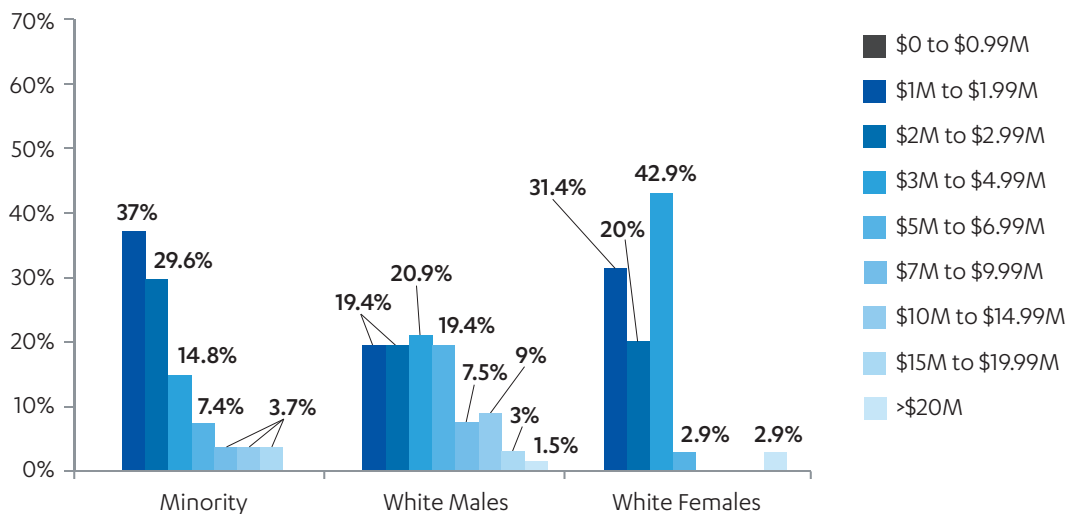
▲ In broadcast, White female creators (86.9 percent) and creators of color (71.4 percent) were more likely to have smaller budgets under \$3 million per episode than White male creators (58.5 percent).

FIGURE 8: Cable Episodic Budget By Creator Race and Gender
Minority (N = 24), White Males (N = 50), White Females (N= 15), 2020-2021



▲ In cable, White female creators (86.7 percent) and creators of color (70.8 percent) were more likely to have smaller budgets under \$3 million per episode than White male creators (52 percent).

FIGURE 9: Digital Episodic Budget By Creator Race and Gender
Minority (N = 27), White Males (N = 67), White Females (N= 35), 2020-2021



▲ Compared to broadcast and cable, the digital platform provided creators with budgets that were much larger. But again, creators of color (66.6 percent) and White female creators (51.4 percent) were more likely to have smaller budgets under \$3 million per episode than White male creators (38.8 percent). White male creators also benefited the most at the higher end of the budget continuum, particularly with budgets more than \$7 million per episode (21 percent).

LEADS

Leads

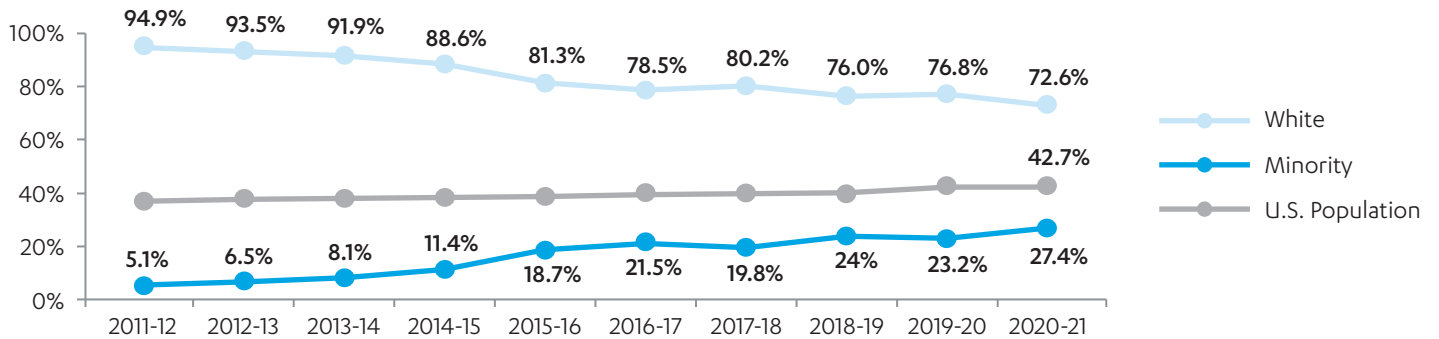
Lead actors²¹ are the protagonists whose stories are at the center of a television series. They portray the characters whose challenges, hopes, and desires fuel a show's narratives; they embody the characters with whom audiences are most likely to identify. As earlier Hollywood Diversity Reports document, women and people of color traditionally have been underrepresented in front of the camera,



particularly as leads. Though people of color have made tremendous advances among broadcast, cable, and digital leads in recent years, the following charts reveal that they have considerable ground to cover before they reach proportionate representation among leads on any of the three platform types. Proportionate representation means reaching the 42.7 percent population share threshold for minority groups collectively in 2020-21. When individual minority groups are considered, Black and multiracial persons exceeded proportionate representation among leads in 2020-21 for cable and digital scripted shows.²²

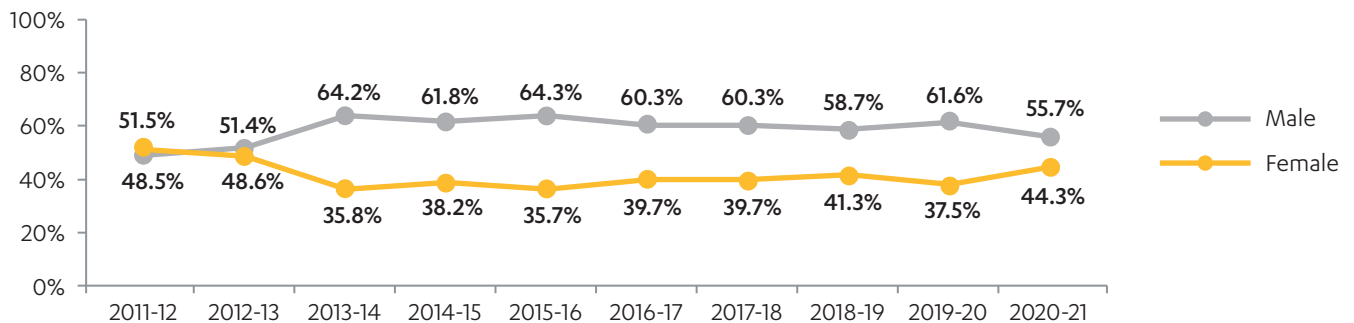
Meanwhile, women gained ground since the last report across all platforms. They approached parity with their male counterparts in cable and were overrepresented in digital in 2020-21.

FIGURE 1: Leads by Race, Broadcast Scripted, 2011-12 to 2020-21 Seasons
 (n=99, 107, 122, 123, 112, 116, 121, 121, 112, 106)



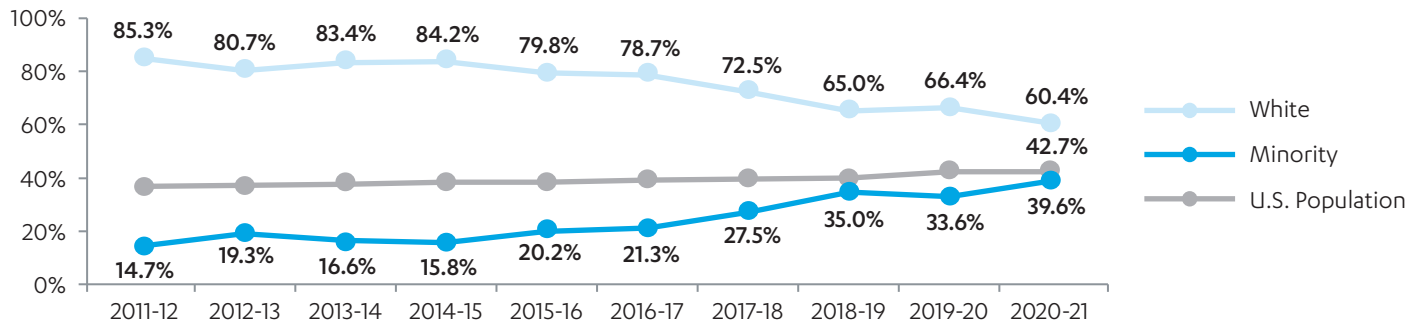
▲ People of color accounted for 27.4 percent of broadcast scripted leads for the 2020-21 television season — more than five times the group’s share in 2011-12 (5.1 percent) and the group’s highest share over the course of this report series. Nonetheless, people of color would have to increase their share of broadcast scripted leads by about 15 percentage points to reach proportionate representation in this important employment arena (42.7 percent).

FIGURE 2: Leads by Gender, Broadcast Scripted, 2011-12 to 2020-21 Seasons
 (n=99, 107, 122, 123, 112, 116, 121, 121, 112, 106)



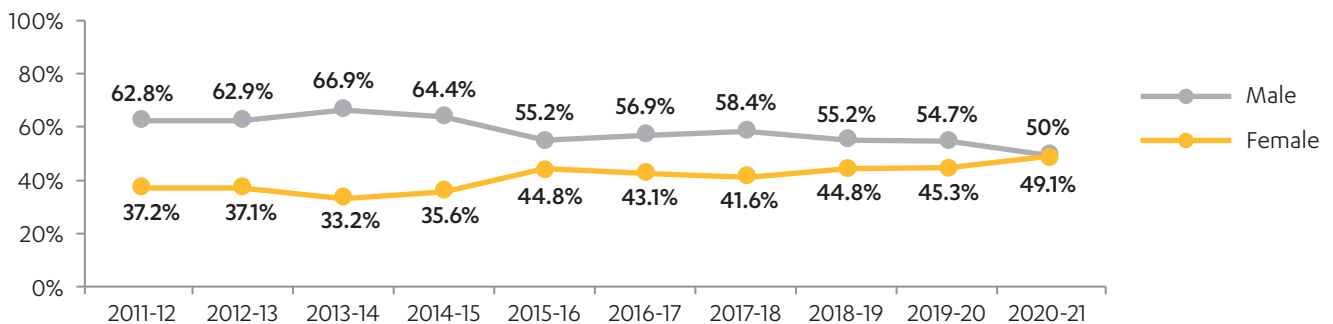
▲ After dropping nearly four percentage points in the last report, women gained ground among broadcast scripted leads in 2020-21, increasing their share in this important arena to 44.3 percent. While women achieved parity in this employment arena during the 2011-12 and 2012-13 television seasons, they have trailed their male counterparts in subsequent seasons.

FIGURE 3: Leads by Race, Cable Scripted, 2011-12 to 2020-21 Seasons
(n=156, 166, 181, 202, 183, 188, 178, 163, 128, 106)



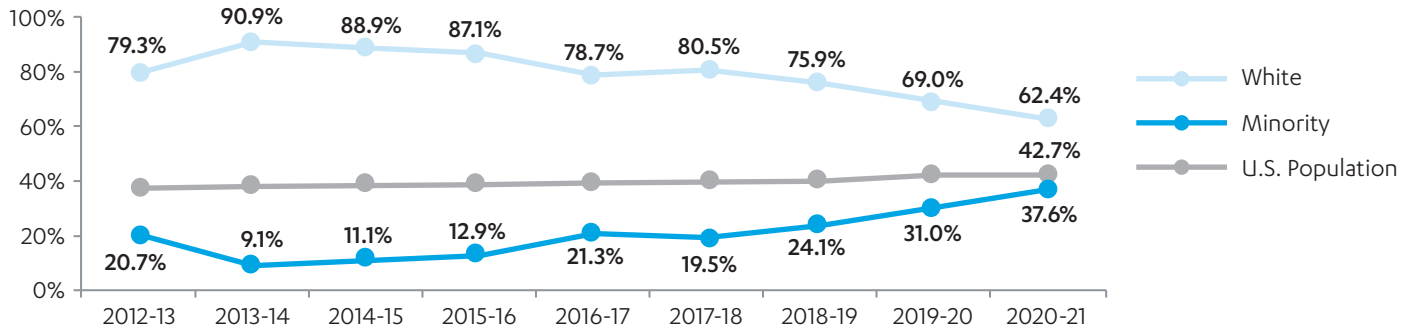
Since the last report, people of color recovered the gains they made in recent years among cable scripted leads. The group's 2020-21 share of cable scripted leads was 39.6 percent — the group's highest share over this report series. Indeed, as the chart's trend lines reveal, people of color's representation in this employment arena generally has moved in the direction of proportionate representation over the course of the report series (42.7 percent), nearly reaching this milestone in 2020-21.

FIGURE 4: Leads by Gender, Cable Scripted, 2011-12 to 2020-21 Seasons
(n=156, 167, 179, 202, 183, 188, 178, 163, 128, 106)



After trading water relative to their male counterparts in recent years, women reached parity with men among cable scripted leads during the 2020-21 television season (49.1 percent).²³ This figure represents a notable increase over the 45.3 percent share the group enjoyed in 2019-2020.

FIGURE 5: Leads by Race, Digital Scripted Shows, 2012-13 to 2020-21 Seasons
(n=29, 33, 54, 116, 207, 149, 170, 213, 186)

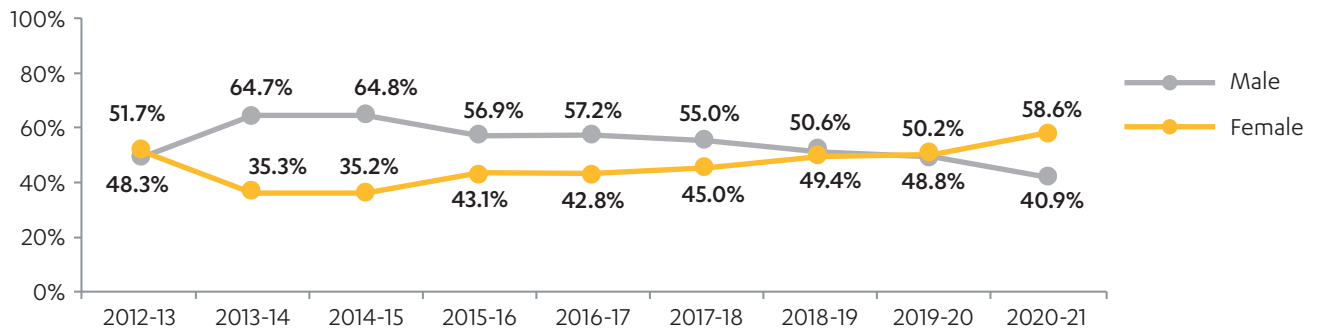


Since the last report, people of color continued to make significant gains among digital scripted leads. The group accounted for 37.6 percent of these roles in 2020-21, a more than 6-percentage-point increase over the 31 percent share observed for 2019-20. Though people of color would have to increase their 2020-21 share of these roles by about 5 percentage points to achieve proportionate representation (42.7 percent), the chart's trend lines reveal that things are moving in the right direction for the group in this employment arena.



Only 3.8 out of 10 lead actors in digital scripted TV are people of color

FIGURE 6: Leads by Gender, Digital Scripted Shows, 2012-13 to 2020-21 Seasons
(n=29, 34, 54, 116, 208, 149, 170, 213, 186)



Women's share of digital scripted leads surpassed men's share in 2020-21 (58.6 percent compared to 40.9 percent)²⁴ for the first time since 2012-13, when women claimed 51.7 percent of the leads.

FIGURE 7: Leads by Race/Ethnicity, Broadcast Scripted Shows, 2020-21 Season (n=106)

The racial and ethnic breakdown of broadcast scripted leads for the 2020-21 television season reveals that Black leads again constituted the largest single share among leads of color (11.3 percent), followed by Latinx (5.7 percent), multiracial (5.7 percent), Asian (3.8 percent), and Native leads (0.9 percent). MENA persons were absent altogether among broadcast scripted leads.

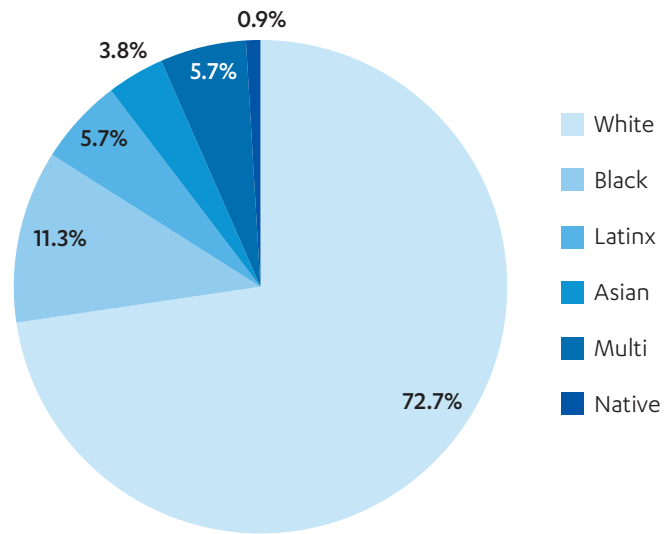
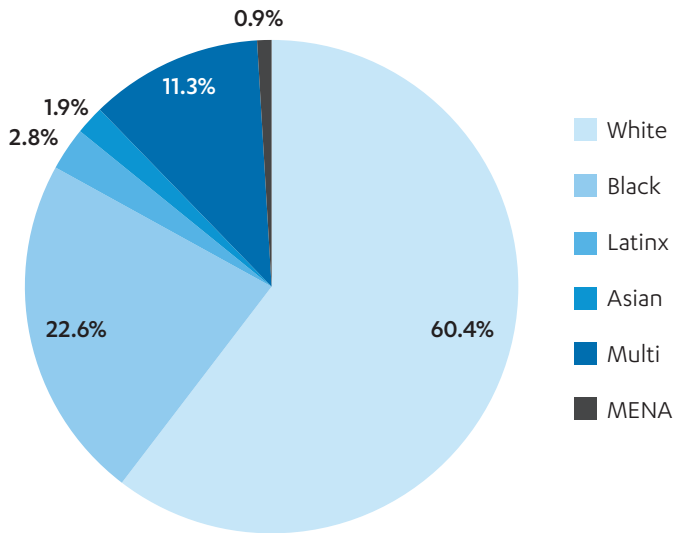
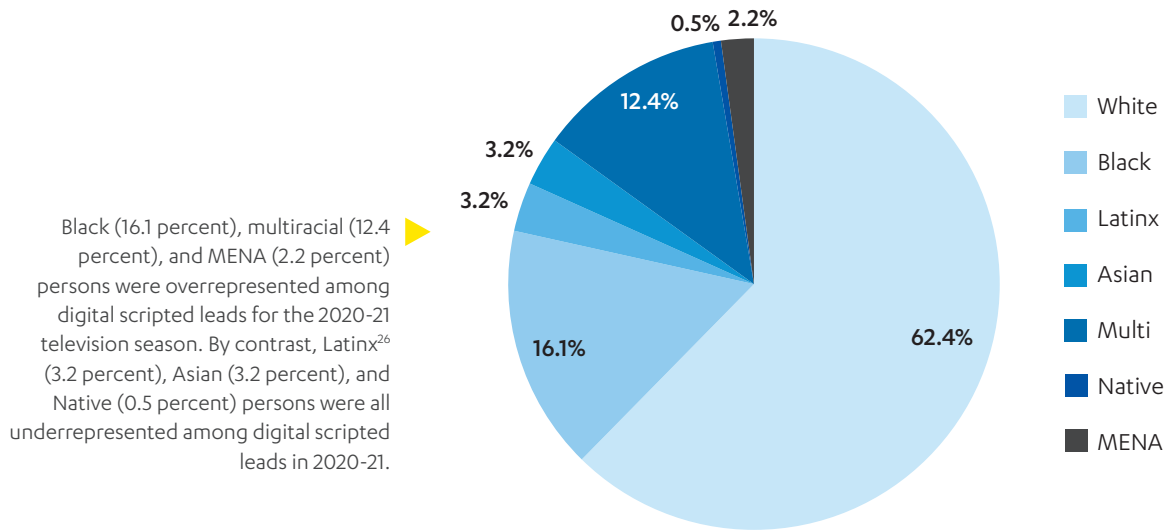


FIGURE 8: Leads by Race/Ethnicity, Cable Scripted Shows, 2020-21 Season (n=106)



Black (22.6 percent) and multiracial (11.3 percent) persons exceeded proportionate representation among cable scripted leads during the 2020-21 season. By contrast, Latinx²⁵ (2.8 percent), Asian (1.9 percent), and MENA (0.9 percent) persons were underrepresented among cable scripted leads that season, while Native persons were absent altogether.

FIGURE 9: Leads by Race/Ethnicity, Digital Scripted Shows, 2020-21 Season (n=186)



OVERALL CAST DIVERSITY

Overall Cast Diversity

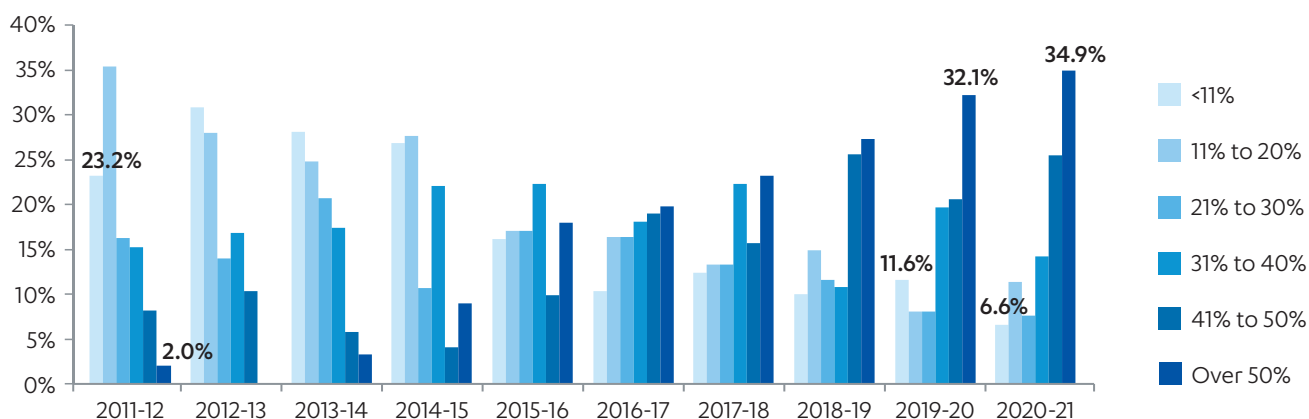
This section documents trends in overall cast diversity for broadcast scripted, cable scripted, and digital scripted shows airing or streaming during the 2020-21 television season. For the purpose of analysis, it assigns each scripted show to one of six distinct cast diversity intervals based on the racial and ethnic statuses of its top eight credited actors — casts that were less than 11 percent minority; 11 percent to 20 percent minority; 21 percent to 30 percent minority; 31 percent to 40 percent minority; 41 percent to 50 percent minority; or over 50 percent minority. This section also provides total actor counts by race and gender for all scripted broadcast, cable, and digital platform shows from 2020-21.

One of the strongest trends over the course of this report series is the steady increase in overall cast diversity across all three platform types. In 2020-21, people of color collectively reached or exceeded proportionate representation among the main cast (i.e., top eight roles) across all three platform types. But most of these gains for people of color can be attributed to the increasing shares of Black and multiracial persons in top roles. Other minority groups continued to remain underrepresented, particularly Latinx persons who were the only group to be



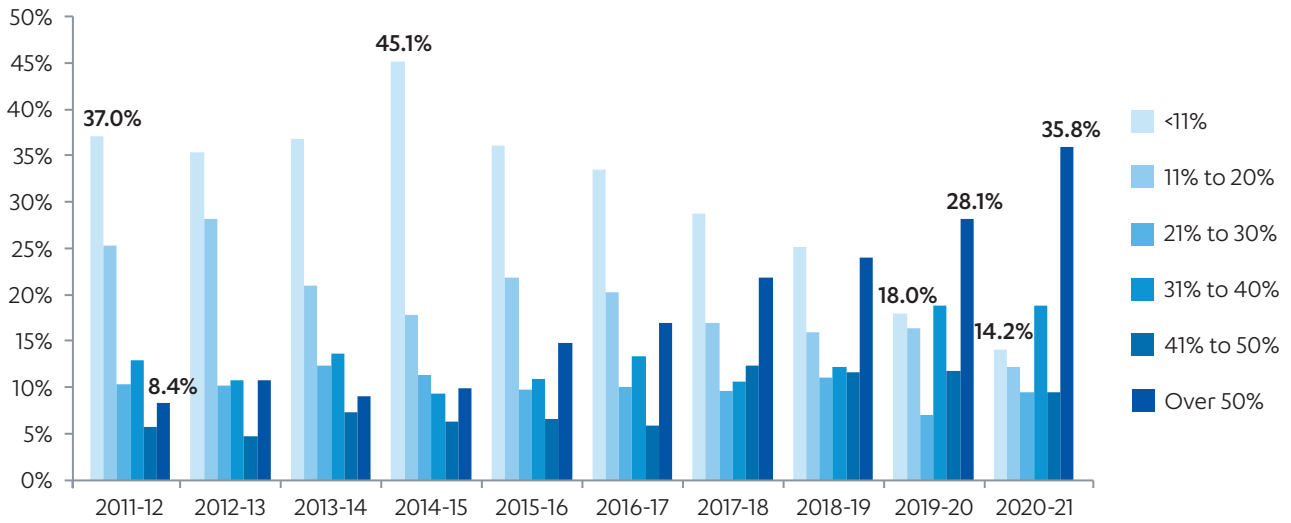
severely underrepresented across the platform types. After decades of erasure, Native persons' share of top roles rose across all three platform types since the previous season. Indeed, they were at proportionate representation or slightly overrepresented among broadcast top roles for the first time in this report series in 2020-21. Meanwhile, women remained underrepresented among the top roles in broadcast and cable in 2020-21, although they were close to parity with men. In digital, women increased their share since the last report and actually claimed a slight majority of top roles in this arena.

FIGURE 1: Minority Cast Share, by Share of Broadcast Scripted Shows, 2011-12 to 2020-21 Seasons (n=99, 107, 121, 123, 112, 116, 121, 121, 112, 106)



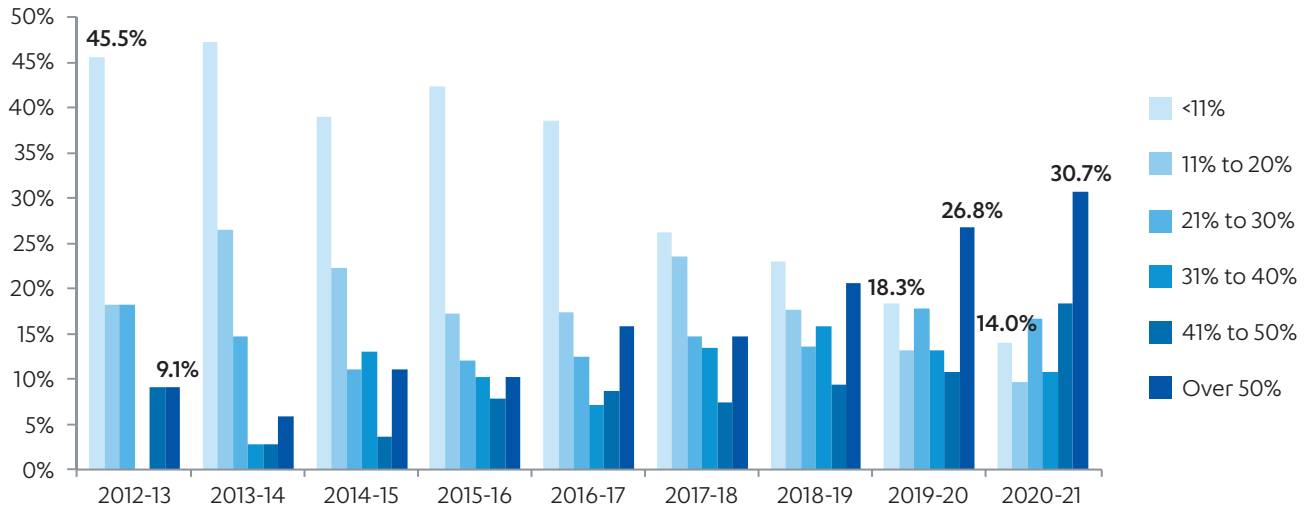
As noted in the last few reports, overall cast diversity for broadcast scripted shows has steadily increased over the course of this report series. The share of broadcast scripted shows with casts that were less than 11 percent minority decreased from nearly a quarter during the 2011-12 television season (23.2 percent) to just 6.6 percent in 2020-21. Meanwhile, the share of shows with majority-minority casts skyrocketed from just 2 percent in 2011-12 to 34.9 percent of shows in 2020-21, surpassing the previous high of 32.1 percent in 2019-20.

FIGURE 2: Minority Cast Share, by Share of Cable Scripted Shows, 2011-12 to 2020-21 Seasons (n=152, 167, 177, 202, 183, 188, 178, 163, 128, 106)



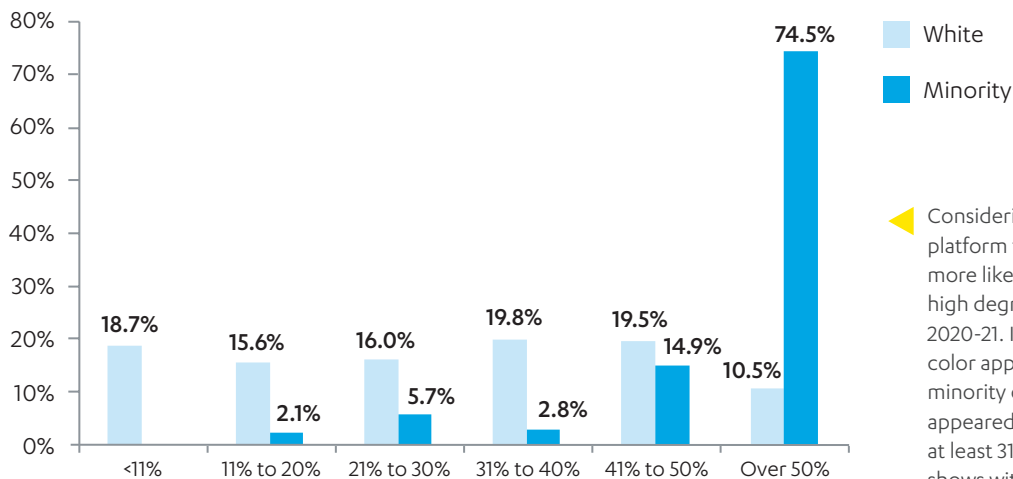
Overall cast diversity has also increased in the cable scripted arena over the course of this report series. As with the previous season, shows featuring majority-minority casts constituted the plurality of cable script shows in 2020-21 (35.8 percent) — more than quadruple the share examined in the initial report in this series for 2011-12 (8.4 percent). Meanwhile, the least diverse cable scripted shows constituted more than a third of cable scripted shows in 2011-12 (37 percent), peaked at nearly half of the shows in 2014-15 (45.1 percent), before dropping to just 14.2 percent in 2020-21.

FIGURE 3: Minority Cast Share, by Share of Digital Scripted Shows, 2012-13 to 2020-21 Seasons (n=11, 34, 54, 116, 208, 149, 170, 213, 186)



As in the cable scripted arena, shows with majority-minority casts continued to constitute the plurality of digital scripted shows in 2020-21. Nearly a third of digital scripted shows featured majority-minority casts in 2020-21 (30.7 percent), up from 9.1 percent in 2011-12. By contrast, the share of the least diverse digital scripted shows declined steadily over the course of this report series: from 45.5 percent in 2011-12 to just 14 percent in 2020-21.

FIGURE 4: Lead Race by Overall Cast Diversity, White v. Minority, 2020-21 Season (n=257, 141)



Considering scripted shows across all platform types, leads of color were much more likely to appear in shows with high degrees of overall cast diversity in 2020-21. Indeed, 74.5 percent of leads of color appeared in shows with majority-minority casts, while another 17.7 percent appeared in shows with casts that were at least 31 percent minority. None of the shows with casts that were less than 11 percent minority featured a lead of color in 2020-21, and only 2.1 percent of the shows with casts that were from 11 percent to 20 percent minority did so.

FIGURE 5: Share of Roles, by Race, Broadcast Scripted Shows, 2020-21 Season (n=748)

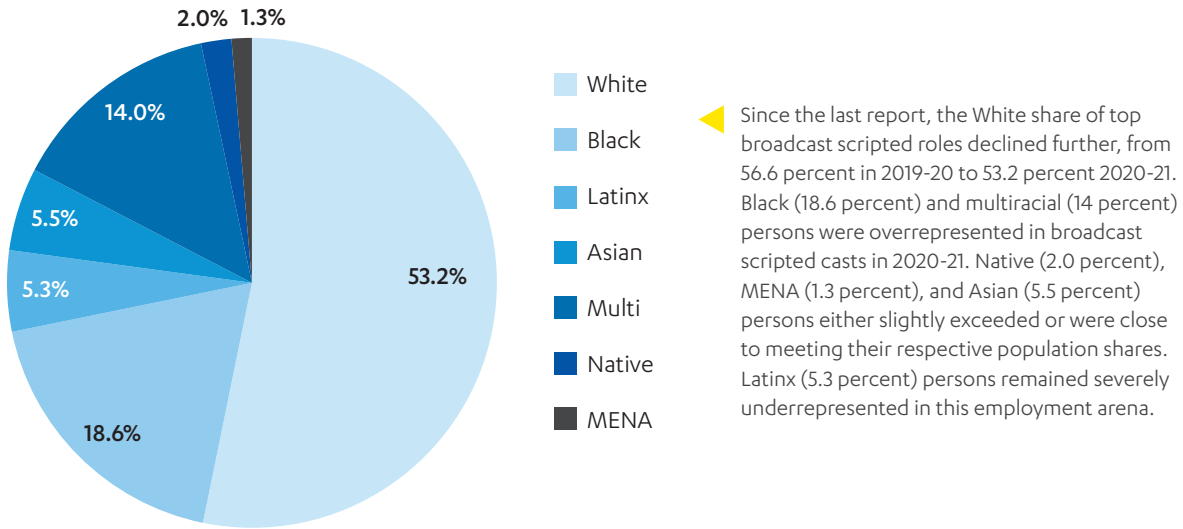


FIGURE 6: Share of Roles, by Race, Cable Scripted Shows, 2020-21 Season (n=719)

Similar to broadcast, the White share of top cable scripted roles declined between the 2019-20 and 2020-21 seasons, from 59.5 percent to 54.7 percent. Black (24.5 percent) persons were overrepresented in cable scripted casts in 2020-21, while multiracial (10.8 percent) and MENA (1.3 percent) persons reached proportionate representation. Latinx (4.9 percent), Asian (3.5 percent), and Native (0.4 percent) persons remained underrepresented in this employment arena.

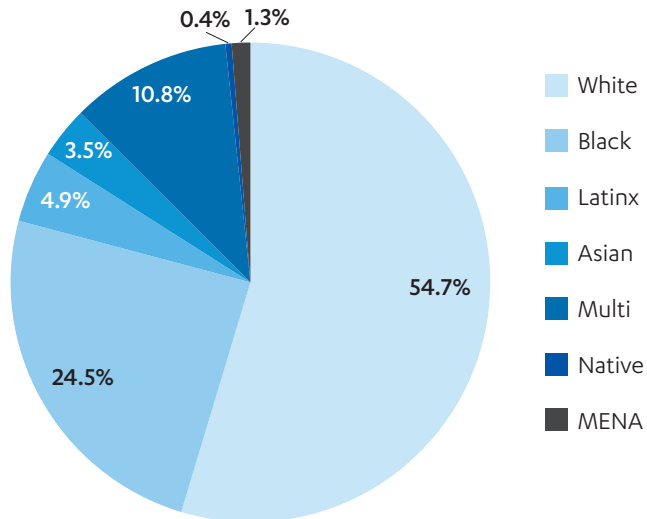


FIGURE 7: Share of Roles, by Race, Digital Scripted Shows, 2020-21 Season (n=1138)

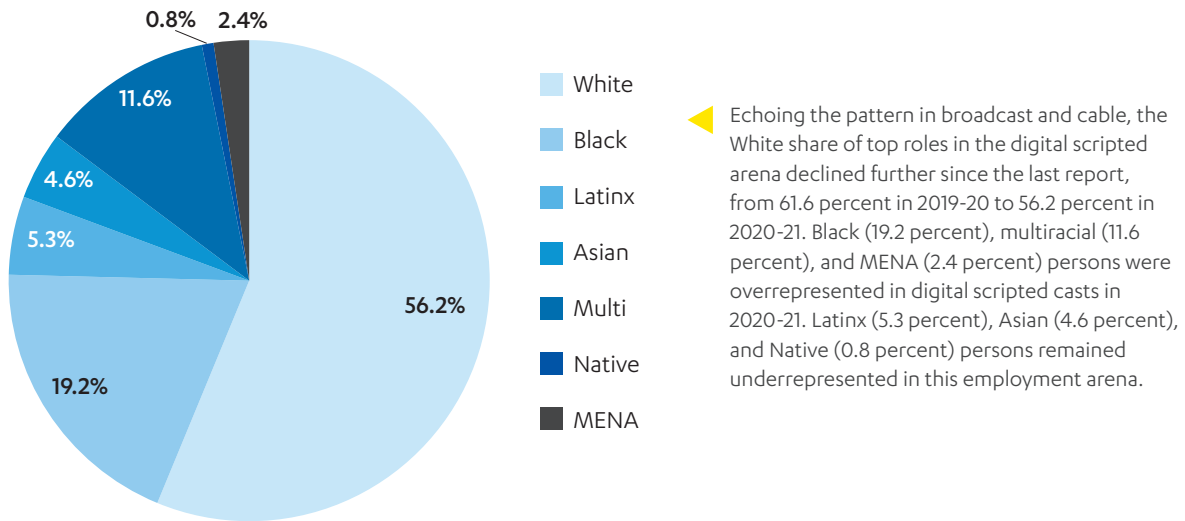


FIGURE 8: Share of Roles, by Gender, Broadcast Scripted Shows, 2020-21 Season (n=748)

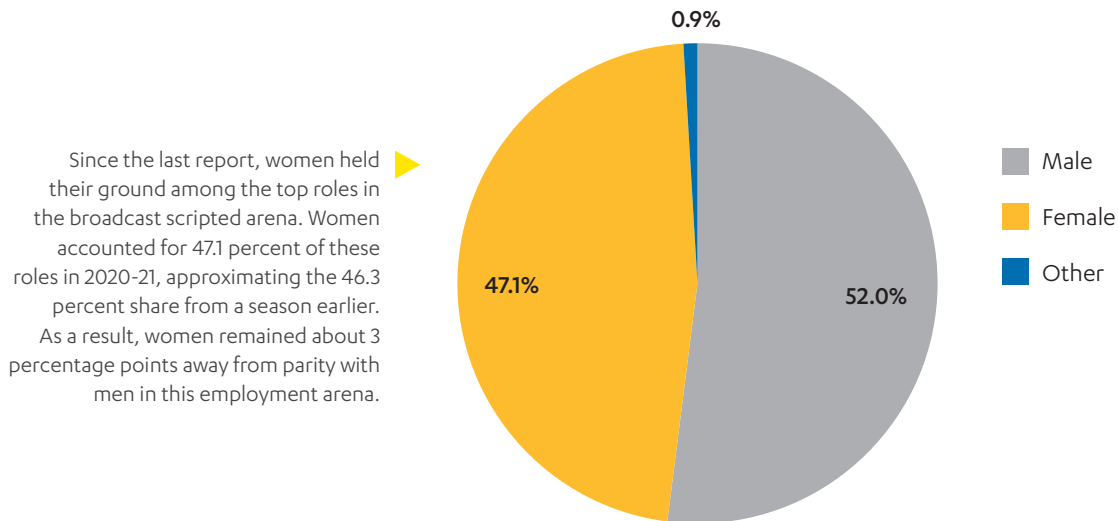


FIGURE 9: Share of Roles, by Gender, Cable Scripted Shows, 2020-21 Season (n=713)

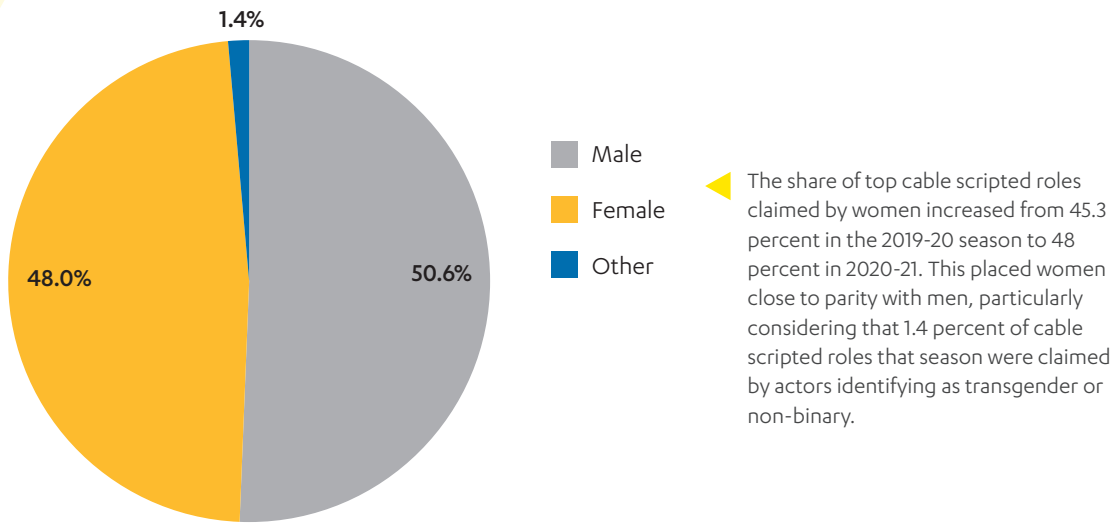


FIGURE 10: Share of Roles, by Gender, Digital Scripted Shows, 2020-21 Season (n=1,138)

Since the previous report, women's share of top digital scripted roles increased and actually surpassed that of their male counterparts. Women accounted for 50.3 percent of these roles in 2020-21, compared to only 49 percent for males and .7 percent for other-gendered persons.

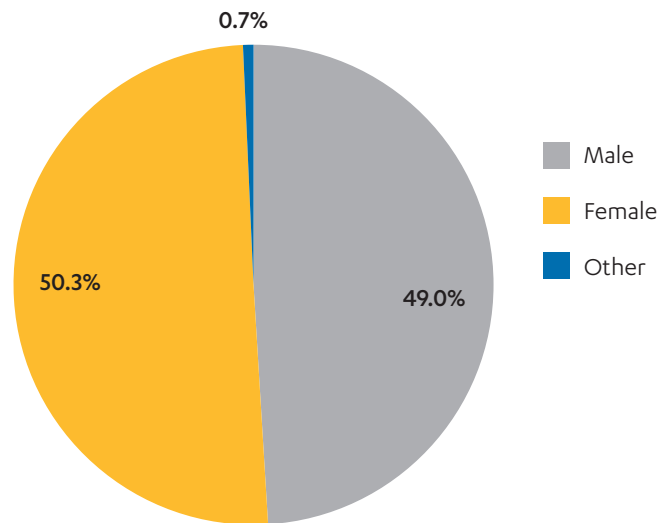
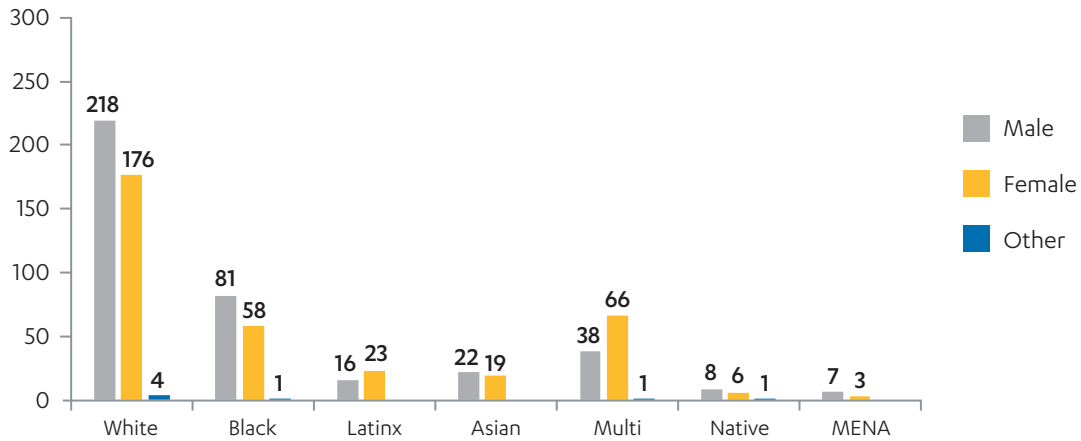
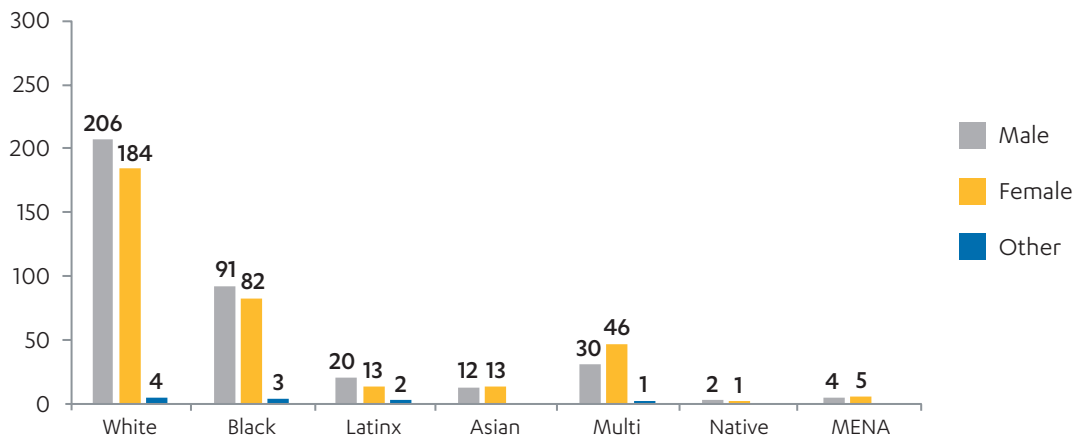


FIGURE 11: Actor Counts, by Race and Gender, Broadcast Scripted Roles, 2020-21 Season (n=748)



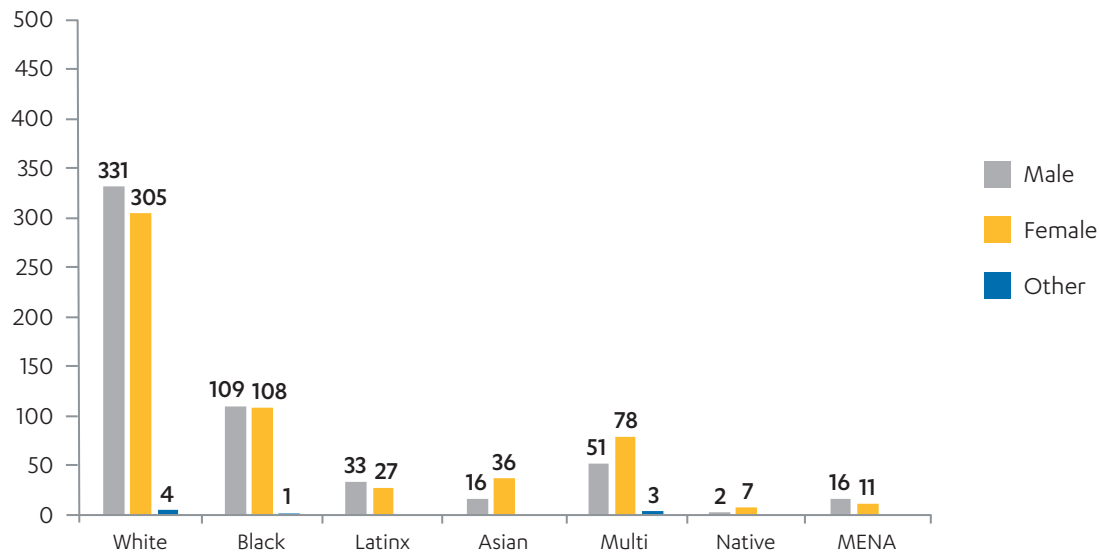
White,²⁷ Black,²⁸ Asian, Native,²⁹ and MENA women claimed fewer of the top broadcast scripted roles than their male counterparts during the 2020-21 season. By contrast, Latinx³⁰ and multiracial women occupied more of the top roles in this employment arenas than their male counterparts.³¹

FIGURE 12: Actor Counts, by Race and Gender, Cable Scripted Roles, 2020-21 Season (n=719)



In the cable scripted space, White,³² Black,³³ and Latinx³⁴ women claimed fewer of the top roles than their male counterparts in 2020-21. Meanwhile, women claimed the majority of the roles among Asian, multiracial,³⁵ and MENA actors.

FIGURE 13: Actor Counts, by Race and Gender, Digital Scripted Roles, 2020-21 Season (n=1,138)



White,³⁶ Latinx³⁷, and MENA women trailed their male counterparts among the top digital scripted roles in 2020-21. By contrast, Asian, multiracial,³⁸ and Native women claimed more of the top digital scripted roles than their male counterparts, while Black women had all but closed the gender gap in 2020-21.³⁹

WRITERS

Writers

Because television is a writer’s medium, writers have been at the frontlines of a rapidly changing industry that has moved away from traditional broadcast models. A recent *Vice* article summarized the changes:

The hunger for content has led to more shows but fewer episodes per season. Instead of a season of a couple dozen episodes employing a staff of writers full-time, writers find themselves writing for more shows but fewer weeks of the year. One reason is “short orders”—that is, the shows that have about 6-10 episodes a year rather than the traditional 24. “Minirooms” is another term that comes up a lot with today’s writers. A miniroom is when writers are contracted to write a season of television completely separate from the production of that show. Thus, the scripts are all done before anything is filmed and the writers aren’t on staff during the actual production of the show.⁴⁰

Generally, television writing is a collaborative process. Members of the writing team each day spend long hours pitching ideas to the room before the narrative for a given episode finally comes into focus. The process usually culminates with a member of the writing team being assigned to take the lead on drafting a script for the episode, for which she or he is credited. The racial and gender dynamics in the writers’ room, as previous studies document,⁴¹ have an enormous impact on who tells the stories and on the types of stories told.



Similar to last year’s report, people of color enjoyed gains among the ranks of credited writers in 2020-21 across all three platform types compared to the previous season. When race and gender interactions are considered, women of color continued to make gains among credited writers on all three platform types, while males of color enjoyed gains in cable and digital, but not in broadcast as they had in the previous season. Women collectively also posted gains among credited writers across all three platform types, moving the group even closer to parity with men than in the previous year.

FIGURE 1: Minority Share of Writing Credits, by Share of Broadcast Scripted Shows, 2020-21 Season (n=106)

Since the last report, people of color continued to gain ground among credited writers in the broadcast scripted arena. For the 2020-21 television season, just 16 percent of shows were in the lowest diversity interval for credited writers, compared to 25.0 percent in 2019-20. Meanwhile, the share of shows for which at least 41 percent of credited writers were people of color increased — from 17 percent of broadcast scripted shows in 2019-20 to 20.8 percent in 2020-21. Overall, people of color constituted 30.5 percent of credited writers for broadcast scripted shows in 2020-21, up from just 26.4 percent in 2019-20. People of color would have to increase their 2020-21 share by about 12 percentage points to reach proportionate representation in this employment arena (42.7 percent).

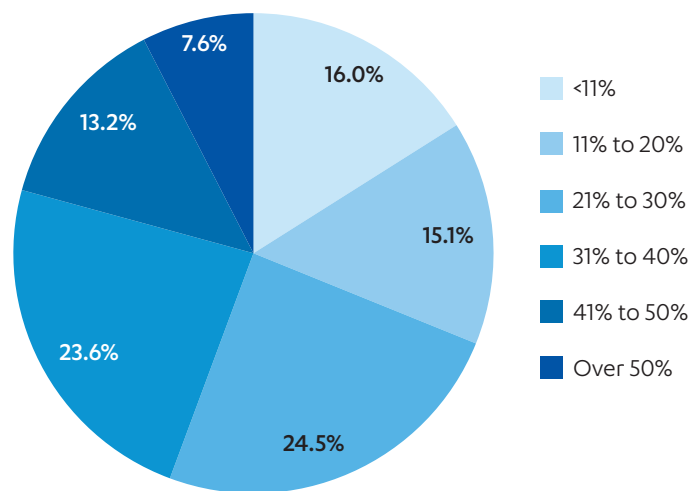
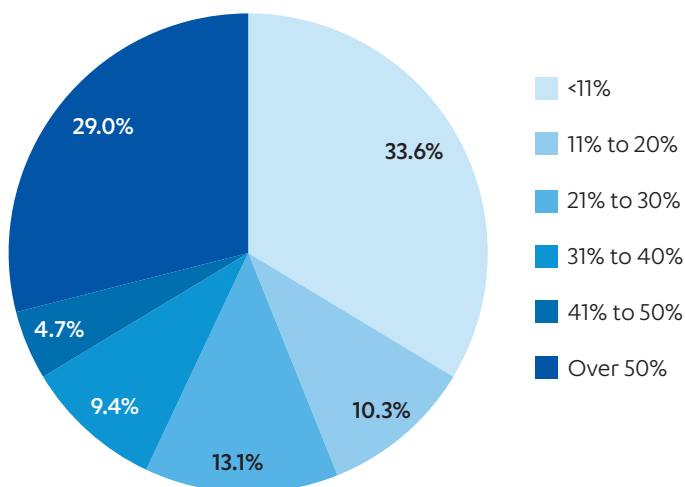


FIGURE 2: Minority Share of Writing Credits, by Share of Cable Scripted Shows, 2020-21 Season (n=107)



Echoing the trend in broadcast, people of color continued to gain ground among credited writers in cable since the last report. People of color constituted less than 11 percent of the credited writers for only 33.6 percent of cable scripted shows in 2020-21. By contrast, people of color were the majority of credited writers for 29 percent of the shows in 2020-21, up a full 9 percentage points from the 20 percent figure for 2020-21. Overall, people of color accounted for 38 percent of credited writers in the cable scripted arena in 2020-21, a significant increase over the 28.6 percent figure posted in 2019-20. People of color would have to increase their 2020-21 share by nearly 5 percentage points to reach proportionate representation in this employment arena (42.7 percent).

FIGURE 3: Minority Share of Writing Credits, by Share of Digital Scripted Shows, 2020-21 Season (n=186)

People of color also made significant progress in the digital scripted arena since the last report. People of color were fewer than 11 percent of the credited writers for 33.3 percent of digital scripted shows in 2020-21, a significant improvement over the 42.1 percent figure posted in 2019-20. At the same time, people of color constituted more than 41 percent of credited writers for 23.2 percent of shows in 2020-21, improving on the 13 percent figure for 2019-20. Overall, people of color accounted for 32.6 percent of the credited writers in the digital scripted arena in 2020-21, up from 24.2 percent in 2019-20, the last year examined in the previous report. People of color would have to increase their 2020-21 share by about ten percentage points to reach proportionate representation in this employment arena (42.7 percent).

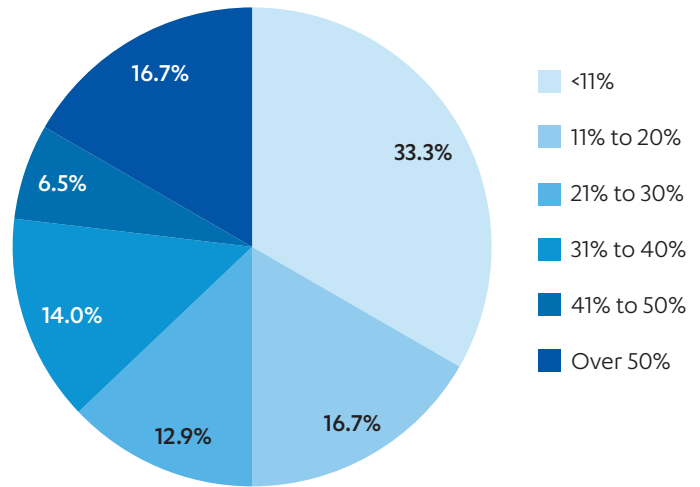
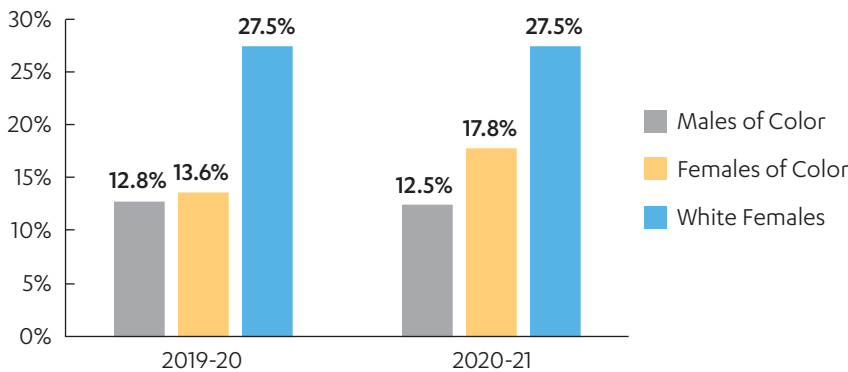
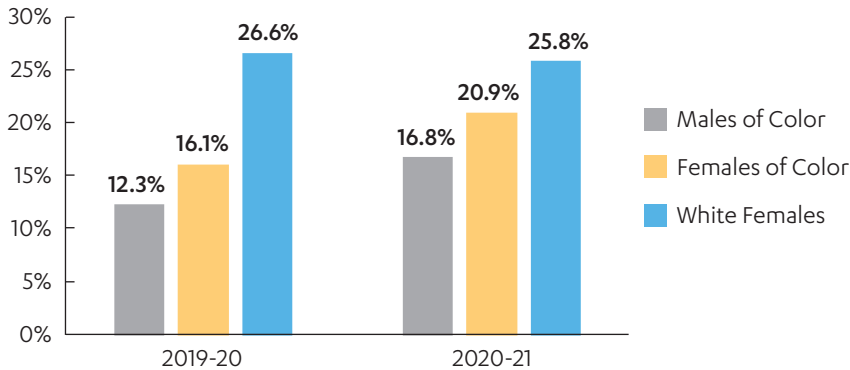


FIGURE 4: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Broadcast Scripted, 2019-20 and 2020-21 Seasons (n=1214, 1056)



When credited writers are considered by race and gender, it is evident that women of color enjoyed gains among credited writers in the broadcast scripted arena, while males of color and White women treaded water. The share of credited writers for women of color increased from 13.6 percent in 2019-20 to 17.8 percent in 2020-21. For males of color and White women, the changes between the two seasons were minimal in broadcast — from 12.8 percent to 12.5 percent and remaining flat at 27.5 percent, respectively. Overall, women constituted 45.2 percent of the credited writers in this employment arena in 2020-21, a modest increase over the group’s 2019-20 share (42.8 percent).

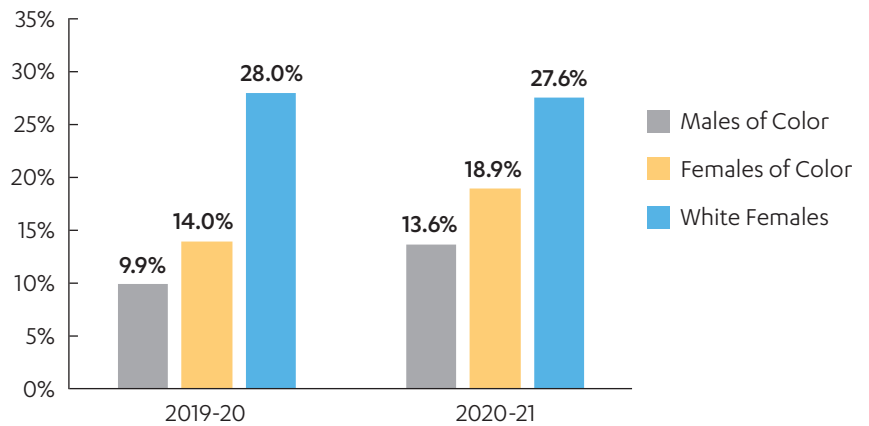
FIGURE 5: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Cable Scripted, 2019-20 and 2020-21 Seasons (n=867, 650)



Since the last report, the shares for males of color and women of color increased between the 2019-20 and 2020-21 seasons, while the share for White women decreased slightly. The shares of credited writers for males of color and women of color both increased about a four-percentage-points — from 12.3 percent to 16.8 percent and from 16.8 percent to 20.9 percent, respectively. Meanwhile, White women’s share of credited writers in the broadcast scripted arena decreased slightly from 26.6 percent to 25.8 percent. Overall, women constituted 46.8 percent of credited writers in this employment arena in 2020-21, up about 5 percentage points from the 41.1 percent figure a season earlier.

FIGURE 6: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Digital Scripted, 2019-20 and 2020-21 Seasons (n=1212, 1081)

As in cable, males of color and women of color posted gains among credited writers in the digital scripted arena since the last report. Men of color’s share of credited writers in digital increased from 9.9 percent in 2019-20 to 13.6 percent in 2020-21. Likewise, women of color’s share of credited writers between the two seasons increased from 14.0 percent to 18.9 percent. Meanwhile, White women treaded ground among digital writers between the seasons (28 percent vs. 27.6 percent). Overall, women constituted 46.4 percent of credited writers in this employment arena in 2020-21, increasing by nearly four percentage points from the previous season (42.8 percent).



Only 3.3 out of 10 credited writers in digital scripted TV are people of color

DIRECTORS

Directors

On most television shows, directors are hired by showrunners to direct one or more episodes during a given season. Mirroring the accounting practices of the Directors Guild of America,⁴² this report series has tracked by season the share of episodes for each show that were directed by women and people of color. These analyses have revealed a trend toward more inclusion for women and people of color among the ranks of television directors, though neither group has yet to reach proportionate representation in this employment arena on any platform type.



Similar to last year's report, people of color made additional gains among television directors, particularly in cable. In 2020-21, the patterns flipped for the genders among directors of color. Women of color increased their shares of episodes directed across all three platform types from the previous season, while men of color made advances in cable and digital and merely held their ground in broadcast. Women collectively also made gains across all three platform types since the last report, particularly in cable. The following charts document these findings in more detail.

FIGURE 1: Percent of Episodes Directed by Minorities, by Share of Broadcast Scripted Shows, 2020-21 Season (n=107)

Since the last report, people of color have made modest progress among broadcast scripted directors. Though the share of shows for which minorities directed less than 11 percent of the episodes increased (from 25.9 percent in 2019-20 to 29 percent in 2020-21), this change was more than offset by the large increase in the share of shows for which people of color directed at least 41 percent of the episodes — from 16.9 percent in 2019-20 to 26.2 percent in 2020-21. Overall, people of color directed 28.8 percent of broadcast scripted episodes in 2020-21, up from the 25.8 percent figure they posted a season earlier, and still considerably below proportionate representation (42.7 percent).

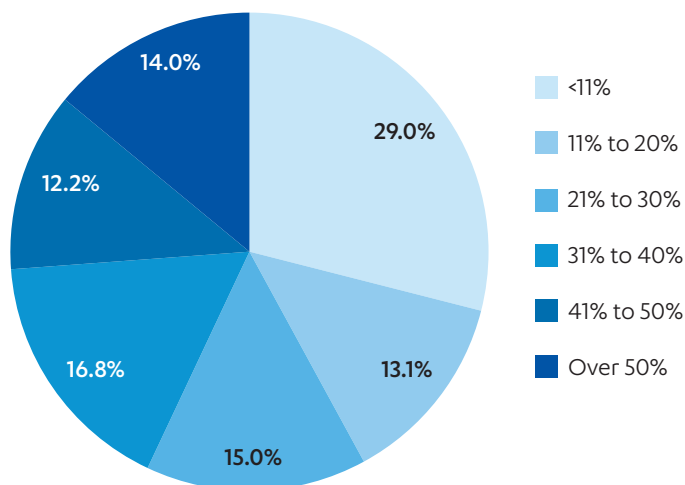
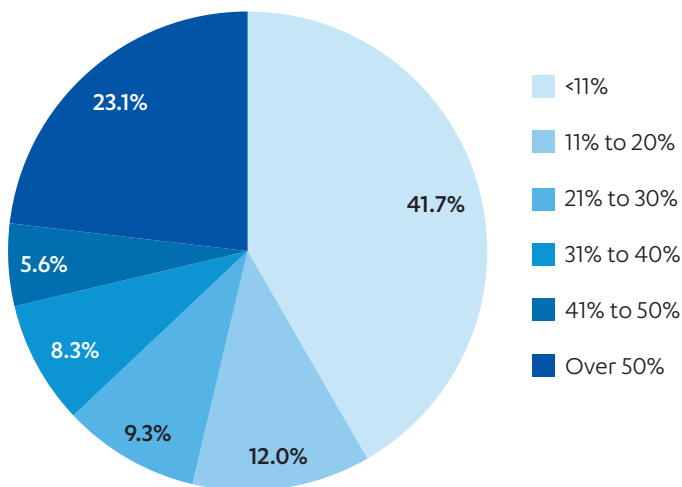


FIGURE 2: Percent of Episodes Directed by Minorities, by Share of Cable Scripted Shows, 2020-21 Season (n=108)



In the cable scripted arena, people of color continued to make considerable progress among directors. For 41.7 percent of cable scripted shows from 2020-21, people of color directed less than 11 percent of the episodes, down significantly from the 51.1 percent figure posted in 2019-20. Meanwhile, minorities directed the majority of the episodes for 23.1 percent of cable scripted shows in 2020-21, up from 19.8 percent a season earlier. Overall, people of color directed 38 percent of cable scripted episodes in 2020-21, a substantial increase over their 27.2 percent share for 2019-20. This 2020-21 figure puts this group just about 5 percentage points short of reaching proportionate representation in this employment arena (42.7 percent).

FIGURE 3: Percent of Episodes Directed by Minorities, by Share of Digital Scripted Shows, 2020-21 Season (n=188)

Since the last report, people of color also continued to advance among directors in the digital scripted arena. For 50.5 percent of digital scripted shows from 2020-21, people of color directed less than 11 percent of the episodes. This figure is a modest improvement over the 53.7 percent figure evident in 2019-20. Meanwhile, the share of shows for which minorities directed the majority of the episodes grew significantly between the seasons, from just 11.9 percent to 18.1 percent. Overall, people of color directed 27.3 percent of digital scripted episodes in 2020-21, a considerable increase over the 21.7 percent figure they posted a season earlier. The group still would have to increase its 2020-21 share of episodes directed by about 15 percentage points to reach proportionate representation in this employment arena (42.7 percent).

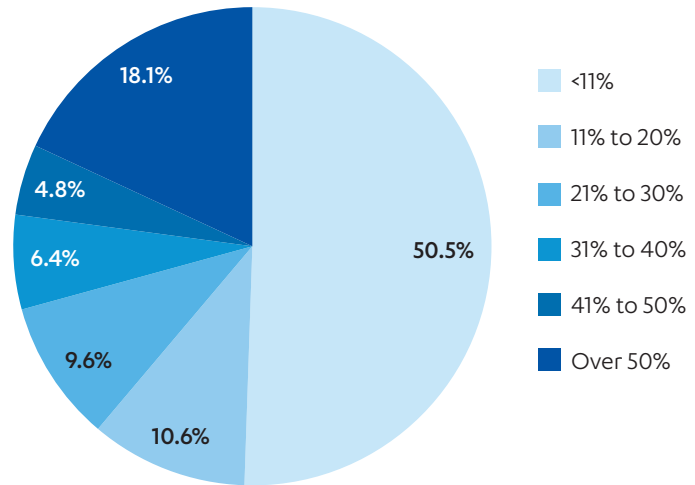
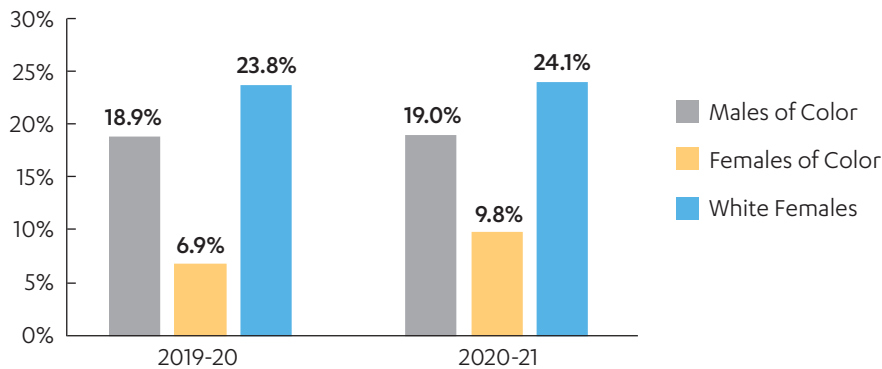


FIGURE 4: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Broadcast Scripted, 2019-20 and 2020-21 Seasons (n=1705, 1428)



Considering minority status and gender together, we see a similar pattern from the previous season in broadcast. Even though women of color directed a larger share of the episodes in 2020-21 (9.8 percent) than in 2019-20 (6.9 percent), and though men of color's share remained flat (18.9 percent vs. 19 percent), men of color still directed nearly twice as many episodes in the broadcast scripted arena as their female counterparts in 2020-21. The figures for White women exceeded that for males of color in both seasons, essentially remaining flat at 24.1 percent in 2020-21. Overall, woman directed 33.9 percent of broadcast scripted episodes in 2020-21, up from 30.6 percent a season earlier.

FIGURE 5: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Cable Scripted, 2019-20 and 2020-21 Seasons (n=1390, 1138)

In the cable scripted arena, the gender gap among directors of color was only slightly less pronounced than in broadcast during the 2020-21 television season. Though the share of episodes directed by women of color increased between the seasons (from 9.6 percent to 15.2 percent), the gender gap held steady as men of color also increased their share, from 17.6 percent to 22.8 percent. Meanwhile, the share of episodes directed by White women also increased slightly between the seasons, from 21.7 percent to 22.8 percent. Among the three platforms in 2020-21, cable was the only one for which White women did not direct a larger share of episodes than either of the other two groups. Overall, women directed 38 percent of cable scripted episodes in 2020-21, up significantly from 31.3 percent a season earlier.

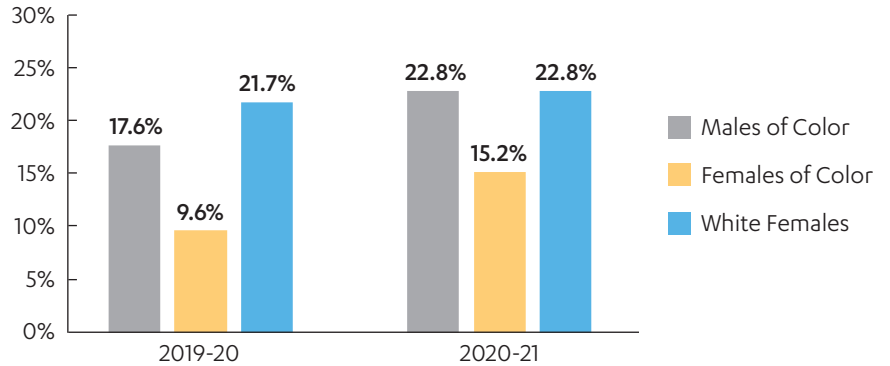
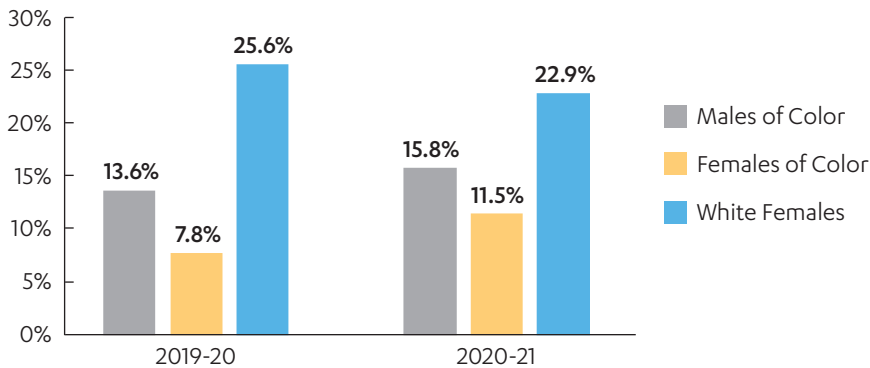


FIGURE 6: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Digital Scripted, 2019-20 and 2020-21 Seasons (n=2072, 1666)



With respect to the shares of episodes directed, the digital scripted arena followed a gender pattern similar to the ones evident in broadcast and cable. In digital, men of color (15.8 percent) directed a larger share of episodes than women of color (11.5 percent) in 2020-21, as both groups made gains in their shares of directed episodes since the last report. Meanwhile, the share of episodes directed by White women decreased between the two seasons (from 25.6 percent to 22.9 percent), though the group still directed a larger share of episodes than the shares directed by either men or women of color in 2020-21. Overall, women directed 34.4 percent of digital scripted episodes in 2020-21, up just slightly from 33.4 percent a season earlier.

THE BOTTOM LINE

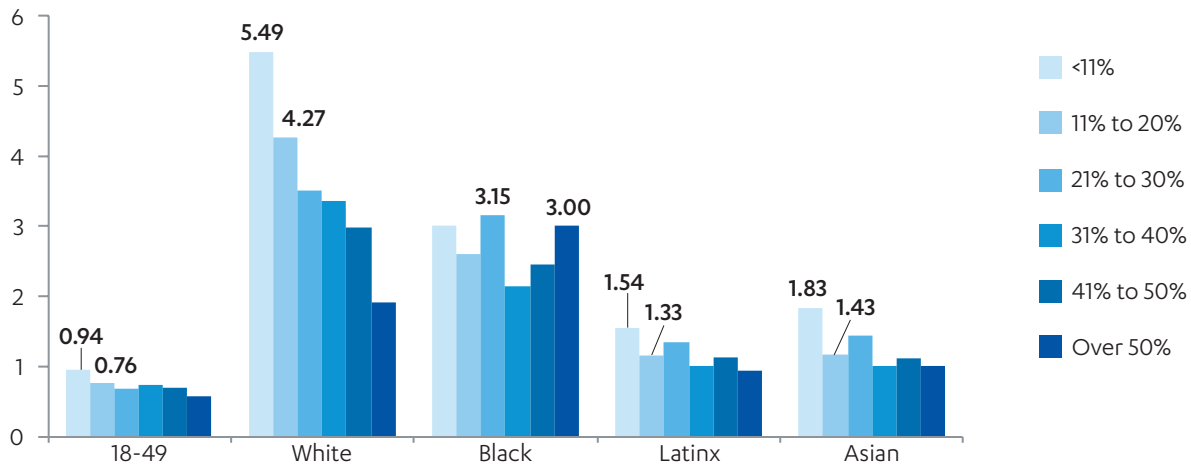
The Bottom Line

This latest report in the Hollywood Diversity Report series continues to document relationships between diverse television content and the bottom line by examining how ratings and social media engagement have varied over the years with overall cast and writer diversity. The initial report in this series found that television ratings tend to peak, for most audience groups, for shows with relatively diverse casts. Over the years, this finding has been replicated with compelling degrees of consistency.



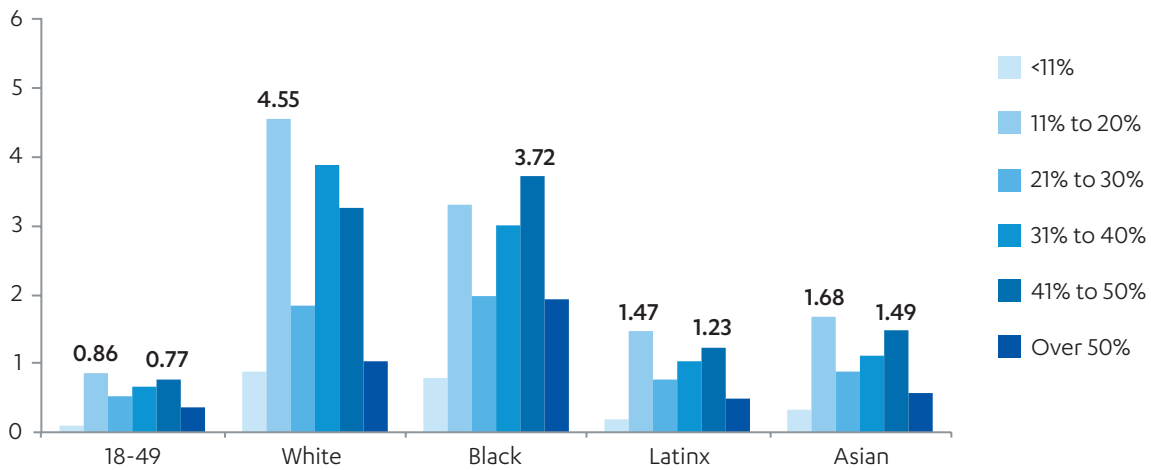
In the broadcast scripted arena, Black household ratings and overall social media engagement (except for Facebook) peaked in 2020-21 for shows with relatively diverse casts. The pattern was a bit mixed for ratings and writer diversity with only Black household ratings clearly peaking for shows with at least 41 percent credited writers of color. In cable, the data were similar to what has been found in previous reports that show a clear preference for diverse content. For all groups, conventional ratings were highest for cable scripted shows with casts that were at least 41 percent minority, while social media engagement (except for Twitter) similarly peaked for shows with diverse casts. For viewers 18-49, Black, and Latinx households, ratings were highest for cable scripted shows that had a relatively diverse share of credited writers. In digital, ratings peaked for all households in 2020-21 for shows with relatively diverse casts, while social media engagement similarly peaked for shows with diverse casts. The pattern was a bit more mixed for ratings and writer diversity with only Black household ratings clearly peaking for shows with a majority of credited writers of color in the digital arena. The following charts and tables flesh out these findings in more detail.

FIGURE 1: Median Ratings by Minority Cast Share, 18-49 and HH Race, Broadcast Scripted, 2020-21 Season (n=95)



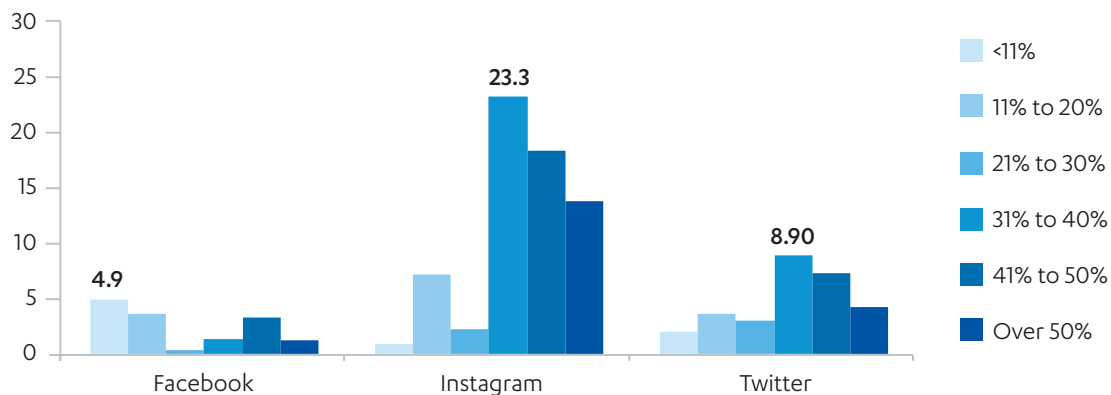
▲ As the numbers of TV shows with casts less than 11 percent minority continue to diminish (see the “Overall Cast Diversity” section), median ratings for this cast diversity interval are more susceptible to the influence of a few outliers. Such was the case in broadcast during 2020-21, when there were only three broadcast TV series in the less than 11 percent diversity interval that had ratings data. Because two of these shows (CBS’s *Young Sheldon* and *Mom*) were generally popular, the median ratings for this interval were relatively high for each group examined, except for Black households. A better test of the relationship between cast diversity and ratings should consider cast diversity intervals with more cases. During the 2020-21 television season, median ratings were highest (3.15 ratings points) for broadcast scripted shows with casts that were from 21 percent to 30 percent minority (e.g., CBS’s *NCIS: Los Angeles*, Fox’s *Filthy Rich*, and CBS’s *SEAL Team*) for Black households. Latinx and Asian median household ratings were second highest for the 21 percent to 30 percent minority interval for broadcast scripted shows. For viewers 18-49 and White households, the second highest median household ratings fell in the 11 percent to 20 percent minority cast interval (e.g., CBS’s *Blue Bloods*, NBC’s *Chicago P.D.*).

FIGURE 2: Median Ratings, by Minority Writer Share, 18-49 and HH Race, Broadcast Scripted Shows, 2020-21 Season (n=96)



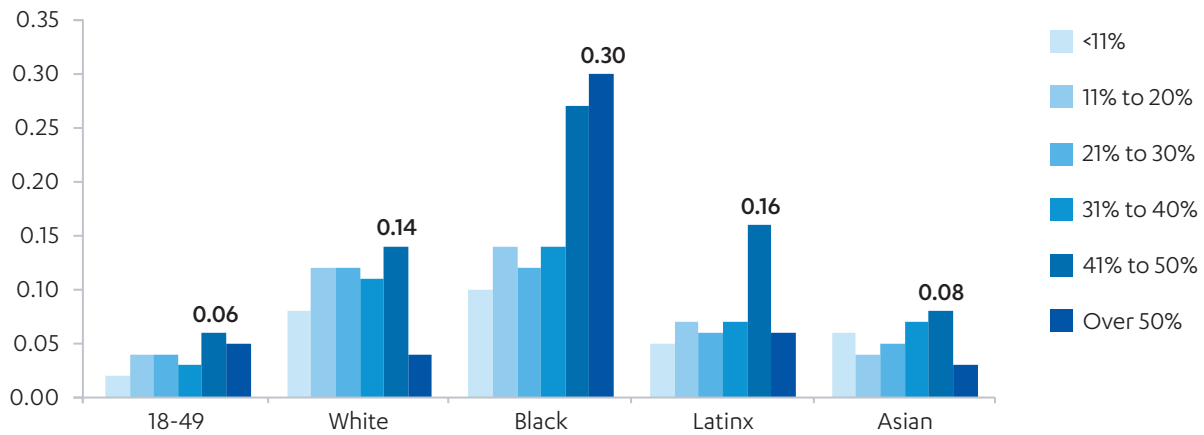
During the 2020-21 television season, median ratings for viewers 18-49 (0.86 ratings points), White households (4.55 ratings points), Latinx households (1.47 ratings points), and Asian households (1.68 ratings points) peaked for broadcast scripted shows in which writers of color constituted between 11 percent and 20 percent of the credited writers. Examples of shows that fell into this writer diversity interval include CBS's *Blue Bloods*, NBC's *Chicago P.D.*, and Fox's *9-1-1: Lone Star*. For Black households, median ratings peaked for shows in which writers of color constituted between 41 percent and 50 percent of the credited writers (3.72 ratings points). Shows such as Fox's *9-1-1*, NBC's *Young Rock*, and ABC's *Station 19* fell into this writer diversity interval in 2020-21. Note that this writer diversity interval was the second highest interval for 18-49 (0.77 ratings points), Latinx households (1.23 ratings points), and Asian households (1.49 ratings points).

FIGURE 3: Median Facebook, Instagram and Twitter Interactions Per Episode (000s), by Minority Cast Share, Broadcast Scripted Shows, 2020-21 Season (n=100)



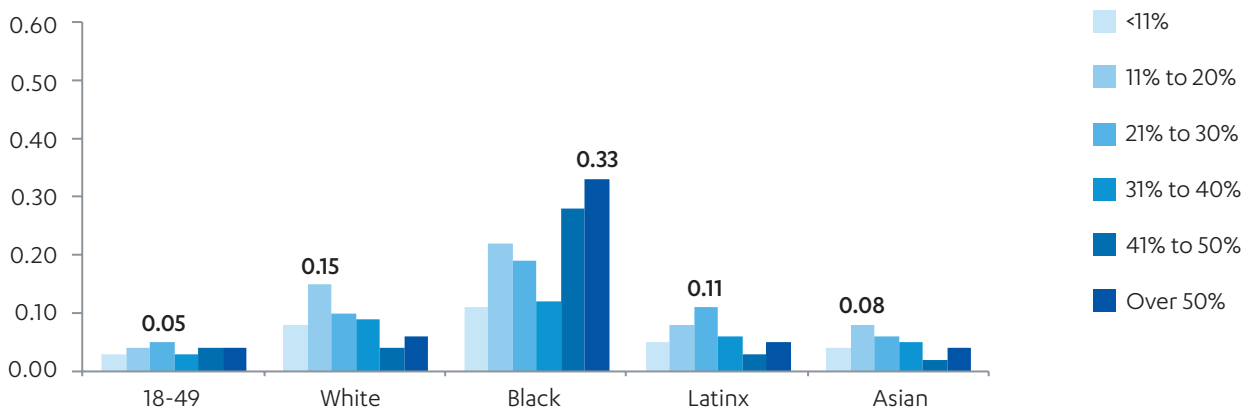
During the 2020-21 television season, Instagram (23,300 interactions) and Twitter (8,900 interactions) engagement peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority (e.g., CBS's *NCIS*, NBC's *This is Us*, and CW's *Walker*). Meanwhile, Facebook engagement (4,900 interactions) was highest for broadcast scripted shows with casts that were less than 11 percent minority.

FIGURE 4: Median Ratings, by Minority Cast Share, 18-49 and HH Race, Cable Scripted Shows, 2020-21 Season (n=96)



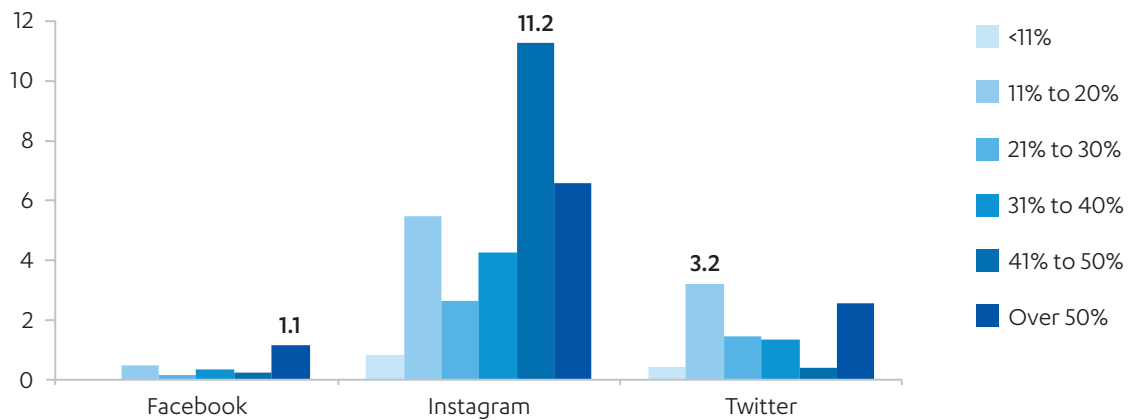
▲ Echoing findings from the previous report, the positive relationship between cast diversity and ratings was much more prominent in the cable scripted arena during the 2020-21 television season than in broadcast. Median ratings for Black households (.30 ratings points) were highest for cable scripted shows featuring majority-minority casts. Examples of shows that fell in this diversity interval include HBO’s *Lovecraft Country*, FX’s *Snowfall*, and OWN’s *Queen Sugar*. Meanwhile, median ratings for viewers 18-49 (.06 ratings points), White households (.14 ratings points), Latinx households (.16 ratings points), and Asian households (.08 ratings points) all peaked for cable scripted shows with casts that were from 41 percent to 50 percent minority. Shows such as Freeform’s *Good Trouble*, Cinemax’s *Warrior*, and Nickelodeon’s *Danger Force* fell into this cast diversity interval in 2020-21.

FIGURE 5: Median Ratings by Minority Writer Share, 18-49 and HH Race, Cable Scripted, 2020-21 Season (n=98)



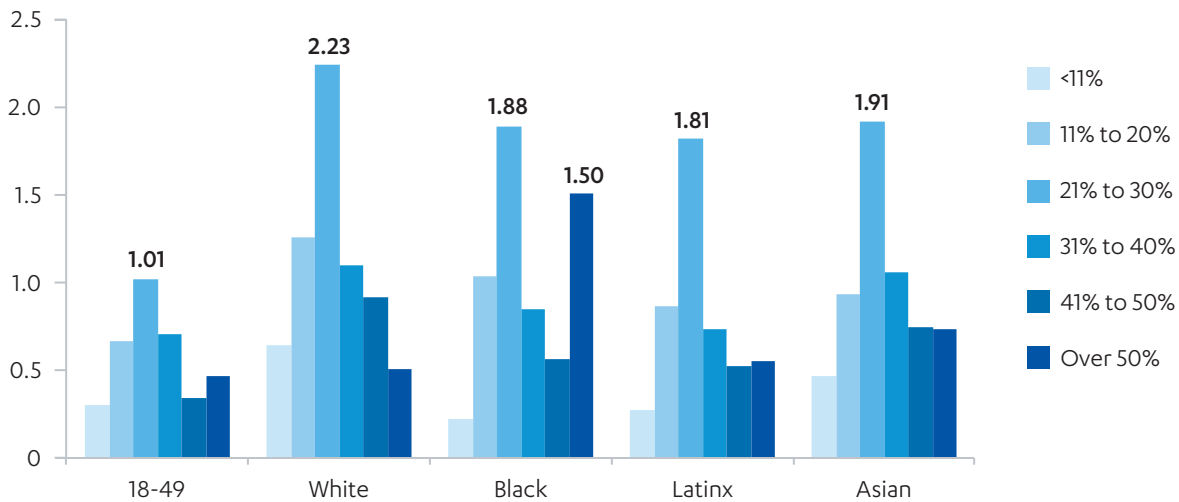
▲ During the 2020-21 season, median ratings for Black households peaked for cable scripted shows in which the majority of credited writers were people of color (0.33 ratings points). Examples of shows that fell into this writer diversity interval include USA Network’s *Queen of the South*, Starz’s *Power Book II: Ghost*, and Showtime’s *The Chi*. For White households (.15 ratings points) and Asian households (.08 ratings points), median ratings were highest for shows in which people of color constituted between 11 percent and 20 percent of the credited writers. Shows such as Hallmark’s *Chesapeake Shores* and Cinemax’s *Warrior* fell into this writer diversity interval in 2020-21. For viewers 18-49 (.05 ratings points) and Latinx households (.11 ratings points), median ratings were highest for shows in which people of color constituted between 21 percent and 30 percent of the credited writers in cable. This interval included shows such as TNT’s *Snowpiercer*, Disney Channel’s *Gabby Duran and The Unsittables*, and AMC’s *The Walking Dead: World Beyond*.

FIGURE 6: Median Facebook, Instagram and Twitter Interactions Per Episode (000s), by Minority Cast Share, Cable Scripted Shows, 2020-21 Season (n=96)



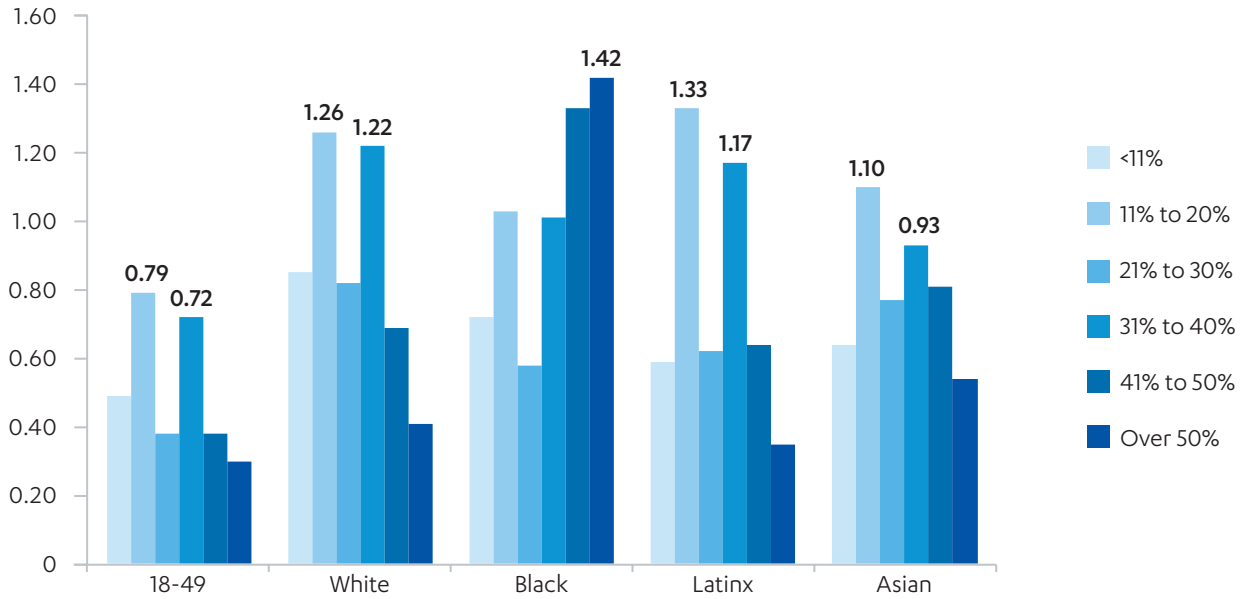
▲ During the 2020-21 television season, Instagram engagement (11,200 interactions) peaked for cable scripted shows in which people of color constituted from 41 percent to 50 percent of casts. Meanwhile, Twitter engagement (3,200 interactions) was highest for shows within the 11 to 20 percent cast diversity interval (e.g., Syfy’s *Resident Alien*, HBO’s *The Nevers*). Facebook engagement (1,100 interactions) was highest for shows with majority-minority casts.

FIGURE 7: Median Ratings, by Minority Cast Share, 18-49 and HH Race, Digital Scripted Shows, 2020-21 Season (n=161)



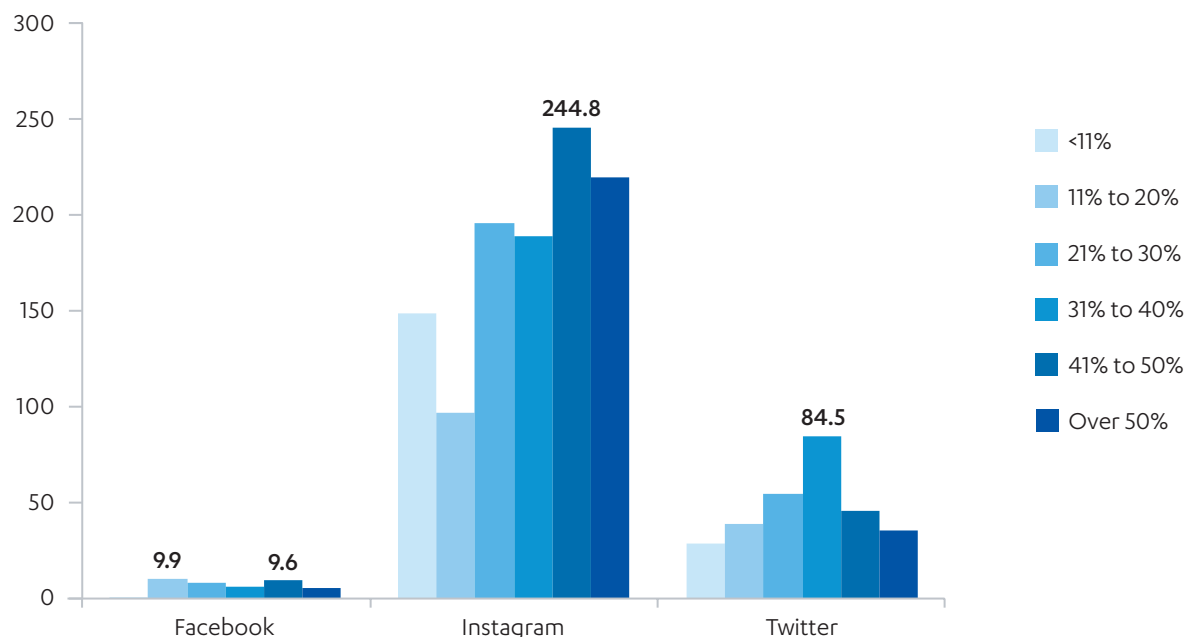
▲ In the digital scripted arena, median ratings for viewers 18-49 and all household categories peaked for digital scripted shows with casts that were from 21 percent to 30 percent minority. Examples of shows that fell into this cast diversity interval include Netflix’s *The Queen’s Gambit*, HBO Max’s *The Flight Attendant*, and Disney+’s *WandaVision*. It should be noted that for Black households, the majority-minority cast diversity interval posted the second-highest median ratings (1.50) (e.g., Amazon’s *The Expanse*, BET+’s *First Wives Club*).

FIGURE 8: Median Ratings, by Minority Writer Share, 18-49 and HH Race, Digital Scripted Shows, 2020-21 Season (n=163)



▲ During the 2020-21 season, median ratings for viewers 18-49 (.79 ratings points), White households (1.26 ratings points), Latinx households (1.33 ratings points), and Asian households (1.10 ratings points) were highest for digital scripted shows in which from 11 percent to 20 percent of credited writers were people of color. Shows such as Disney+’s *Loki*, Apple’s *Ted Lasso*, and Netflix’s *Emily in Paris* fell into this writer diversity interval in 2020-21. It should also be noted that for these aforementioned viewers, the 31 percent to 40 percent writer diversity interval was a close second. This interval included shows such as Netflix’s *Ginny & Georgia* and *Shadow and Bone*, and Disney+’s *The Falcon and the Winter Soldier*. For Black households, median ratings peaked for digital scripted shows in which the majority of credited writers were people of color (e.g., Netflix’s *Family Reunion*, Amazon’s *The Underground Railroad*, and Hulu’s *Reservation Dogs*).

FIGURE 9: Median Facebook, Instagram and Twitter Interactions (000s), by Minority Cast Share, Digital Scripted Shows, 2020-21 Season (n=164)



▲ During the 2020-21 television season, the relationship between social media engagement and cast diversity for digital scripted shows varied across social media platforms. Instagram engagement (244,800 interactions) peaked for digital scripted shows with casts that were from 41 percent to 50 percent minority (e.g., Netflix’s *The Chair*, Disney+’s *Loki* and *The Falcon and the Winter Soldier*). Twitter engagement (84,500 interactions) was highest for digital scripted shows with casts that were from 31 percent to 40 percent minority (e.g., Netflix’s *Bridgerton*, Hulu’s *The Handmaid’s Tale*, and HBO Max’s *Hacks*). Finally, Facebook engagement (9,900 interactions) peaked for shows with casts that were from 11 percent to 20 percent minority in 2020-21 (e.g., Netflix’s *Cobra Kai* and *Virgin River*, and Apple’s *Ted Lasso*), but followed closely by shows with casts that were from 41 percent to 50 percent minority (9,600 interactions).

TABLE 1: Top 10 broadcast scripted shows for persons 18-49, 2020-21 season

Rank	Show	Network	18-49 rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Saturday Night Live	NBC	2.09	9.4	124.7	138.3	11% - 20%
2	This Is Us	NBC	1.98	70.9	324.3	63.3	31% - 40%
3	Grey’s Anatomy	ABC	1.74	102.0	1,675.7	271.2	41% - 50%
4	The Equalizer	CBS	1.74	18.8	31.7	21.7	Over 50%
5	911	Fox	1.73	10.9	23.9	20.5	Over 50%
6	Chicago P.D.	NBC	1.61	8.8	129.6	30.3	11% - 20%
7	Chicago Fire	NBC	1.55	20.4	114.8	40.2	31% - 40%
8	9-1-1: Lone Star	Fox	1.51	4.5	18.6	24.3	Over 50%
9	Law & Order: Organized Crime	NBC	1.48	26.8	185.7	63.0	31% - 40%
10	Law & Order: Special Victims Unit	NBC	1.40	56.5	219.7	59.5	41% - 50%

▲ Eight of the top 10 broadcast scripted shows for viewers 18-49 in 2020-21 had casts that were at least 21 percent minority, down from nine shows a season earlier.

TABLE 2: Top 10 broadcast scripted shows for Total HHs, 2020-21 season

Rank	Show	Network	Total HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	NCIS	CBS	7.67	9.1	38.0	8.9	31% - 40%
2	The Equalizer	CBS	7.22	18.8	31.7	21.7	Over 50%
3	F.B.I.	CBS	6.77	3.0	6.1	4.6	41% - 50%
4	Chicago Fire	NBC	6.34	20.4	114.8	40.2	31% - 40%
5	Blue Bloods	CBS	6.29	8.7	8.8	13.5	11% - 20%
6	Chicago P.D.	NBC	6.11	8.8	129.6	30.3	11% - 20%
7	Chicago Med	NBC	6.07	16.6	116.9	34.2	Over 50%
8	This Is Us	NBC	6.02	70.9	324.3	63.3	31% - 40%
9	911	Fox	5.84	10.9	23.9	20.5	Over 50%
10	Young Sheldon	CBS	5.69	5.6	20.9	2.0	< 11%

Seven of the top 10 broadcast scripted shows for total households in 2020-21 had casts that were at least 21 percent minority.

TABLE 3: Top 10 broadcast scripted shows for Asian HHs, 2020-21 season

Rank	Show	Network	Asian HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Saturday Night Live	NBC	4.30	9.4	124.7	138.3	11% - 20%
2	The Equalizer	CBS	3.73	18.8	31.7	21.7	Over 50%
3	NCIS	CBS	3.60	9.1	38.0	8.9	31% - 40%
4	F.B.I.	CBS	3.10	3.0	6.1	4.6	41% - 50%
5	F.B.I.: Most Wanted	CBS	2.58	1.4	9.5	2.3	Over 50%
6	Blue Bloods	CBS	2.54	8.7	8.8	13.5	11% - 20%
7	Law & Order: Organized Crime	NBC	2.52	26.8	185.7	63.0	31% - 40%
8	This Is Us	NBC	2.46	70.9	324.3	63.3	31% - 40%
9	Chicago Med	NBC	2.37	16.6	116.9	34.2	Over 50%
10	Chicago P.D.	NBC	2.36	8.8	129.6	30.3	11% - 20%

Seven of the top 10 broadcast scripted shows for Asian households in 2020-21 had casts that were at least 21 percent minority, down from eight shows a season earlier.

TABLE 4: Top 10 broadcast scripted shows for Black HHs, 2020-21 season

Rank	Show	Network	Black HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Equalizer	CBS	12.46	18.8	31.7	21.7	Over 50%
2	911	Fox	7.37	10.9	23.9	20.5	Over 50%
3	Chicago P.D.	NBC	7.17	8.8	129.6	30.3	11 - 20%
4	The Neighborhood	CBS	6.87	0.8	6.0	1.8	Over 50%
5	F.B.I.	CBS	6.84	3.0	6.1	4.6	41% - 50%
6	Bob Hearts Abishola	CBS	6.71	1.0	4.0	1.1	41% - 50%
7	All Rise	CBS	6.62	0.4	3.1	4.7	Over 50%
8	F.B.I.: Most Wanted	CBS	6.29	1.4	9.5	2.3	Over 50%
9	Law & Order: Organized Crime	NBC	6.25	26.8	185.7	63.0	31% - 40%
10	Chicago Fire	NBC	6.16	20.4	114.8	40.2	31% - 40%

Nine of the top 10 broadcast scripted shows for Black households in 2020-21 had casts that were at least 21 percent minority, down from ten shows a season earlier.

TABLE 5: Top 10 broadcast scripted shows for Latinx HHs, 2020-21 season

Rank	Show	Network	Latinx HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Equalizer	CBS	3.09	18.8	31.7	21.7	Over 50%
2	Saturday Night Live	NBC	2.79	9.4	124.7	138.3	11% - 20%
3	911	Fox	2.72	10.9	23.9	20.5	Over 50%
4	Chicago P.D.	NBC	2.50	8.8	129.6	30.3	11% - 20%
5	Chicago Fire	NBC	2.41	20.4	114.8	40.2	31 - 40%
6	F.B.I.	CBS	2.34	3.0	6.1	4.6	41% - 50%
7	This Is Us	NBC	2.33	70.9	324.3	63.3	31% - 40%
8	Grey's Anatomy	ABC	2.32	102.0	1,675.7	271.2	41% - 50%
9	9-1-1: Lone Star	Fox	2.27	4.5	18.6	24.3	Over 50%
10	Chicago Med	NBC	2.22	16.6	116.9	34.2	Over 50%

Eight of the top 10 broadcast scripted shows for Latinx households in 2020-21 had casts that were at least 21 percent minority, down from nine shows a season earlier.

TABLE 6: Top 10 broadcast scripted shows for White HHs, 2020-21 season

Rank	Show	Network	White HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	NCIS	CBS	9.67	9.1	38.0	8.9	31% - 40%
2	F.B.I.	CBS	8.01	3.0	6.1	4.6	41% - 50%
3	Blue Bloods	CBS	7.81	8.7	8.8	13.5	11% - 20%
4	Chicago Fire	NBC	7.59	20.4	114.8	40.2	31% - 40%
5	The Equalizer	CBS	7.41	18.8	31.7	21.7	Over 50%
6	This Is Us	NBC	7.36	70.9	324.3	63.3	31% - 40%
7	Chicago Med	NBC	7.32	16.6	116.9	34.2	Over 50%
8	Young Sheldon	CBS	7.30	5.6	20.9	2.0	< 11%
9	Chicago P.D.	NBC	7.02	8.8	129.6	30.3	11% - 20%
10	911	Fox	6.58	10.9	23.9	20.5	Over 50%

Seven of the top 10 broadcast scripted shows for White households in 2020-21 had casts that were at least 21 percent minority, down from eight shows a season earlier.

TABLE 7: Top 10 broadcast scripted shows for Other-Race HHs, 2020-21 season

Rank	Show	Network	Other-Race HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	NCIS	CBS	4.52	9.1	38.0	8.9	31% - 40%
2	Saturday Night Live	NBC	4.25	9.4	124.7	138.3	11% - 20%
3	The Equalizer	CBS	4.23	18.8	31.7	21.7	Over 50%
4	F.B.I.	CBS	3.87	3.0	6.1	4.6	41% - 50%
5	F.B.I.: Most Wanted	CBS	3.17	1.4	9.5	2.3	Over 50%
6	Law & Order: Organized Crime	NBC	3.16	26.8	185.7	63.0	31% - 40%
7	Blue Bloods	CBS	3.13	8.7	8.8	13.5	11% - 20%
8	Chicago Med	NBC	2.98	16.6	116.9	34.2	Over 50%
9	Chicago P.D.	NBC	2.88	8.8	129.6	30.3	11% - 20%
10	Chicago Fire	NBC	2.87	20.4	114.8	40.2	31% - 40%

Seven of the top 10 broadcast scripted shows for other-race⁴³ households in 2020-21 had casts that were at least 21 percent minority.

TABLE 8: Top 10 Cable scripted shows for persons 18-49, 2020-21 season

Rank	Show	Network	18-49 rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	0.33	12.3	25.4	45.1	<11%
2	Animal Kingdom	TNT	0.24	2.0	5.0	6.2	11% - 20%
3	Good Witch	Hallmark	0.21	4.0	5.4	16.4	11% - 20%
4	Snowpiercer	TNT	0.19	0.3	6.7	4.1	31% - 40%
5	Motherland: Fort Salem	Freeform	0.17	1.2	3.0	43.6	31% - 40%
6	Resident Alien	Syfy	0.17	0.5	1.9	6.9	11% - 20%
7	Sistas	BET	0.17	6.1	25.6	13.9	Over 50%
8	Chesapeake Shores	Hallmark	0.16	6.3	11.5	6.2	<11%
9	Snowfall	FX	0.15	2.5	14.8	53.6	Over 50%
10	The Bold Type	Freeform	0.15	1.0	33.4	5.4	31% - 40%

Five of the top 10 cable scripted shows for viewers 18-49 in 2020-21 had casts that were at least 21 percent minority, matching the number of shows from a season earlier.

TABLE 9: Top 10 Cable scripted shows for Total HHs, 2020-21 season

Rank	Show	Network	Total HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	2.32	12.3	25.4	45.1	<11%
2	Good Witch	Hallmark	1.70	4.0	5.4	16.4	11% - 20%
3	Chesapeake Shores	Hallmark	1.45	6.3	11.5	6.2	<11%
4	Animal Kingdom	TNT	0.64	2.0	5.0	6.2	11% - 20%
5	Resident Alien	Syfy	0.53	0.5	1.9	6.9	11% - 20%
6	Genius	National Geographic	0.51	1.1	0.9	2.5	Over 50%
7	Snowpiercer	TNT	0.44	0.3	6.7	4.1	31% - 40%
8	Sistas	BET	0.40	6.1	25.6	13.9	Over 50%
9	The Oval	BET	0.39	1.0	4.9	5.6	Over 50%
10	Vikings	History	0.33	5.8	5.2	1.4	<11%

Four of the top 10 cable scripted shows for total households in 2020-21 had casts that were at least 21 percent minority.

TABLE 10: Top 10 Cable scripted shows for Asian HHs, 2020-21 season

Rank	Show	Network	Asian HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Good Witch	Hallmark	0.81	4.0	5.4	16.4	11% - 20%
2	Chesapeake Shores	Hallmark	0.73	6.3	11.5	6.2	<11%
3	When Calls the Heart	Hallmark	0.49	12.3	25.4	45.1	<11%
4	Awkwafina Is Nora From Queens	Comedy Central	0.36	1.1	7.6	1.8	Over 50%
5	Resident Alien	Syfy	0.34	0.5	1.9	6.9	11% - 20%
6	Animal Kingdom	TNT	0.28	2.0	5.0	6.2	11% - 20%
7	SurrealEstate	Syfy	0.24	0.1	0.2	3.9	41% - 50%
8	Fargo	FX	0.19	1.6	1.2	4.0	21% - 30%
9	Cruel Summer	Freeform	0.19	1.4	83.6	21.4	31% - 40%
10	Snowpiercer	TNT	0.18	0.3	6.7	4.1	31% - 40%

▲ Five of the top 10 cable scripted shows for Asian households in 2020-21 had casts that were at least 21 percent minority, down from six shows a season earlier.

TABLE 11: Top 10 Cable scripted shows for Black HHS, 2020-21 season

Rank	Show	Network	Black HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Sistas	BET	2.86	6.1	25.6	13.9	Over 50%
2	The Oval	BET	2.65	1.0	4.9	5.6	Over 50%
3	Genius	National Geographic	2.08	1.1	0.9	2.5	Over 50%
4	Tyler Perry's Assisted Living	BET	1.90	4.4	1.0	1.3	Over 50%
5	The Haves and the Have Nots	OWN	1.29	4.8	4.3	5.4	Over 50%
6	Snowfall	FX	1.11	2.5	14.8	53.6	Over 50%
7	When Calls the Heart	Hallmark	1.06	12.3	25.4	45.1	<11%
8	Delilah	OWN	0.98	0.1	0.4	1.1	Over 50%
9	Animal Kingdom	TNT	0.96	2.0	5.0	6.2	11% - 20%
10	Queen of the South	USA	0.86	1.6	18.2	6.6	Over 50%

▲ Eight of the top 10 cable scripted shows for Black households in 2020-21 had casts that were at least 21 percent minority, down from ten shows a season earlier.

TABLE 12: Top 10 Cable scripted shows for Latinx HHs, 2020-21 season

Rank	Show	Network	Latinx HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	0.54	12.3	25.4	45.1	< 11%
2	Good Witch	Hallmark	0.39	4.0	5.4	16.4	11% - 20%
3	Animal Kingdom	TNT	0.33	2.0	5.0	6.2	11% - 20%
4	Mayans MC	FX	0.30	8.2	27.7	20.5	Over 50%
5	Queen of the South	USA	0.28	1.6	18.2	6.6	Over 50%
6	Chesapeake Shores	Hallmark	0.25	6.3	11.5	6.2	< 11%
7	Snowpiercer	TNT	0.24	0.3	6.7	4.1	31% - 40%
8	Are You Afraid of the Dark?	Nickelodeon	0.24	0.0	11.2	0.4	41% - 50%
9	Resident Alien	Syfy	0.24	0.5	1.9	6.9	11% - 20%
10	Good Trouble	Freeform	0.23	0.9	13.1	5.4	41% - 50%

▲ Five of the top 10 cable scripted shows for Latinx households in 2020-21 had casts that were at least 21 percent minority, matching the number of shows from a season earlier.

TABLE 13: Top 10 Cable scripted shows for White HHs, 2020-21 season

Rank	Show	Network	White HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	3.10	12.3	25.4	45.1	< 11%
2	Good Witch	Hallmark	2.23	4.0	5.4	16.4	11% - 20%
3	Chesapeake Shores	Hallmark	1.93	6.3	11.5	6.2	< 11%
4	Animal Kingdom	TNT	0.68	2.0	5.0	6.2	11% - 20%
5	Resident Alien	Syfy	0.63	0.5	1.9	6.9	11% - 20%
6	Snowpiercer	TNT	0.47	0.3	6.7	4.1	31% - 40%
7	Vikings	History	0.42	5.8	5.2	1.4	< 11%
8	Miracle Workers	TBS	0.33	0.4	2.7	1.3	31% - 40%
9	Motherland: Fort Salem	Freeform	0.32	1.2	3.0	43.6	31% - 40%
10	Genius	National Geographic	0.31	1.1	0.9	2.5	Over 50%

▲ Four of the top 10 cable scripted shows for White households in 2020-21 had casts that were at least 21 percent minority, up from just three shows a season earlier.

TABLE 14: Top 10 Cable scripted shows for Other-Race HHs, 2020-21 season

Rank	Show	Network	Other-Race HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	0.91	12.3	25.4	45.1	< 11%
2	Good Witch	Hallmark	0.90	4.0	5.4	16.4	11% - 20%
3	Chesapeake Shores	Hallmark	0.70	6.3	11.5	6.2	< 11%
4	Resident Alien	Syfy	0.43	0.5	1.9	6.9	11% - 20%
5	Animal Kingdom	TNT	0.37	2.0	5.0	6.2	11% - 20%
6	Awkwafina Is Nora From Queens	Comedy Central	0.30	1.1	7.6	1.8	Over 50%
7	Snowpiercer	TNT	0.29	0.3	6.7	4.1	31% - 40%
8	Vikings	History	0.22	5.8	5.2	1.4	< 11%
9	Fargo	FX	0.22	1.6	1.2	4.0	21% - 30%
10	Genius	National Geographic	0.22	1.1	0.9	2.5	Over 50%

Four of the top 10 cable scripted shows for other-race households in 2020-21 had casts that were at least 21 percent minority.

TABLE 15: Top 10 Digital scripted shows for persons 18-49, 2020-21 season

Rank	Show	Network	18-49 rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Queen's Gambit	Netflix	12.21	26.7	396.4	1,003.4	21% - 30%
2	Loki	Disney+	11.12	527.8	49,958.4	4,424.1	41% - 50%
3	Bridgerton	Netflix	10.33	750.4	33,018.2	3,964.0	31% - 40%
4	WandaVision	Disney+	9.51	1,268.3	33,506.8	13,036.0	21% - 30%
5	The Mandalorian	Disney+	9.39	984.3	19,573.2	12,876.4	Over 50%
6	The Falcon and the Winter Soldier	Disney+	8.77	409.8	30,366.2	4,710.4	41% - 50%
7	Cobra Kai	Netflix	6.12	1,934.2	24,427.8	2,312.6	11% - 20%
8	The Haunting [of Bly Manor]	Netflix	5.70	869.6	4,677.2	1,957.7	31% - 40%
9	Sweet Tooth	Netflix	4.72	200.0	3,143.8	154.9	Over 50%
10	Ginny & Georgia	Netflix	4.62	107.0	10,619.3	214.0	21% - 30%%

Nine of the top 10 digital scripted shows for viewers 18-49 in 2020-21 had casts that were at least 21 percent minority, up from seven shows a season earlier.

TABLE 16: Top 10 Digital scripted shows for Total HHs, 2020-21 season

Rank	Show	Network	Total HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Queen's Gambit	Netflix	20.93	26.7	396.4	1,003.4	21% - 30%
2	Bridgerton	Netflix	19.62	750.4	33,018.2	3,964.0	31% - 40%
3	Loki	Disney+	14.14	527.8	49,958.4	4,424.1	41% - 50%
4	The Mandalorian	Disney+	12.50	984.3	19,573.2	12,876.4	Over 50%
5	WandaVision	Disney+	12.05	1,268.3	33,506.8	13,036.0	21% - 30%
6	The Falcon and the Winter Soldier	Disney+	11.27	409.8	30,366.2	4,710.4	41% - 50%
7	Virgin River	Netflix	9.22	341.3	2,123.0	77.9	11% - 20%
8	Cobra Kai	Netflix	9.16	1,934.2	24,427.8	2,312.6	11% - 20%
9	Ginny & Georgia	Netflix	8.60	107.0	10,619.3	214.0	21% - 30%
10	Firefly Lane	Netflix	8.07	204.5	1,564.4	62.4	< 11%

▲ Seven of the top 10 digital scripted shows for total households in 2020-21 had casts that were at least 21 percent minority.

TABLE 17: Top 10 Digital scripted shows for Asian HHs, 2020-21 season

Rank	Show	Network	Asian HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Queen's Gambit	Netflix	27.46	26.7	396.4	1,003.4	21% - 30%
2	Loki	Disney+	18.96	527.8	49,958.4	4,424.1	41% - 50%
3	Bridgerton	Netflix	18.83	750.4	33,018.2	3,964.0	31% - 40%
4	The Mandalorian	Disney+	16.89	984.3	19,573.2	12,876.4	Over 50%
5	WandaVision	Disney+	16.12	1,268.3	33,506.8	13,036.0	21% - 30%
6	The Falcon and the Winter Soldier	Disney+	14.97	409.8	30,366.2	4,710.4	41% - 50%
7	Emily in Paris	Netflix	10.16	101.4	33,204.2	938.7	21% - 30%
8	Shadow and Bone	Netflix	9.12	556.5	24,630.3	3,188.5	Over 50%
9	Cobra Kai	Netflix	8.87	1,934.2	24,427.8	2,312.6	11% - 20%
10	Ginny & Georgia	Netflix	7.86	107.0	10,619.3	214.0	21% - 30%

▲ Nine of the top 10 digital scripted shows for Asian households in 2020-21 had casts that were at least 21 percent minority, up from just six shows a season earlier.

TABLE 18: Top 10 Digital scripted shows for Black HHs, 2020-21 season

Rank	Show	Network	Black HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	Bridgerton	Netflix	26.19	750.4	33,018.2	3,964.0	31% - 40%
2	The Upshaws	Netflix	23.88	131.0	970.9	65.2	Over 50%
3	Dad Stop Embarrassing Me	Netflix	14.53	16.8	1,907.6	18.6	Over 50%
4	The Queen's Gambit	Netflix	14.34	26.7	396.4	1,003.4	21% - 30%
5	Loki	Disney+	14.26	527.8	49,958.4	4,424.1	41% - 50%
6	The Falcon and the Winter Soldier	Disney+	14.00	409.8	30,366.2	4,710.4	41% - 50%
7	Them	Amazon	13.16	12.5	143.0	15.6	Over 50%
8	Behind Her Eyes	Netflix	12.12	6.7	43.9	100.8	21% - 30%
9	Ginny & Georgia	Netflix	11.58	107.0	10,619.3	214.0	21% - 30%
10	WandaVision	Disney+	11.02	1,268.3	33,506.8	13,036.0	21% - 30%

Each of the top 10 digital scripted shows for Black households in 2020-21 had casts that were at least 21 percent minority, up from nine shows a season earlier.

TABLE 19: Top 10 Digital scripted shows for Latinx HHs, 2020-21 season

Rank	Show	Network	Latinx HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Queen's Gambit	Netflix	18.18	26.7	396.4	1,003.4	21% - 30%
2	Loki	Disney+	14.42	527.8	49,958.4	4,424.1	41% - 50%
3	Selena: The Series	Netflix	14.23	553.5	4,734.2	458.0	Over 50%
4	Bridgerton	Netflix	14.10	750.4	33,018.2	3,964.0	31% - 40%
5	WandaVision	Disney+	12.71	1,268.3	33,506.8	13,036.0	21% - 30%
6	The Mandalorian	Disney+	12.71	984.3	19,573.2	12,876.4	Over 50%
7	The Falcon and the Winter Soldier	Disney+	12.32	409.8	30,366.2	4,710.4	41% - 50%
8	Cobra Kai	Netflix	11.97	1,934.2	24,427.8	2,312.6	11% - 20%
9	Sweet Tooth	Netflix	10.21	200.0	3,143.8	154.9	Over 50%
10	Emily in Paris	Netflix	9.28	101.4	33,204.2	938.7	21% - 30%

▲ Nine of the top 10 digital scripted shows for Latinx households in 2020-21 had casts that were at least 21 percent minority, up from eight shows a season earlier.

TABLE 20: Top 10 Digital scripted shows for White HHs, 2020-21 season

Rank	Show	Network	White HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Queen's Gambit	Netflix	22.43	26.7	396.4	1,003.4	21% - 30%
2	Bridgerton	Netflix	19.77	750.4	33,018.2	3,964.0	31% - 40%
3	Loki	Disney+	13.69	527.8	49,958.4	4,424.1	41% - 50%
4	The Mandalorian	Disney+	12.95	984.3	19,573.2	12,876.4	Over 50%
5	WandaVision	Disney+	11.83	1,268.3	33,506.8	13,036.0	21% - 30%
6	Virgin River	Netflix	11.02	341.3	2,123.0	77.9	11% - 20%
7	The Falcon and the Winter Soldier	Disney+	10.29	409.8	30,366.2	4,710.4	41% - 50%
8	Firefly Lane	Netflix	9.35	204.5	1,564.4	62.4	< 11%
9	Cobra Kai	Netflix	8.91	1,934.2	24,427.8	2,312.6	11% - 20%
10	Ginny & Georgia	Netflix	8.12	107.0	10,619.3	214.0	21% - 30%

▲ Seven of the top 10 digital scripted shows for White households in 2020-21 had casts that were at least 21 percent minority, up from just four shows a season earlier.

TABLE 21: Top 10 Digital scripted shows for Other-Race HHs, 2020-21 season

Rank	Show	Network	Other-Race HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Queen's Gambit	Netflix	24.55	26.7	396.4	1,003.4	21% - 30%
2	Loki	Disney+	17.63	527.8	49,958.4	4,424.1	41% - 50%
3	Bridgerton	Netflix	17.29	750.4	33,018.2	3,964.0	31% - 40%
4	The Mandalorian	Disney+	15.51	984.3	19,573.2	12,876.4	Over 50%
5	WandaVision	Disney+	14.74	1,268.3	33,506.8	13,036.0	21% - 30%
6	The Falcon and the Winter Soldier	Disney+	13.39	409.8	30,366.2	4,710.4	41% - 50%
7	Emily in Paris	Netflix	8.96	101.4	33,204.2	938.7	21% - 30%
8	Cobra Kai	Netflix	8.88	1,934.2	24,427.8	2,312.6	11% - 20%
9	Shadow and Bone	Netflix	8.23	556.5	24,630.3	3,188.5	Over 50%
10	Sweet Tooth	Netflix	7.21	200.0	3,143.8	154.9	Over 50%

▲ Nine of the top 10 digital scripted shows for other-race households in 2020-21 had casts that were at least 21 percent minority.

CONCLUSION

A New, Post-Pandemic Normal? Part 2

“The more things change, the more they stay the same.”

–Jean-Baptiste Alphonse Karr

This famous saying by a French writer from the 1800s is emblematic of what we see in Hollywood today. The pandemic hurtled the industry through an accelerated period of change that it was just beginning to adjust to with the expansion of streaming. Ideally, more content should produce more opportunities across the board. However, the television industry has instead become more segmented, and opportunities are not equally distributed. Audiences have more choice than ever before. But is it too overwhelming? Have audiences broadened their viewing habits, or do they just watch more hours of the same content? As Karr’s quote suggests, recent changes in audience viewing habits may have just cemented much of the status quo. While racial/ethnic and gender diversity in front of the camera are at their highest points in the decade since we started examining television, has there been a corresponding shift in who has their shows greenlit and in how budgets are allocated?

In this report, we examined these questions for the 2020-21 television season. People were still primarily confined to their homes for the beginning of the season and only slowly started to venture out as the season progressed due to businesses re-opening. On television, a new crop of scripted shows aired their first season (33.6 percent in broadcast, 40.4 percent in cable, and 61.8 percent in digital) and the plurality of shows had a majority-minority cast (34.9 percent in broadcast, 35.8 percent in cable, and 30.7 percent in digital). There was also a clear uptick in creators of color for scripted shows in 2020-21, although they did not yet reach proportionate representation. For the first time in this report series, people of color collectively reached or exceeded proportionate representation among the main cast (i.e., top eight roles) across all three platform types in 2020-21. However, some minority groups continued to remain underrepresented in some of the arenas, particularly Latinx persons who were the only group to be severely underrepresented across



the three platform types. Overall, the increases in diversity did not similarly extend to people of color being proportionately represented as leads, although they are closer to this goal than they have been in the past in cable and digital. And, significantly, on-screen increases in diversity did not result in creators of color being allocated episodic budgets as large as those afforded their White male counterparts.

This report series has consistently documented the fact that diverse audiences demand diverse television content. As the minority shares of audiences have grown, so too have the conventional ratings and social media engagement for relatively diverse shows. In 2020-21, the pattern is especially evident in cable where all viewer groups had the highest median ratings for scripted shows with casts that were at least 41 percent minority, and Facebook and Instagram engagement peaked for shows with casts that were at least 41 percent minority. For digital scripted shows, all viewer group median ratings peaked for shows with casts that were from 21 percent to 30 percent minority, while for Black households, median ratings were also relatively high for shows with majority-minority

casts. Meanwhile, social media engagement for digital shows were highest on Twitter and Instagram for shows with casts that were from 31 percent to 50 percent minority.

In 2020-21, there were 12 percent fewer shows than the previous season, which may have marked the beginning of an industry reigning back its rapid expansion. Even with fewer scripted series, streaming shows still almost equaled the number of shows in broadcast and cable combined. The television industry once dominated by traditional broadcast television and its advertising business model is now dominated by streaming TV and its subscription model. Recently, industry changes prompted by the rise of streaming television have begun to receive more public criticism. For example, the increase in mini writing rooms with shorter seasons has not been welcomed by all. Some industry insiders worry that today's shorter seasons limit the training younger writers receive, thus constraining their opportunities to move up to showrunner positions in the future and to have the necessary experience if they are promoted. Moreover, shorter seasons motivate workers fortunate enough to write for several shows to

do so, which may work to homogenize the kind of writing we see across shows. As TV writer Zack Stentz writes in a *Los Angeles Times* op-ed:

In addition to reduced opportunities for new writers, staffing the same people on multiple shows can have a homogenizing effect on what we watch. By cutting season orders and staffs, and severing the connection between writing and production to save on budgets, the people running streamers and entertainment conglomerates may end up destroying the training and advancement infrastructure that made the renaissance in scripted television possible in the first place.⁴⁴

Streaming's expansion may be further slowed down by the possibility of a looming writer's strike in 2023 to deal with issues associated with streaming's business model, most notably writer residuals.⁴⁵

The 2020-21 season appears to reflect a precarious tipping point that the industry continues to grapple with today in 2022. The contracting of the television industry began in 2020-21 when many series never returned for their planned final seasons (or renewed seasons) due to increased

costs related to COVID.⁴⁶ With a looming recession, the industry is faced with continued uncertainty, which historically does not bode well for diversity when it is treated as optional instead of essential.⁴⁷ Diversity initiatives traditionally are the first to be cut or sacrificed when there are economic downturns. This is already evident with the recent sale of The CW and the merger of Warner Bros. and Discovery. Many executives of color or executives who supported diverse programming were let go from their positions at these companies, and diverse shows have been either cancelled, shelved, or dropped from development.⁴⁸

The next few years may be a true test of whether Hollywood is truly committed to the changes they promised on the diversity front during the nation's reckoning on race following the George Floyd murder. Rolling back these efforts before equity for people of color and women has been truly achieved would be a major miscalculation by Hollywood. Any cost-savings they realize now at the expense of alienating increasingly diverse viewers who expect increased representation in their TV shows, do not make good business sense in the long term.



ABOUT THE AUTHORS

Dr. Ana-Christina Ramón is the inaugural Director of the Entertainment and Media Research Initiative (EMRI) at UCLA. The initiative is housed in the Institute for Research on Labor and Employment (IRLE). Dr. Ramón is a social psychologist who has worked on social justice issues related to equity and access in higher education and the entertainment industry for about two decades. As the founding director of EMRI, she manages the research initiative, which produces the UCLA Hollywood Diversity Report, and additional research projects on entertainment and media. She co-authors (with Dr. Darnell Hunt) the bi-annual UCLA Hollywood Diversity Report that the initiative produces along with other publications related to this research. She co-edited a book (with Dr. Hunt) titled *Black Los Angeles: American Dreams and Racial Realities* (New York University Press, 2010). She is the inaugural Latino Film Institute Scholar.

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Dr. Darnell Hunt is Executive Vice Chancellor and Provost, and professor of Sociology and African American Studies at UCLA. Dr. Hunt has written extensively on race and media. He is editor of *Channeling Blackness: Studies on Television and Race in America*, (Oxford University Press, 2005), an anthology of classic and contemporary studies examining television access and images of race. He also is the lead author on the past seven annual Hollywood Diversity Reports. Over the past 20 years, Dr. Hunt has contributed to numerous projects addressing the issues of access and diversity in the entertainment industry, including work with the WGA, SAG, AFTRA, NAACP, and U.S. Commission on Civil Rights.

APPENDIX

Table 1: Networks and digital platforms included in the study

ABC	Comedy Central	HBO	Peacock
ALLBLK	Crackle Plus	History	Popstar! TV
Amazon	CW	Hulu	Showtime
AMC	Disney Channel	IFC	Shudder
AMC+	Disney+	IMDb TV	Snap
Apple	EPIX	Lifetime Movie Network	Starz
BBC America	Facebook	National Geographic	SundanceNow
BET	Fox	NBC	SundanceTV
BET+	Freeform	Netflix	Syfy
Bounce TV	FX Network	Nickelodeon	TBS
CBS	FXX	OWN	The Roku Channel
Charter Spectrum	Hallmark Channel	Paramount+	TNT
Cinemax	HBO Max	PBS	USA Network

ENDNOTES

- 1 See Janie Boschma, Daniel Wolfe, Priya Krishnakumar, Christopher Hickey, Meghna Maharishi, Renée Rigdon, John Keefe and David Wright, “Census Release Shows America Is More Diverse and More Multiracial Than Ever,” *CNN*, August 12, 2021, <https://www.cnn.com/2021/08/12/politics/us-census-2020-data/index.html>.
- 2 Data collection takes place through a labor-intensive, research process that starts by examining reliable third-party databases that use independent methods of documenting the race, ethnicity and gender of individuals working on top films and TV shows. These sources are Gracenote’s Studio System, Variety Insight, and IMDb(Pro). The benefit of using independent sources means that we can standardize the data collection. We don’t rely on data from Hollywood employers — individuals, studios, companies, or industry guilds — all of which might involve different kinds of information tracked in different ways. Separately, we study data from Nielsen, Comscore and Talkwalker that show how households and individuals from different races/ethnicities experience and consume Hollywood content.
- 3 The 2020-21 season is defined as television programming that originally aired or began streaming between September 1, 2020 and August 31, 2021.
- 4 Total numbers for the various analyses in this report may deviate from the overall total for the number of television shows considered due to focused analyses on a subset of the data (noted below) or missing values for some cases. Only English-language shows were included for the digital arena.
- 5 The Emmy nominations and awards for 2021 are not included in this report’s analysis for the 2020-2021 season. We are exploring the best way to report this analysis for a multiple-year period rather than one year period since many streaming shows honored by the Television Academy are being nominated and/or awarded more than one year after they air for the first time.
- 6 Race/ethnicity was coded into the following major categories: White, Black, Asian, Native, Latinx, Black Latinx, Multiracial/Multiethnic (referred to as multiracial throughout this report), and MENA (Middle Eastern or North African). While Black Latinx cases are combined with Latinx cases in featured charts and tables, Black Latinx counts are included in the endnotes. The Latinx category contains persons of Latin American origin or descent and does not include Spaniards. The Native category contains global indigenous peoples, including Native Americans, Native Hawaiians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa.
- 7 Gender was coded according to the following categories: male, female, transgender, and non-binary. Transgender and non-binary cases were combined as “other” in relevant charts and tables with the separate counts included in the endnotes.
- 8 For each TV series, this study considers the top eight credited actors for the purpose of computing overall cast diversity.
- 9 Household ratings (HH) are 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. Digital series were measured on a 24/7, around-the-clock basis during the reporting period. The HH ratings presented by race are based on the race of the head of household, while 18-49 ratings are based on individual viewers. The social media ratings are collected by TalkWalker, formerly a unit within Nielsen. For broadcast and cable series, the social media ratings are averages per episode for the entire season. However, for digital series, the social media ratings are the total interactions during the period measured. The Twitter interactions measure ascribes tweets to a linear TV episode, and includes engagements (i.e., replies, retweets, and quotes) in relation to a valid tweet, regardless of whether the engagements include the name of the program. The Facebook interactions measure considers the aggregated and anonymized number of comments, shares, and likes by consumers about a given TV show shared on their news feeds and the news feeds of their friends. The Instagram engagement metric is the sum of comments and likes from owned Instagram content (content posted by official accounts associated with a program or sports event, including network, program, talent, league, team, announcer, and athlete accounts).
- 10 Gene Maddaus, “COVID Protocols Add About 5% to Film and TV Production Costs, Study Finds,” *Variety*, Nov 16, 2021, <https://variety.com/2021/film/news/covid-costs-film-tv-production-1235113051/>.
- 11 Audrey Schomer, “US adults will consume almost as much media in 2021, but TV viewing will backslide,” *Insider Intelligence*, June 6, 2021, <https://www.insiderintelligence.com/content/us-adults-will-consume-almost-much-media-2021-tv-viewing-will-backslide>.
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- 13 Sarah Perez, “Pandemic accelerated cord cutting, making 2020 the worst-ever year for pay TV,” *TechCrunch*, September 21, 2020, <https://techcrunch.com/2020/09/21/pandemic-accelerated-cord-cutting-making-2020-the-worst-ever-year-for-pay-tv/>.

- 14 In broadcast, out of the 107 series in 2020-21, nine series had a team where a co-creator was either a woman or a person of color or both. Eight co-creators were female and credited after a male creator or 7.5 percent of the series were now coded with a female creator. Three co-creators were a person of color and credited after a white creator or 2.8 percent of the series were now coded with a creator of color. In cable, out of the 109 series in 2020-21, four series had a team where a co-creator was either a woman or a person of color or both. Three co-creators were female and credited after a male creator or 2.8 percent of the series were now coded with a creator of color. In digital, out of the 191 series in 2020-21, twelve series had a team where a co-creator was either a woman or a person of color or both. Ten co-creators were female and credited after a male creator or 5.2 percent of the series were now coded with a female creator. Four co-creators were a person of color and credited after a white creator or 2.1 percent of the series were now coded with a creator of color.
- 15 Out of the 407 series examined, 198 series aired their first season. Out of the 198 series, 44 series had a person of color as one of the creators or 22.2 percent and 75 had a female creator as one of the creators or 37.9 percent.
- 16 Michael Schneider, "It's an Explosion: Inside the Rising Costs of Making a Scripted TV Series," *Variety*, October 23, 2019, <https://variety.com/2019/tv/features/cost-of-tv-scripted-series-rises-1203378894/>.
- 17 In broadcast for 2020-21, show creators' race breaks down as follows: Asian (3.74 percent), Black (4.67 percent), Latinx (1.87 percent), multiracial (2.80 percent), and White (86.92 percent).
- 18 In cable for 2020-21, show creators' race breaks down as follows: Asian (0.92 percent), Black (18.35 percent), Latinx (2.75 percent), MENA (1.83 percent), multiracial (2.75 percent), and White (73.39 percent). Of the three Latinx show creators, one was Black Latinx.
- 19 In digital for 2020-21, show creators' race breaks down as follows: Asian (3.14 percent), Black (12.57 percent), Latinx (1.57 percent), MENA (2.62 percent), multiracial (5.24 percent), Native (0.52 percent), and White (74.35 percent).
- 20 One creator who identifies as non-binary was not included in Figure 6 and accounted for 0.5 percent of all digital creators in 2020-21.
- 21 "Lead role" is defined in this report as the first credited actor/performer for a given project's list of cast members.
- 22 To compare proportionate representation for the individual groups, this report employs the latest Census population data and estimates released between August 2021 and June 2022 for 2020-2021 that shows the following shares: 10.2 percent multiracial/multiethnic, 18.9 percent Hispanic/Latinx, 13.6 percent Black, 6.1 percent Asian, and approximately 1.6 percent Native (and Native Hawaiian) (Nicholas Jones, Rachel Marks, Roberto Ramirez, and Merarys Ríos-Vargas, "2020 Census Illuminates Racial and Ethnic Composition of the Country," *United States Census Bureau*, August 12, 2021, <https://www.census.gov/library/stories/2021/08/improved-race-ethnicity-measures-reveal-united-states-population-much-more-multiracial.html>; <https://www.census.gov/quickfacts/fact/table/US/PST045221>). Although MENA is not considered a separate racial category in the Census, the most recent data show that they are approximately 1.1 percent of the population (<https://www.aaiusa.org/demographics>).
- 23 In cable for 2020-21, one lead was transgender.
- 24 In digital for 2020-21, one lead identified as non-binary.
- 25 Among Latinx leads in cable for 2020-21, there was one Black Latinx lead.
- 26 Among Latinx leads in digital for 2020-21, there was one Black Latinx lead.
- 27 In broadcast for 2020-21, there were four White transgender actors.
- 28 In broadcast for 2020-21, there was one Black non-binary actor.
- 29 In broadcast for 2020-21, there was one Native transgender actor.
- 30 Among Latinx actors in broadcast for 2020-21, there were three Black Latinx female actors.
- 31 In broadcast for 2020-21, there was one multiracial non-binary actor.
- 32 In cable for 2020-21, there were three White non-binary actors.
- 33 In cable for 2020-21, there was one Black non-binary actor and two Black transgender actors.
- 34 Among Latinx actors in cable in 2020-21, there were seven Black Latinx male actors, five Black Latinx female actors, two Black Latinx transgender actors.
- 35 In cable for 2020-21, there was one multiracial non-binary actor and one multiracial transgender actor.
- 36 In digital for 2020-21, there were four non-binary White actors.
- 37 Among Latinx actors in digital in 2020-21, there were six Black Latinx male actors, fourteen Black Latinx female actors.
- 38 In digital for 2020-21, there were two multiracial non-binary actors and one multiracial transgender actor.
- 39 In digital for 2020-21, there was one Black non-binary actor.
- 40 Katharine Trendacosta, "Television Is in a Showrunning Crisis," *Vice*, May 5, 2022, <https://www.vice.com/en/article/epxeze/television-is-in-a-showrunning-crisis>.
- 41 Darnell Hunt, *Race in the Writers' Room: How Hollywood Whitewashes the Stories that Shape America*, (Los Angeles: Color of Change, 2019), https://hollywood.colorofchange.org/wp-content/uploads/2019/03/COC_Hollywood_Race_Report.pdf.
- 42 For example, see *DGA 2019-20 Episodic Television Director Inclusion Report* (Los Angeles, CA: Directors Guild of America, 2021), <https://www.dga.org/News/PressReleases/2021/210223-Episodic-Television-Director-Diversity-Report.aspx>.
- 43 Nielsen provides ratings data for heads of households who do not identify as White, Asian, or Black and select "other." The ratings data for White, Black, and Other-Race heads of households is for those who also do not identify as Hispanic/Latinx or are considered non-Hispanic White, non-Hispanic Black, and non-Hispanic Other Race.

- 44 Zack Stentz, "Op-Ed: How the slow death of broadcast TV hurts TV writers," *Los Angeles Times*, August 27, 2022, <https://www.latimes.com/opinion/story/2022-08-27/broadcast-television-tv-writers-streaming>.
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