

# HOLLYWOOD DIVERSITY

REPORT 2023

EXCLUSIVITY IN PROGRESS

PART 2: TELEVISION

**UCLA** Entertainment & Media  
Research Initiative

# Acknowledgements

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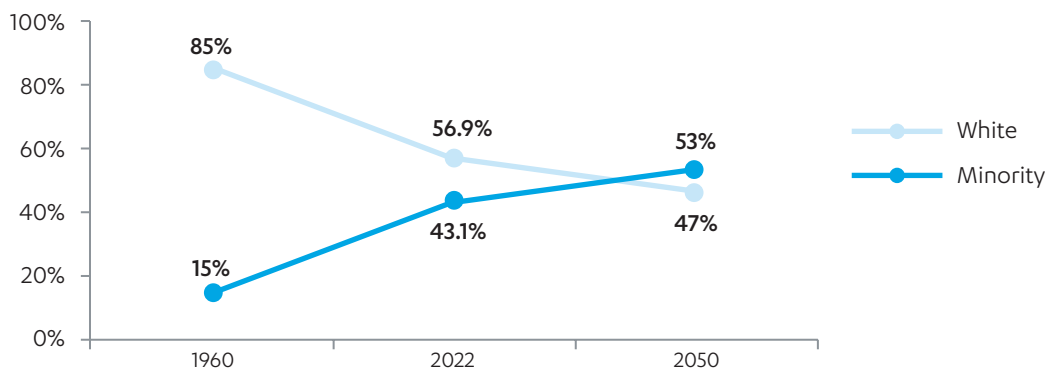
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# STUDY HIGHLIGHTS

This is the tenth 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 2022 Hollywood theatrical and streaming films, was released in March 2023. This report, Part 2, considers the 2021-22 season, the latest television season since the previous Hollywood Diversity Report release. It examines 521 live-action, scripted television shows across broadcast, cable, and digital platforms from the 2021-22 season to document the degree to which people from underrepresented groups 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 43.1 percent of the U.S. population in 2022,<sup>1</sup> 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 10 of the 12 key Hollywood employment arenas examined in the television sector (i.e., among broadcast and cable scripted leads; among

broadcast and cable show creators; among broadcast, cable, and digital episodes directed; and among credited broadcast, cable, and digital writers). People of color lost ground among digital scripted leads and treaded water among digital scripted creators. Except for cable scripted leads and credited cable writers, where people of color reached proportionate representation (43.2 percent and 41.4 percent, respectively), they remained underrepresented on every industry employment front during the 2021-22 television season:

- Less than 2 to 1 among broadcast scripted leads (32.6 percent)
- Nearly proportionate representation among digital scripted leads (35.9 percent)
- 2 to 1 among broadcast scripted show creators (23.2 percent)
- Less than 2 to 1 among cable scripted show creators (29.5 percent)
- Less than 2 to 1 among digital scripted show creators (25.5 percent)
- Less than 2 to 1 among broadcast episodes directed (30.9 percent)
- Nearly proportionate representation among cable episodes directed (39.6 percent)
- Less than 2 to 1 among digital episodes directed (31.6 percent)
- Nearly proportionate representation among credited broadcast writers (36.3 percent)
- Nearly proportionate representation among credited digital writers (37.9 percent)

“ Comprising at least 26 percent of the United States population, adults with a disability were severely underrepresented in front of the camera across all three platforms in 2021-22. ”

**Overview: Degrees of Underrepresentation, Gains and Losses, 2021-22 Season\***

| Arena                       | People of Color | Women           | Disability Status |
|-----------------------------|-----------------|-----------------|-------------------|
| Broadcast Scripted Leads    | < 2 to 1        | > proportionate | > 2 to 1          |
| Cable Scripted Leads        | proportionate   | proportionate   | < 3 to 1          |
| Digital Scripted Leads      | < proportionate | > proportionate | < 5 to 1          |
| Broadcast Scripted Creators | 2 to 1          | < proportionate |                   |
| 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  | < proportionate | < proportionate |                   |
| Credited Cable Writers      | proportionate   | proportionate   |                   |
| Credited Digital Writers    | < proportionate | < proportionate |                   |

\*Gains since the 2020-21 season highlighted in blue, losses in gold.

**2. Women.** Relative to their male counterparts, women posted gains in 7 of the 12 key Hollywood employment arenas since the previous report — among broadcast scripted leads; broadcast and cable show creators; broadcast and digital episodes directed; and credited cable and digital

writers. Meanwhile, women held their ground among digital show creators, cable episodes directed, and credited broadcast writers. Women lost ground among cable and digital scripted leads. Constituting slightly more than half of the population, women remained underrepresented on every front except among broadcast scripted leads (52.6 percent), cable scripted leads (48.7 percent), digital scripted leads (52.6 percent), and credited cable writers (48.5 percent) in 2021-22:

- Nearly proportionate representation among broadcast scripted show creators (42.4 percent)
- Less than 2 to 1 among cable scripted show creators (33.9 percent)
- Less than 2 to 1 among digital scripted show creators (36.5 percent)
- Less than 2 to 1 among broadcast episodes directed (37.2 percent)
- Less than 2 to 1 among cable episodes directed (38.3 percent)
- Less than 2 to 1 among digital episodes directed (37.2 percent)
- Nearly proportionate representation among credited broadcast writers (45.5 percent)
- Nearly proportionate representation among credited digital writers (47.2 percent)

**3. Disability Status.** This is the first year that this report tracked the disability status of actors. Comprising at least 26 percent of the United States population,<sup>2</sup> adults with a disability were severely underrepresented in front of the camera across all three platforms in 2021-22:

- Greater than 2 to 1 among broadcast scripted leads (12.2 percent)

- Less than 3 to 1 among cable scripted leads (9.9 percent)
- Less than 5 to 1 among digital scripted leads (5.6 percent)

**4. The Bottom Line.** Amid a changing industry marked by increasingly niche programming across platforms, new evidence from the 2021-22 television season continues to show that increasingly diverse audiences gravitate to content featuring diversity in some form:

- During the 2021-22 season, median ratings for White, Black, Latinx, and Asian households, as well as viewers 18-49, peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority.
- In 2021-22, median ratings for viewers 18-49, Latinx households, and Asian households peaked for broadcast scripted shows in which 31 percent to 40 percent of the credited writers were people of color. For White and Black households, median ratings peaked in the 21 percent to 30 percent writer diversity interval, while the 31 percent to 40 percent writer diversity interval was a close second for these two groups.
- The findings on social media engagement were mixed in 2021-22. Instagram engagement peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority, while the 41 percent to 50 percent cast interval was highest for Twitter engagement. Facebook engagement, by contrast, peaked at the lowest cast diversity interval.
- Among Black households, median ratings were highest for cable scripted shows

with majority-minority casts in 2021-22. Median ratings for White, Latinx, and Asian households peaked for cable scripted shows with casts that were from 11 percent to 20 percent minority. However, the 41 percent to 50 percent interval was a close second for these three groups. For viewers 18-49, median ratings peaked in both the 11 percent to 20 percent and the 41 percent to 50 percent cast diversity intervals.

- Median Black household ratings in 2021-22 were highest for cable scripted shows in which people of color constituted the majority of the credited writers. For White, Latinx, and Asian households, median ratings peaked for shows in which people of color constituted less than 11 percent of credited writers. However, for Asian and Latinx households, this peak was closely followed by intervals that included up to 30 and 40 percent of credited writers of color, respectively. For viewers 18-49, median rating peaked for both the 11 percent to 20 percent and the over 50 percent writer diversity intervals.
- Instagram, Twitter, and YouTube engagement were highest in 2021-22 for cable scripted shows with casts that were between 11 percent and 20 percent minority. Facebook engagement was highest for cable scripted shows with casts that were between 31 to 40 percent minority.
- Among Black households, median ratings were highest for digital scripted shows with majority-minority casts in 2021-22. Median ratings for viewers 18-49, White households, Latinx households, and Asian households

peaked for shows with casts that were from 11 percent to 20 percent minority. For White and Asian households, the second-highest median ratings interval was for shows in which the cast was from 31 percent to 40 percent minority.

- For viewers 18-49, White households, Black households, and Asian households, median ratings peaked for digital shows in which people of color constituted from 11 percent to 20 percent of credited writers in 2021-22. For Latinx households, median ratings were highest for digital shows in which 21 percent to 30 percent of credited writers were people of color. It should be noted that this same writer diversity interval was a close second for the other viewer groups.
- The relationship between social media engagement and cast diversity for digital scripted shows varied across social media platforms in 2021-22. Twitter engagement peaked for digital scripted shows with casts that were less than 11 percent minority. Instagram engagement was highest for digital scripted shows with casts that were from 41 percent to 50 percent minority. YouTube engagement peaked for shows with casts that were from 11 percent to 20 percent minority. Finally, Facebook engagement peaked for shows with casts that were from 21 percent to 30 percent minority, 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 and Latinx households in 2021-22 had casts that were at least 31 percent minority.
- Eight of the top 10 broadcast scripted shows for female viewers 18-49 and other-race

households in 2021-22 had casts that were at least 31 percent minority.

- Seven of the top 10 broadcast scripted shows for all viewers 18-49, male viewers 18-49, total households, Asian households, and White households in 2021-22 had casts that were at least 31 percent minority.
- Except for White households, at least five of the top 10 broadcast scripted shows for each viewer group in 2021-22 had casts that were at least 41 percent women.
- None of the top ten broadcast scripted shows for any of the viewer groups had casts in which more than 20 percent of the top actors had known disabilities.
- All the top 10 cable scripted shows for Black households in 2021-22 had casts that were at least 31 percent minority.
- Five of the top 10 cable scripted shows for male viewers 18-49, total households, and Asian households in 2021-22 had casts that were at least 31 percent minority.
- Four of the top 10 cable scripted shows for all viewers 18-49, female viewers 18-49, White households, and other-race households in 2021-22 had casts that were at least 31 percent minority.
- For only female viewers 18-49 and Black households did five or more of the top 10

cable scripted shows in 2021-22 feature casts that were at least 41 percent women.

- Except for Black households, none of the top ten cable scripted shows for any viewer group had casts in which more than 20 percent of the top actors had known disabilities.
- Eight of the top 10 digital scripted shows for male viewers 18-49 and Black households in 2021-22 had casts that were at least 31 percent minority.
- Seven of the top 10 digital scripted shows for all viewers 18-49, female viewers 18-49, total households, and Asian, Latinx, White, and other-race households in 2021-22 had casts that were at least 31 percent minority.
- For each viewer group, five or more of its top 10 digital scripted shows in 2021-22 featured casts that were at least 41 percent women.
- For each viewer group, at least two of its top 10 digital scripted shows in 2021-22 had casts in which more than 20 percent of the top actors had known disabilities.





# INTRODUCTION

## Hollywood Diversity Report 2023: Part 2

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

This report draws attention to the racial, ethnic, gender (including transgender and non-binary) identities and, starting this year, disability status of those working in key above-the-line jobs in Hollywood's top films and TV shows in any given year.



It also tracks how these data relate to what U.S. audiences are watching on television, discussing on social media, and purchasing tickets to see in theaters. These consistent and reliable data, which we collect independent of Hollywood employers,<sup>3</sup> constitute the foundation upon which the report is built.

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

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

## The Data

The Hollywood Diversity Report 2023: Part 2 examines 521 live action, scripted television shows airing or streaming during the 2021-22 season.<sup>4</sup> The television shows were distributed across six broadcast networks, 26 cable networks, and 18 digital platforms (see **Table 1, Appendix**). They were sorted into the following categories for analysis: 99 broadcast scripted shows, 112 cable scripted shows, and 310 digital scripted shows.<sup>5</sup> Variables considered in the analyses for this report include the following:

- Racial status of lead talent<sup>6</sup>
- Gender of lead talent<sup>7</sup>
- Disability status of lead talent<sup>8</sup>
- Overall cast diversity<sup>9</sup>
- Show creator racial status
- Show creator gender
- Writer diversity
- Director diversity
- Genres
- Episodic budgets
- Nielsen viewer and Talkwalker social media ratings<sup>10</sup>

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

# HOLLYWOOD LANDSCAPE

## Hollywood Landscape: TV

The 2021-22 television season began as the country was coming out of the depths of the COVID pandemic with a sense that the worst was over. Most television series that aired during this season were filmed almost entirely under COVID protocols, which were first enacted in September 2020 to comply with a return-to-work agreement between the industry’s major unions and the Alliance of Motion Picture & Television Producers (AMPTP). They recently ended in May 2023. According to the California Film Commission, COVID-related costs comprised 4 to 5 percent of the total production budget during the pandemic.<sup>11</sup>

The pandemic marked the beginning of a contraction period in Hollywood productions with economic uncertainty ahead. At first glance, this may not seem to be the case, as a “bounce back” appears to have occurred in 2021-22 due to the 28 percent increase in English-language shows compared to the previous season.



However, the increase in the quantity of TV shows was due almost exclusively to the expansion of the digital/streaming arena, which posted 62% more English-language TV series than the previous season. By contrast, the volume of broadcast shows decreased, and cable shows only increased slightly since the last report.

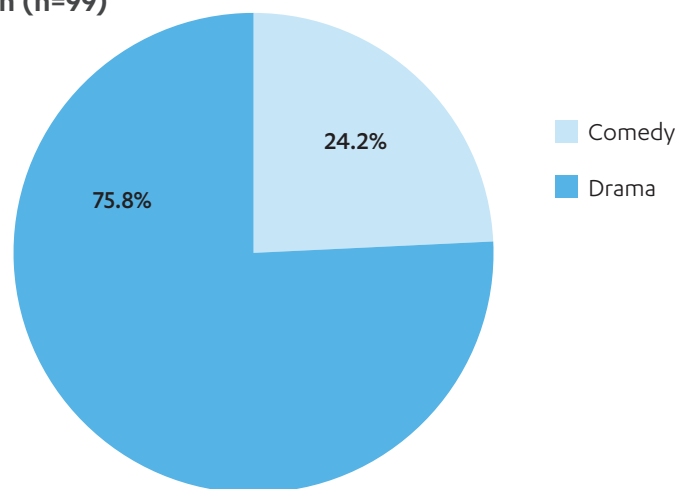
As mentioned in the previous report, the pandemic accelerated viewers' move away from traditional television and the switch to or preference for digital and streaming content. However, not until the summer of 2022 did streaming services command the largest share (34.8 percent) of the TV-viewing audience compared to broadcast (21.6 percent) and cable (34.4 percent), according to Nielsen. In addition, a Samba TV report found that "cord cutting" grew to the point that the share of cable and satellite TV subscribers decreased to 48 percent.<sup>12</sup> According to the Leichtman Research Group, a total of 5.8 million net video subscribers were lost by the largest pay-TV providers in 2022, which was higher than the 4.7 million lost in 2021. Satellite TV provider DirecTV also lost about 1.5 million subscribers in 2022.<sup>13</sup>

But how long will this trend toward streaming last? Streaming subscription prices are increasing and a push for ad-based subscriptions is being made in the digital arena. In May 2023, almost all Hollywood productions came to a standstill as actors joined television and film writers on strike. A settlement with the AMPTP and the Writers Guild of America (WGA) was not reached until late September. And, as of early November 2023, the actors represented by the Screen Actors Guild – American Federation of Television and Radio Artists (SAG-AFTRA) were still on strike.

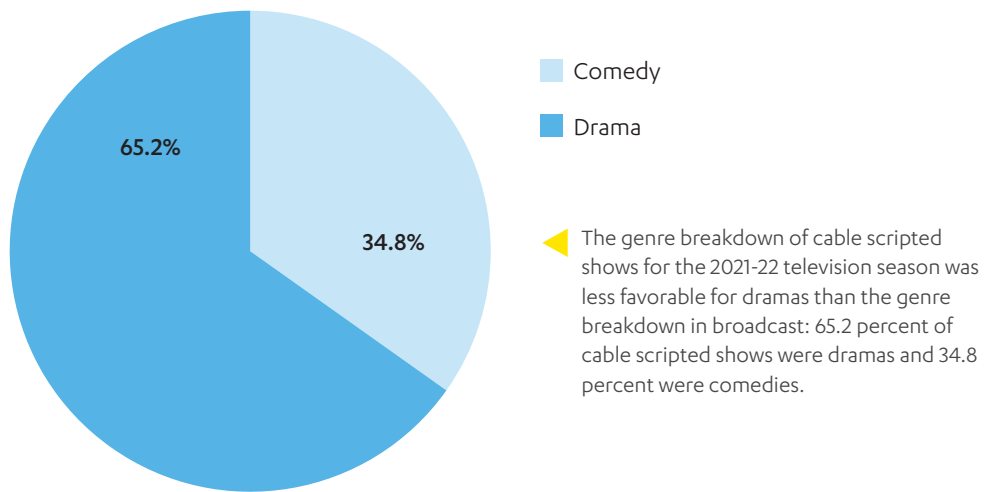
The following charts present the distribution of television shows by genre (drama versus comedy), across each type of platform (broadcast, cable, and digital), for the 2021-22 season. They also present the prominent filming locations for television shows across each type of platform for the season. The remainder of the report considers the implications of diversity and inclusion for these television productions.

**FIGURE 1: Broadcast TV by Genre, 2021-22 Season (n=99)**

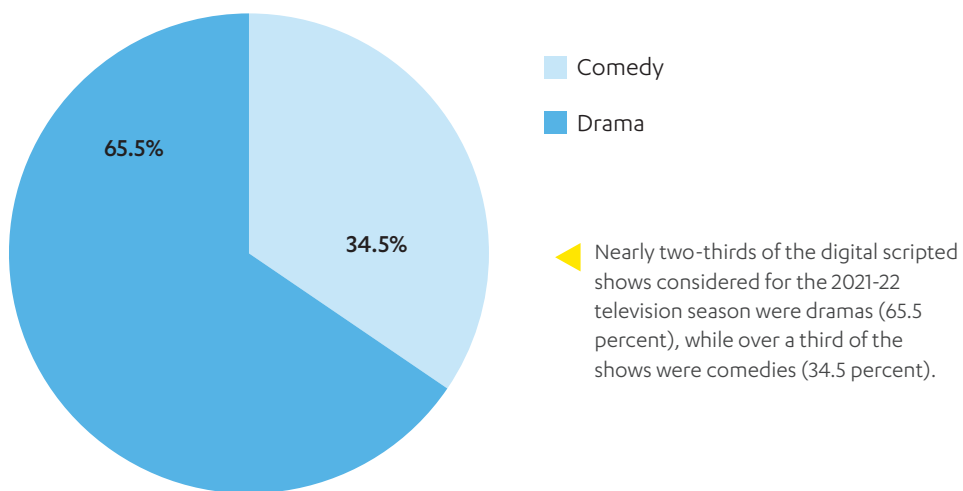
A little over three quarters of the broadcast scripted shows considered for the 2021-22 television season were dramas (75.8 percent), while only 24.2 percent of the shows were comedies. During the 2021-22 television season, broadcast scripted shows were less likely than cable scripted or digital scripted shows to be comedies.



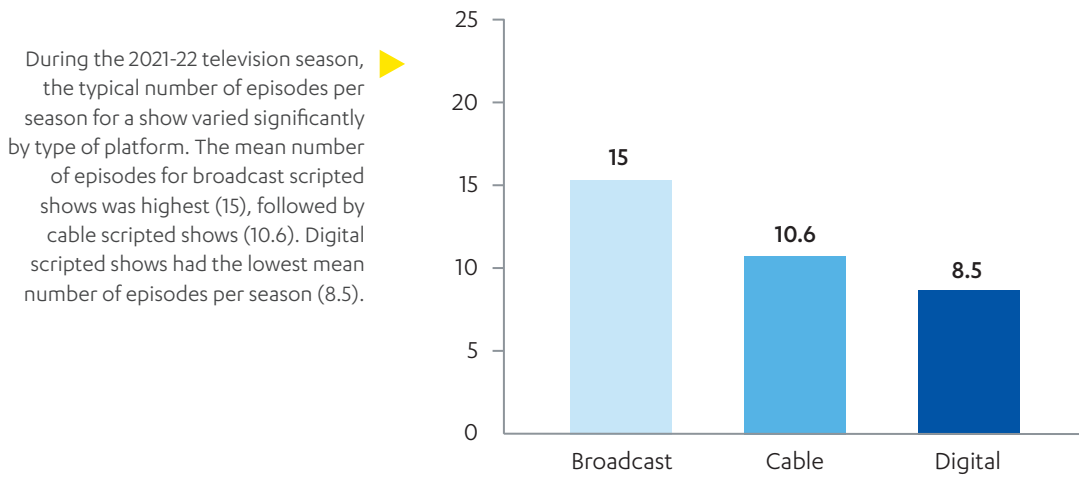
**FIGURE 2:** Cable TV by Genre, 2021-22 Season (n=112)



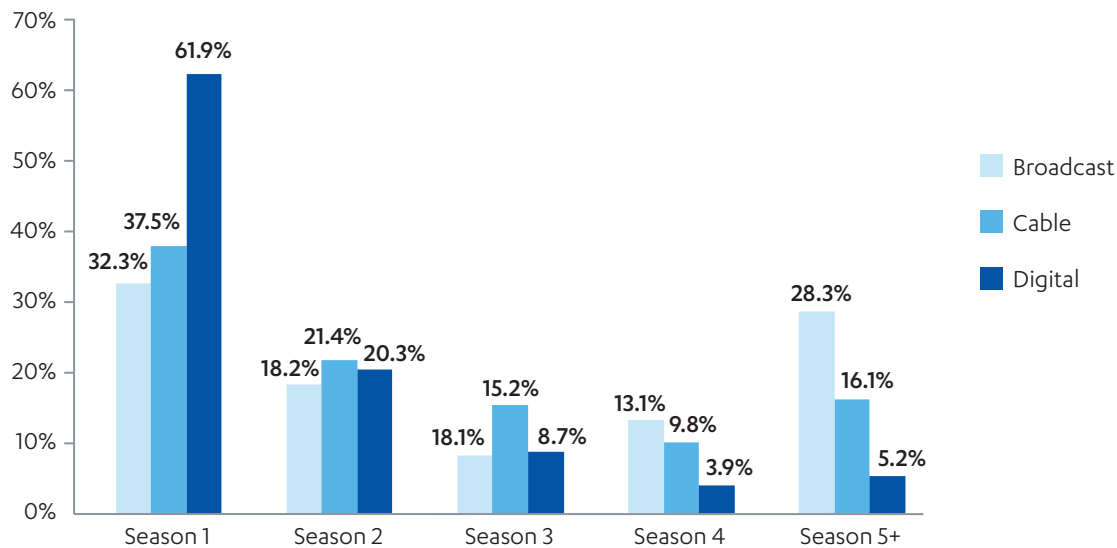
**FIGURE 3:** Digital Platform TV by Genre, 2021-22 Season (n=310)



**FIGURE 4: Mean Number of Episodes Per Season Per Show, by Platform Type, 2021-22 Season (n=99, 112, 310)**

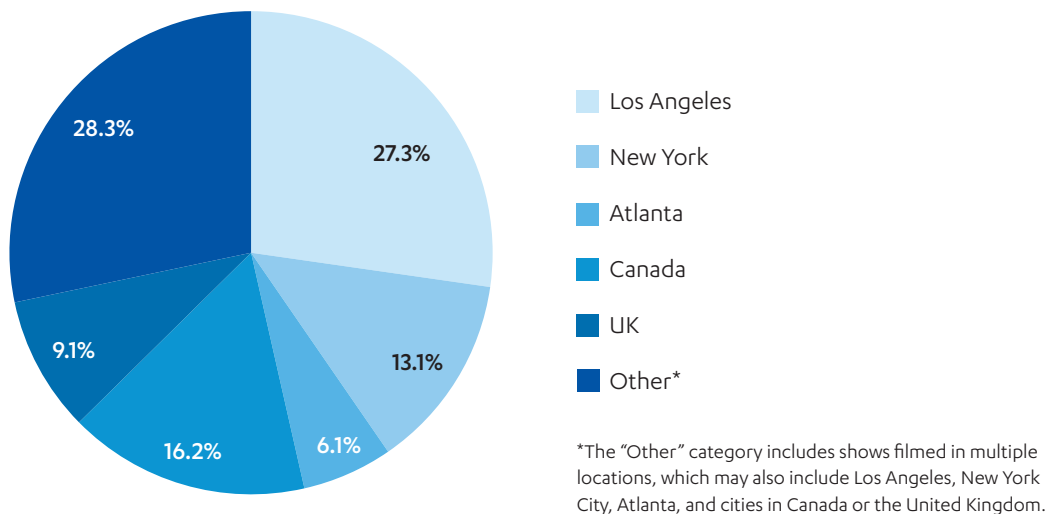


**FIGURE 5: Share of Shows by Number of Seasons, by Platform Type, 2021-22 Season (n=99, 112, 310)**



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 2021-22 were in their first season (61.9 percent), compared to just 5.2 percent that were in season 5 or beyond. By contrast, only about a third of the broadcast scripted shows examined in 2021-22 were in their first season (32.3 percent), and more than a quarter were in season 5 or beyond (28.3 percent). Cable scripted shows fell between these two extremes in 2021-22: 37.5 percent were in their first season and 16.1 percent were in season 5 or beyond.

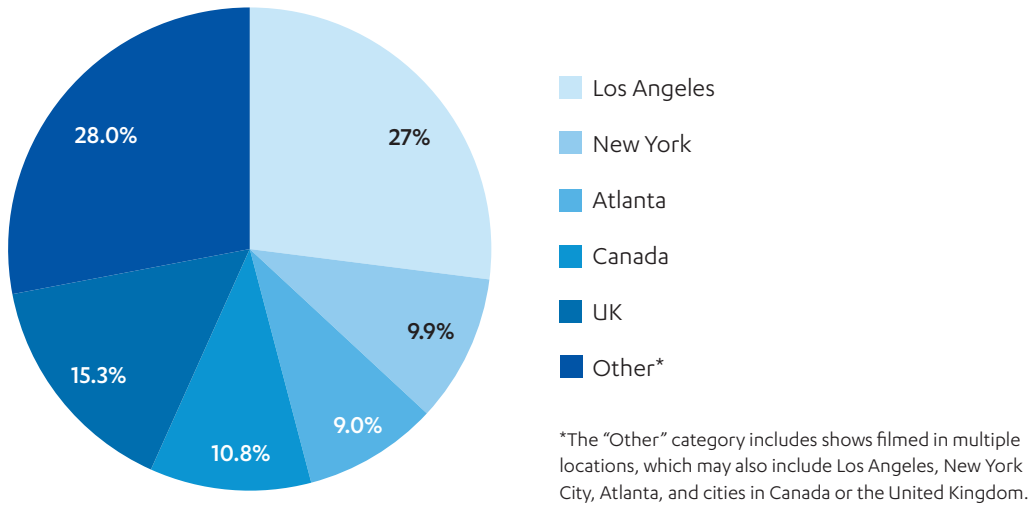
**FIGURE 6:** Share of Broadcast Shows, by Location, 2021-22 Season (n=99)



Los Angeles was more than twice as likely as any other single city to be the filming location for broadcast scripted shows in 2021-22. That is, 27.3 percent of the broadcast scripted shows examined for the season were filmed in Los Angeles, compared to just 13.1 percent in New York City and 6.1 percent in Atlanta. Notably, approaching Los Angeles's share, 16.2 percent of broadcast scripted shows in 2021-22 were filmed in various locations in Canada, down from 24 percent in 2020-21.

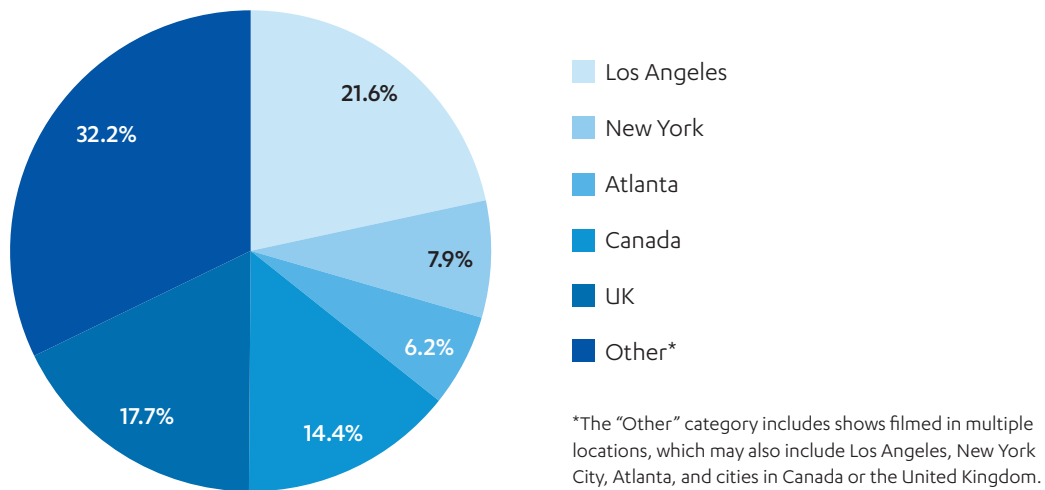


**FIGURE 7: Share of Cable Shows, by Location, 2021-22 Season (n=111)**



▲ As in broadcast, Los Angeles was more than twice as likely as any other single city to be the filming location for cable scripted shows in 2021-22. That is, 27 percent of cable scripted shows for the season were filmed in Los Angeles, compared to 9.9 percent in New York and 9 percent in Atlanta. It should be noted that 10.8 percent of cable scripted shows for the season were filmed in various cities in Canada and 15.3 percent in various cities in the United Kingdom.

**FIGURE 8: Share of Digital Shows, by Location, 2021-22 Season (n=305)**



▲ Similar to broadcast and cable, Los Angeles was more than twice as likely as any other single city to be the filming location for digital shows in 2021-22. That is, 21.6 percent of the digital scripted shows examined for the season were filmed in Los Angeles, compared to just 7.9 percent in New York City, the second most popular location. Other notable locations included Atlanta (6.2 percent), various locations in Canada (14.4 percent), and various locations in the United Kingdom (17.7 percent).

# TV SHOW CREATORS

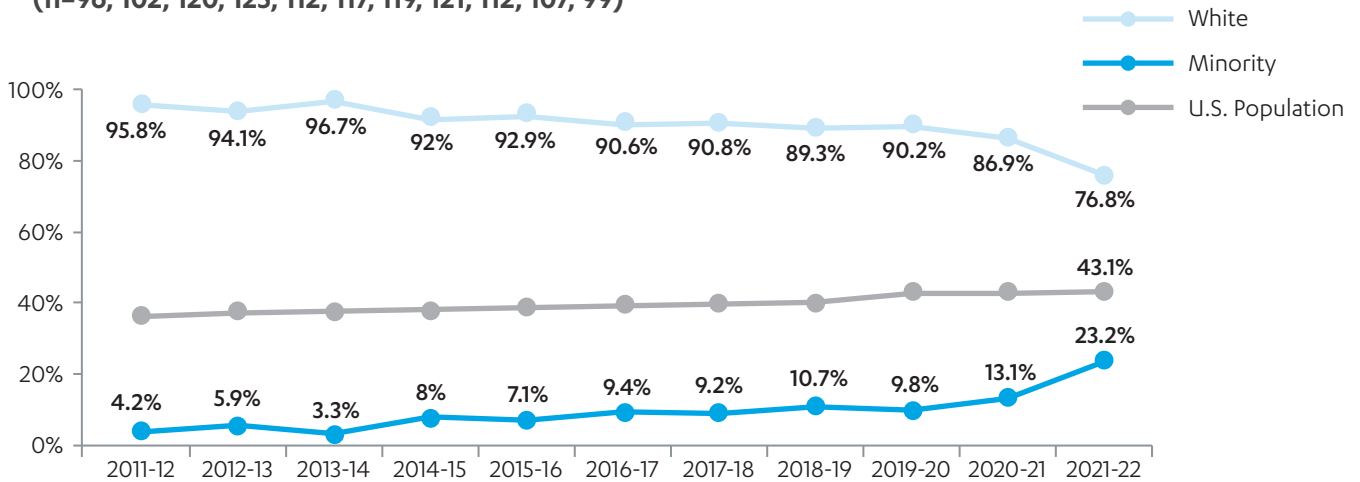
## Show Creators

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.<sup>14</sup>

Continuing with the upward trajectory noted in the last report, the 2021-22 television season featured the highest shares to date of show creators who were people of color or women in broadcast and cable. Similar to the last report, much of the increase may be attributed to the considerable number of new shows airing or streaming in 2021-22, which constituted a slight majority (51.1 percent) of the TV shows examined in this report. The creator of color figures in the digital arena remained stable since the last report. Across platforms in 2021-22, the creator of color shares for new shows increased, while those for women decreased compared to the previous season.<sup>15</sup> Overall, both women and people of color remained underrepresented among show creators across each platform type in 2021-22. Any sign of increased opportunity for people of color and women must be qualified by the limited resources they receive compared to White men once their shows are greenlit. As found in the previous season, there is 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.

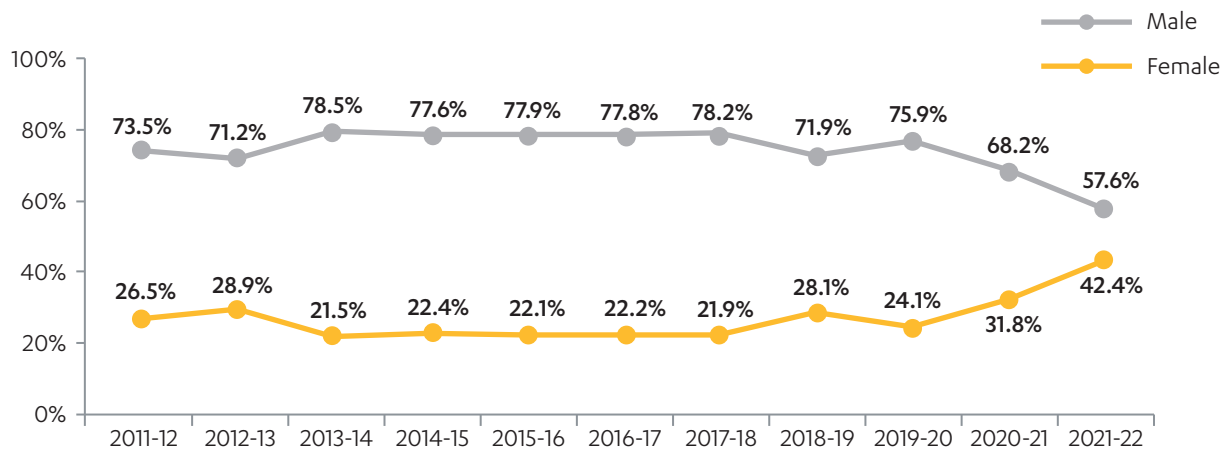
The following charts examine these trends in more detail.

**FIGURE 1: Show Creators by Race/Ethnicity, Broadcast Scripted, 2011-12 to 2021-22 Seasons**  
 (n=96, 102, 120, 125, 112, 117, 119, 121, 112, 107, 99)



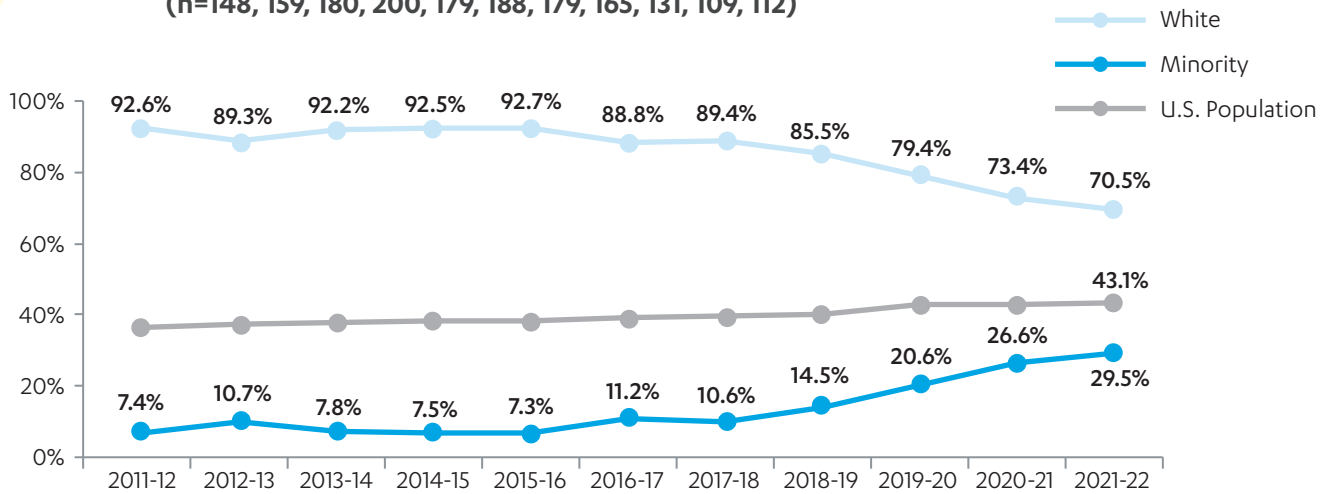
▲ Though people of color more than quintupled their share of broadcast scripted show creators between the 2011-12 and 2021-22 television seasons — from 4.2 percent to 23.2 percent — they would have to nearly double their 2021-22 share yet again to reach proportionate representation in this employment arena (43.1 percent).<sup>16</sup>

**FIGURE 2: Show Creators by Gender, Broadcast Scripted, 2011-12 to 2021-22 Seasons**  
 (n=98, 104, 121, 125, 113, 117, 119, 121, 112, 107, 99)



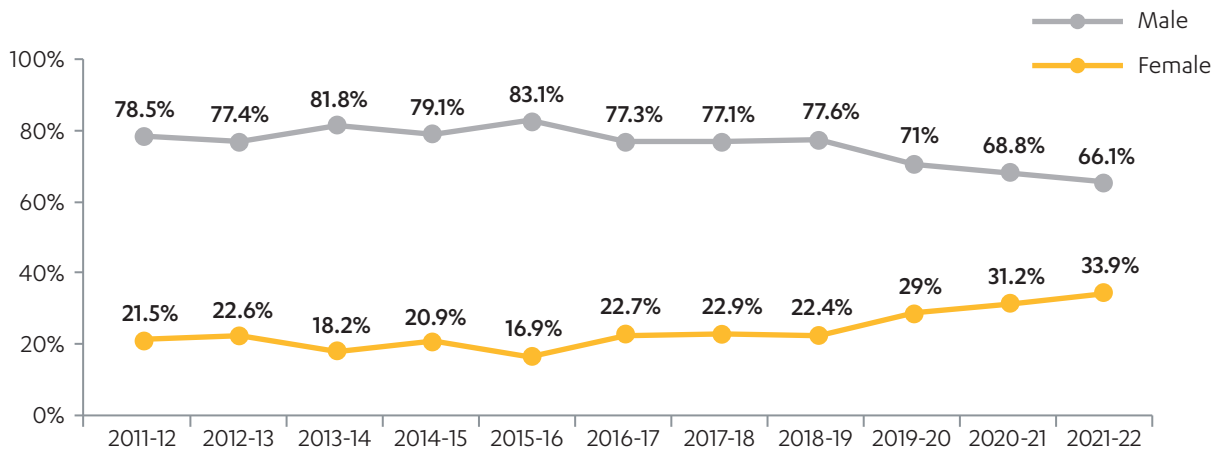
▲ Women’s share of broadcast scripted show creators continued to increase since the last report, from 31.8 percent in 2020-21 to 42.4 percent in 2021-22. Indeed, the 2021-22 share was the highest for women in this employment arena over the course of the report series. Nevertheless, women would have to increase their 2021-22 share of broadcast show creators by almost 8 percentage points to reach parity with men.

**FIGURE 3: Show Creators by Race/Ethnicity, Cable Scripted, 2011-12 to 2021-22 Seasons**  
 (n=148, 159, 180, 200, 179, 188, 179, 165, 131, 109, 112)



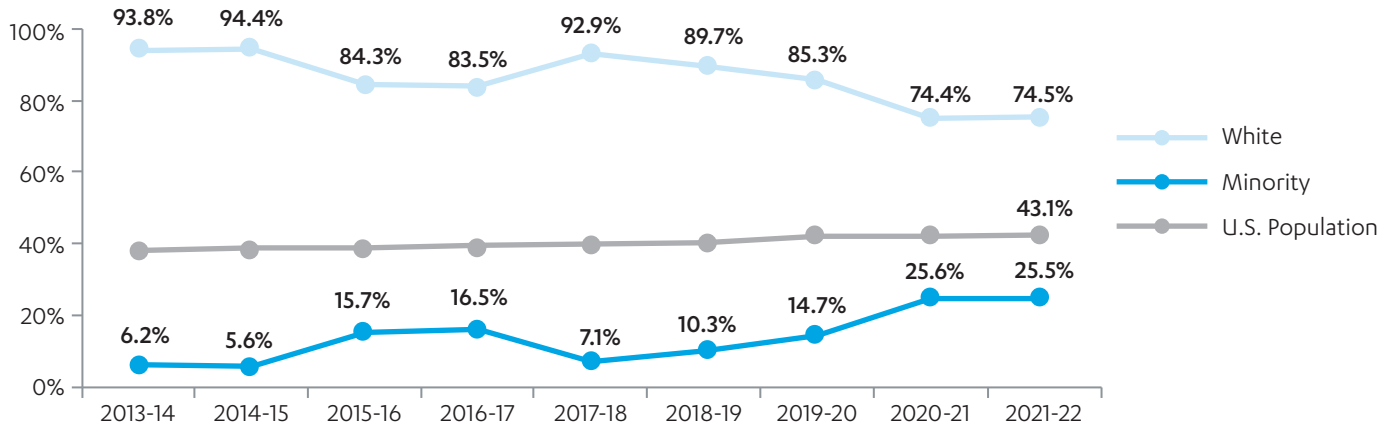
▲ Since the last report, people of color continued to make gains among cable scripted show creators, increasing from 26.6 percent of these creatives during the 2020-21 television season to 29.5 percent in 2021-22. Though people of color nearly quadrupled their share of show creators since the 2011-12 season (7.4 percent), they would have to increase their 2021-22 share by more than 13 percentage points to reach proportionate representation in this employment arena (43.1 percent).<sup>17</sup>

**FIGURE 4: Show Creators by Gender, Cable Scripted, 2011-12 to 2021-22 Seasons**  
 (n=149, 159, 181, 201, 183, 189, 179, 165, 131, 109, 112)



▲ Women gained a little ground since the last report among cable scripted show creators, increasing from 31.2 percent of show creators during the 2020-21 season to 33.9 percent in 2021-22. Still, women would have to increase their 2021-22 share of cable scripted show creators by more than 16 percentage points to achieve parity with men.

**FIGURE 5:** Show Creators by Race/Ethnicity, Digital Scripted, 2013-14 to 2021-22 Seasons  
(n=32, 54, 108, 182, 141, 175, 217, 191, 310)

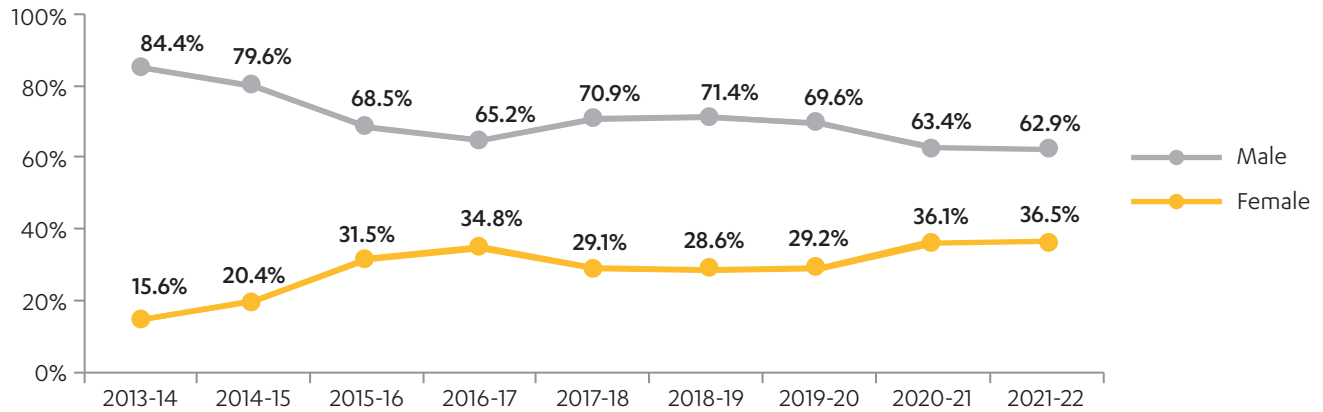


Since the last report, people of color’s share of digital scripted show creators stayed virtually the same — 25.6 percent in 2020-21 and 25.5 percent in 2021-22 — even though there was a substantial uptick in the number of digital shows. People of color would have to increase their 2021-22 share of digital scripted show creators by more than 17 percentage points to reach proportionate representation in this employment arena (43.1 percent).<sup>18</sup>



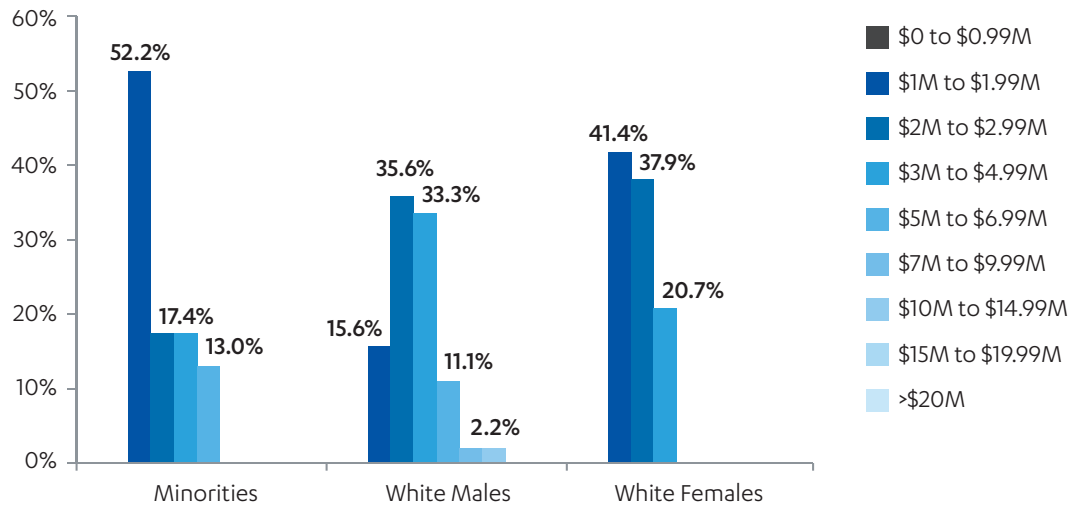
only **2.6 out of 10** show creators in digital scripted TV are people of color

**FIGURE 6: Show Creators by Gender, Digital Scripted, 2013-14 to 2021-22 Seasons**  
(n=32, 54, 111, 184, 141, 175, 217, 191, 310)



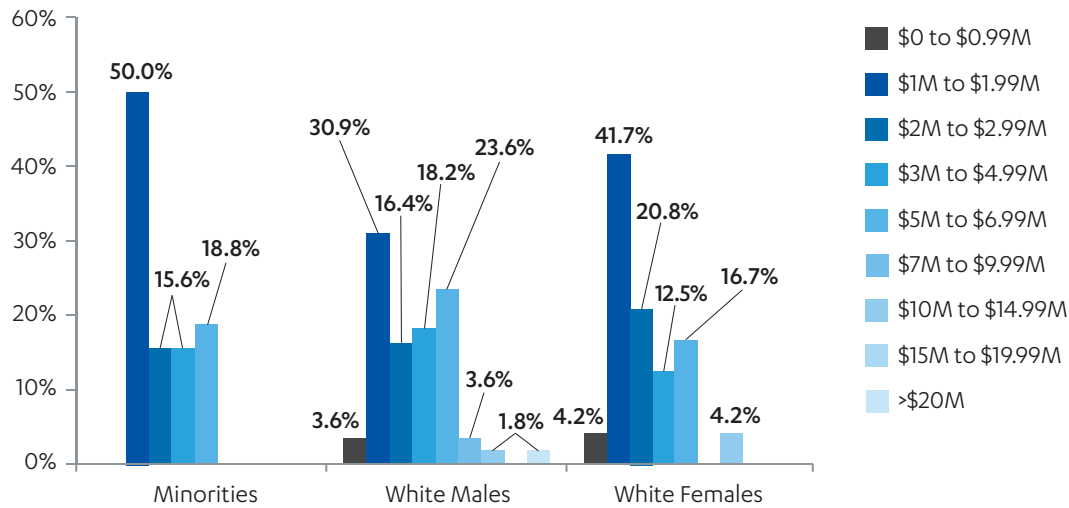
▲ Women’s share of digital scripted show creators remained relatively stable since the last report. In 2021-22, women accounted for 36.5 percent of digital scripted show creators, compared to 36.1 percent a season earlier.<sup>19</sup> Women would have to increase their 2021-22 share by more than 13 percentage points to reach parity with men.

**FIGURE 7: Broadcast Episodic Budget By Creator Race/Ethnicity and Gender, Minorities (N = 23), White Males (N = 45), White Females (N= 29), 2021-2022**



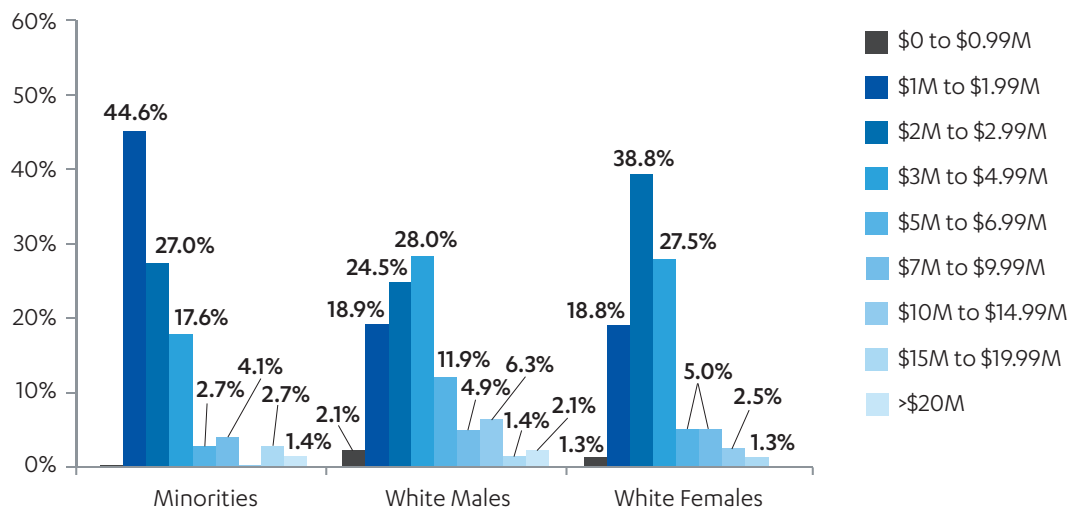
▲ In broadcast, White female creators (79.3 percent) and creators of color (69.6 percent) were more likely to have smaller episodic budgets under \$3 million per episode than White male creators (51.2 percent) in the 2021-22 season. Only White males enjoyed episodic budgets of \$10 million or more (2.2 percent).

**FIGURE 8: Cable Episodic Budget By Creator Race/Ethnicity and Gender, Minorities (N = 32), White Males (N = 55), White Females (N= 24), 2021-2022**



▲ In cable, White female creators (66.7 percent) and creators of color (65.6 percent) were more likely to have smaller budgets under \$3 million per episode than White male creators (50.9 percent) in the 2021-22 season. As in broadcast, only White males enjoyed episodic budgets larger than 20 million (1.8 percent).

**FIGURE 9: Digital Episodic Budget By Creator Race/Ethnicity and Gender, Minorities (N = 74), White Males (N = 143), White Females (N= 80), 2021-2022**



▲ Compared to broadcast and cable, the digital platform provided creators with budgets that were much larger in the 2021-22 season. But again, White female creators (58.9 percent) and creators of color (71.6 percent) were more likely to have smaller budgets under \$3 million per episode than White male creators (45.5 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 (14.7 percent).

# LEADS

## Leads

Lead actors<sup>20</sup> 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.

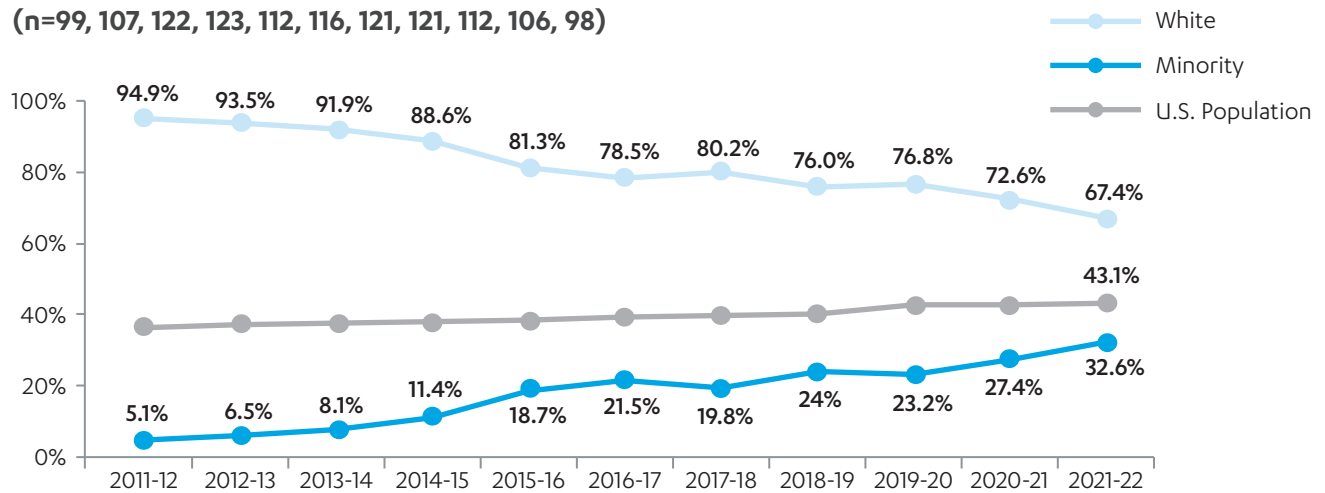


The following charts reveal that women and people of color have made significant advances in shows on each platform since the last report, particularly for women among broadcast and digital leads and for people of color among cable leads. However, during the 2021-22 season, women's share of cable leads dipped slightly while remaining close to proportionate representation (i.e., 43.1 percent). And although there was progress for leads of color in broadcast, people of color remained underrepresented as leads in broadcast and digital. When individual racial/ethnic minority groups are considered,<sup>21</sup> Black persons constituted the only group that exceeded proportionate representation among leads in 2021-22 across all platforms. Except for a few racial/ethnic groups that were nearing or at proportionate representation on a single platform, the other groups examined were all underrepresented across the platforms. Finally, actors with a disability were clearly underrepresented among leads across all three platforms.



**FIGURE 1: Leads by Race/Ethnicity, Broadcast Scripted, 2011-12 to 2021-22 Seasons**

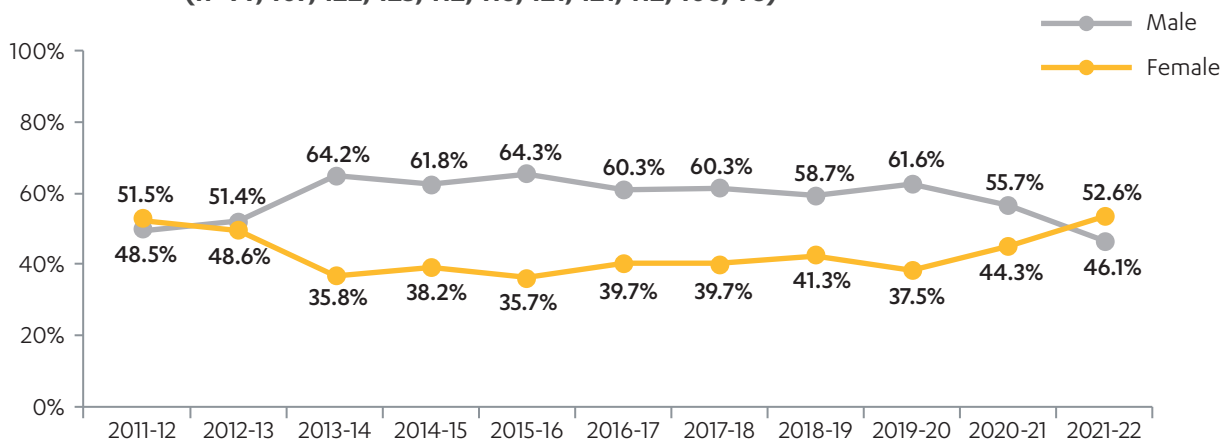
(n=99, 107, 122, 123, 112, 116, 121, 121, 112, 106, 98)



People of color accounted for 32.6 percent of broadcast scripted leads for the 2021-22 television season — more than six 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 10 percentage points to reach proportionate representation in this employment arena (43.1 percent).

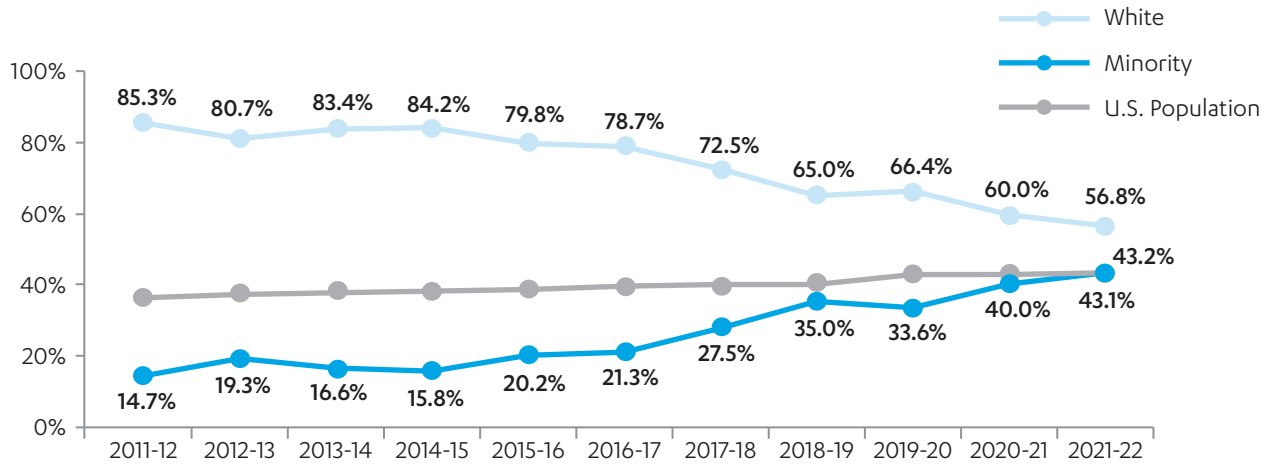
**FIGURE 2: Leads by Gender, Broadcast Scripted, 2011-12 to 2021-22 Seasons**

(n=99, 107, 122, 123, 112, 116, 121, 121, 112, 106, 98)



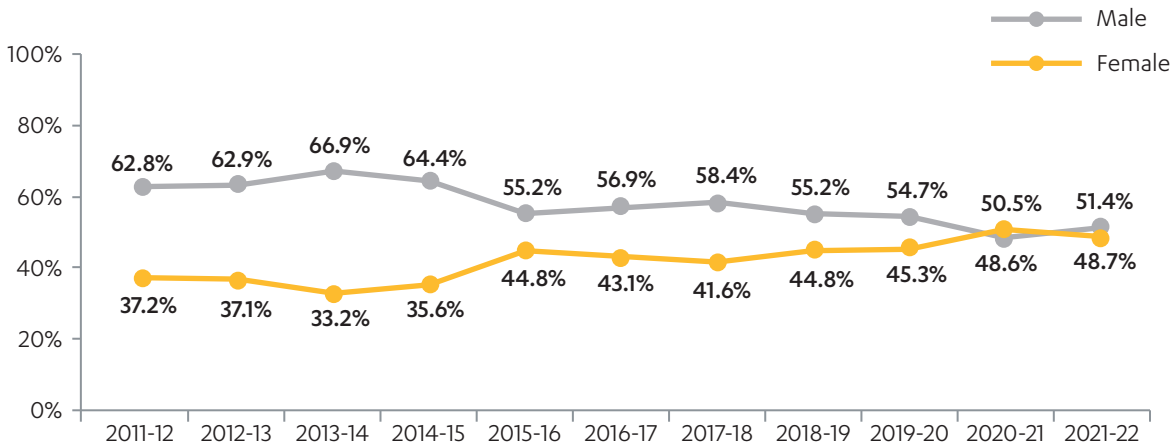
Women continued to gain ground among broadcast scripted leads, increasing their share in this employment arena from 44.3 percent in 2020-21 to 52.6 percent in 2021-22.<sup>22</sup> The 2021-22 season marks the first time that women have achieved parity in this employment arena since the 2011-12 and 2012-13 television seasons.

**FIGURE 3: Leads by Race/Ethnicity, Cable Scripted, 2011-12 to 2021-22 Seasons (n=156, 166, 181, 202, 183, 188, 178, 163, 128, 105, 111)**



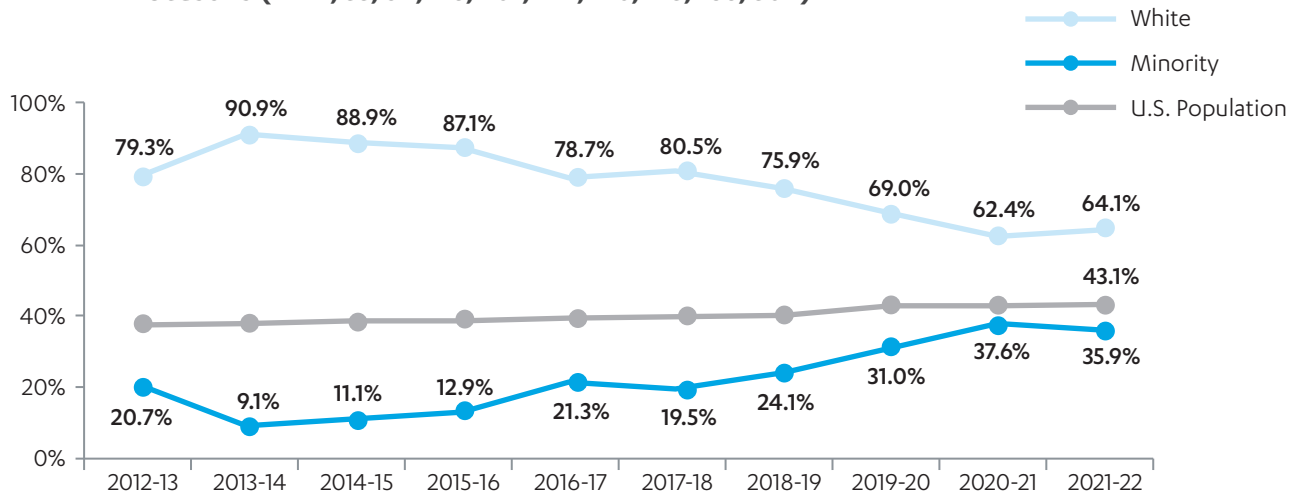
▲ People of color accounted for 43.2 percent of cable scripted leads in the 2021-22 television season — achieving proportionate representation (43.1 percent) in this employment arena for the first time in the report series.

**FIGURE 4: Leads by Gender, Cable Scripted, 2011-12 to 2021-22 Seasons (n=156, 167, 179, 202, 183, 188, 178, 163, 128, 105, 111)**



▲ After women finally reached parity with men during the 2020-21 season (50.5 percent), their share of cable scripted leads declined slightly during the 2021-22 television season (48.7 percent).

**FIGURE 5: Leads by Race/Ethnicity, Digital Scripted Shows, 2012-13 to 2021-22 Seasons (n=29, 33, 54, 116, 207, 149, 170, 213, 186, 304)**

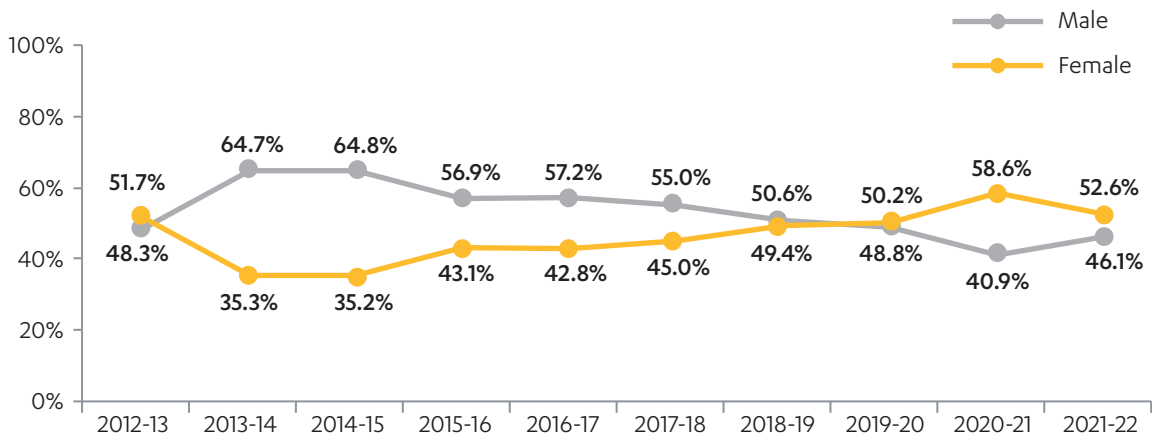


▲ After several seasons of positive gains, people of color’s share of digital scripted leads declined since the last report, from 37.6 percent in 2020-21 to 35.9 percent in 2021-22. As a result, people of color would have to increase their 2021-22 share of these roles by more than 7 percentage points to achieve proportionate representation (43.1 percent).



**Only 3.6 out of 10** lead actors in digital scripted TV are people of color

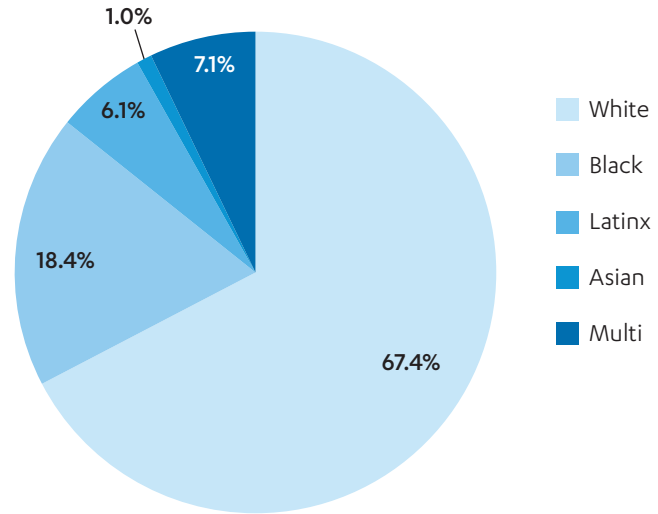
**FIGURE 6: Leads by Gender, Digital Scripted Shows, 2012-13 to 2021-22 Seasons (n=29, 34, 54, 116, 208, 149, 170, 213, 186, 304)**



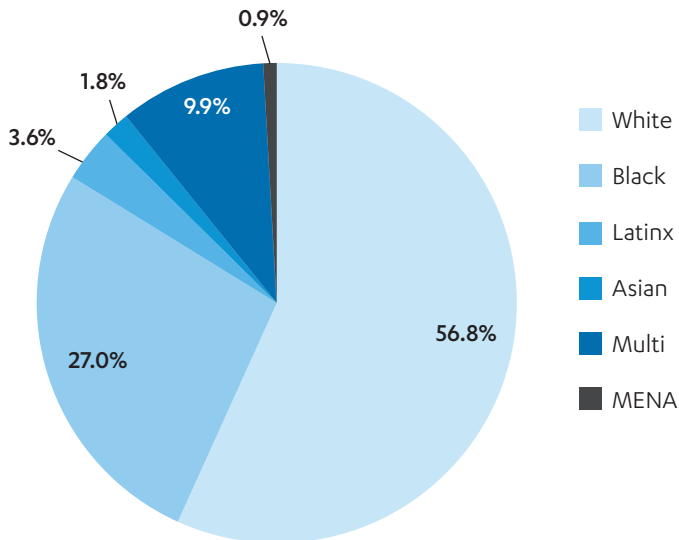
▲ After surpassing men’s share of digital leads and posting their highest share of these roles to date in 2020-21 (58.6 percent), women’s majority share of these roles declined a bit to 52.6 percent in 2021-22.<sup>23</sup>

**FIGURE 7: Leads by Race/Ethnicity, Broadcast Scripted Shows, 2021-22 Season (n=98)**

The racial and ethnic breakdown of broadcast scripted leads for the 2021-22 television season reveals that Black persons again constituted the largest single share among leads of color (18.4 percent), followed by multiracial (7.1 percent), Latinx<sup>24</sup> (6.1 percent), and Asian (1.0 percent) persons. Native and MENA persons were absent altogether among broadcast scripted leads.



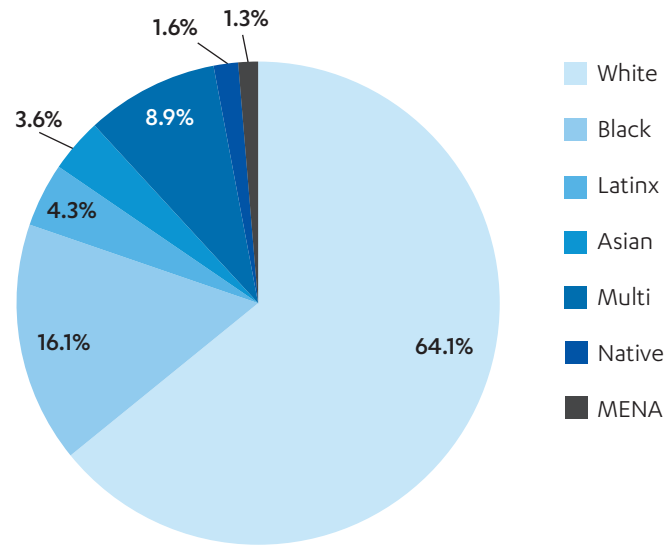
**FIGURE 8: Leads by Race/Ethnicity, Cable Scripted Shows, 2021-22 Season (n=111)**



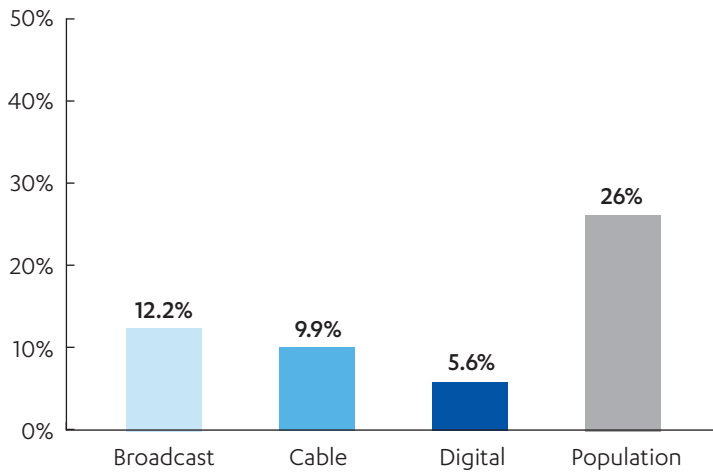
Black leads (27.0 percent) greatly exceeded proportionate representation among cable scripted leads during the 2021-22 season. By contrast, Latinx (3.6 percent), Asian<sup>25</sup> (1.8 percent), and MENA (0.9 percent) persons were underrepresented among cable scripted leads that season. Multiracial (9.9 percent) persons were nearing proportionate representation, and Native persons were absent altogether among cable scripted leads.

**FIGURE 9:** Leads by Race/Ethnicity, Digital Scripted Shows, 2021-22 Season (n=304)

Black persons constituted the only minority group overrepresented among digital scripted leads for the 2021-22 television season (16.1 percent). By contrast, Latinx<sup>26</sup> (4.3 percent), Asian<sup>27</sup> (3.6 percent), and multiracial (8.9 percent) persons were underrepresented among digital scripted leads, while Native (1.6 percent) and MENA (1.3 percent) persons were proportionally represented among these roles.



**FIGURE 10:** Share of Leads, by Disability, Broadcast (n=98), Cable (n=111), Digital (n=304), and Population Share, 2021-22



At 26 percent of the adult population, persons with disabilities were underrepresented as broadcast scripted leads (12.2 percent),<sup>28</sup> cable scripted leads (9.9 percent),<sup>29</sup> and digital scripted leads (5.6 percent) in 2021-22.<sup>30</sup> Among the 40 leads with known disabilities that season, the majority reported either mental health, learning, or neurological disabilities. Only two leads with known disabilities had an ongoing physical or hearing disability when they appeared in shows from the cable and digital arenas. Actors with visible disabilities rarely had the opportunity to occupy a lead role in television during the 2021-22 season.

# OVERALL CAST DIVERSITY

## Overall Cast Diversity

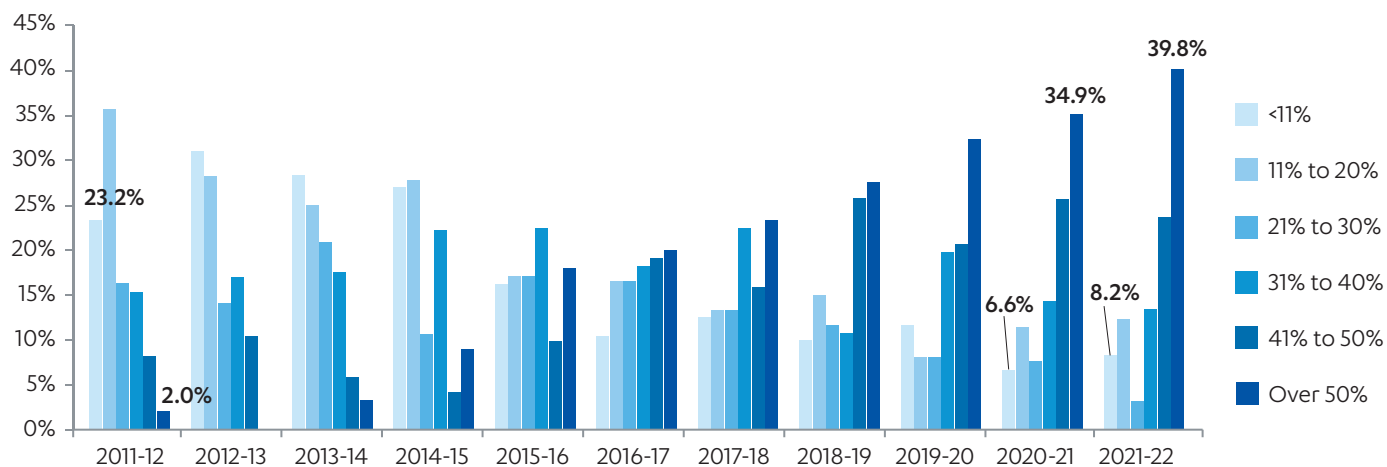
This section documents trends in overall cast diversity for broadcast scripted, cable scripted, and digital scripted shows airing or streaming during the 2021-22 television season. For the analysis, it assigns each scripted show to one of six distinct cast diversity intervals based on the racial and 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. Each scripted show is similarly assigned one of the six cast disability intervals. This section also provides total actor counts by race, ethnicity, and gender for all scripted broadcast, cable, and digital platform shows from 2021-22.

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. Television shows with casts that are majority-minority constituted the plurality of shows in the 2021-22 television season. In 2021-22, people of color collectively exceeded proportionate representation among the main cast (i.e., top eight roles) across all three platform types. Most of these gains in recent years for people of color can be attributed



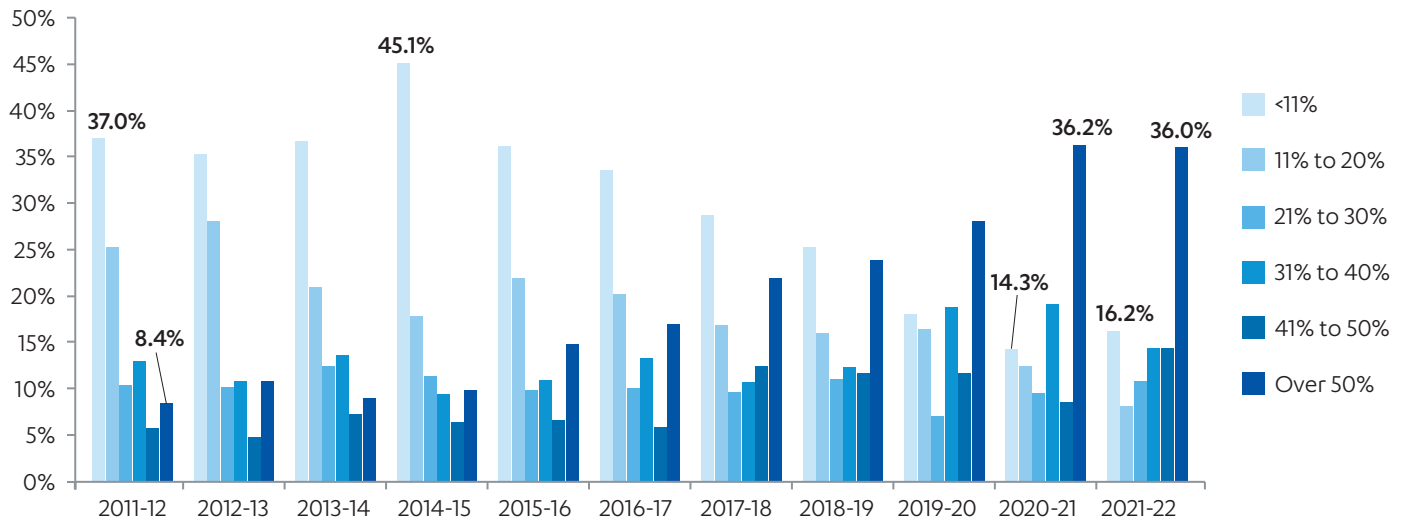
to the shares of Black and multiracial persons in main cast roles. Other individual minority groups continued to remain underrepresented, particularly Latinx persons, who constituted the only racial and ethnic group to be severely underrepresented across the platform types. Meanwhile, women remained underrepresented among the main cast roles in broadcast in 2021-22. Women’s share of top roles approached parity with men in the cable and digital arenas. Overall, women lost ground with respect to their share of top roles in 2021-22 compared to the previous season. People with disabilities were vastly underrepresented among all on-screen roles across all platforms in the 2021-22 television season.

**FIGURE 1: Minority Cast Share, by Share of Broadcast Scripted Shows, 2011-12 to 2021-22 Seasons (n=99, 107, 121, 123, 112, 116, 121, 121, 112, 106, 98)**



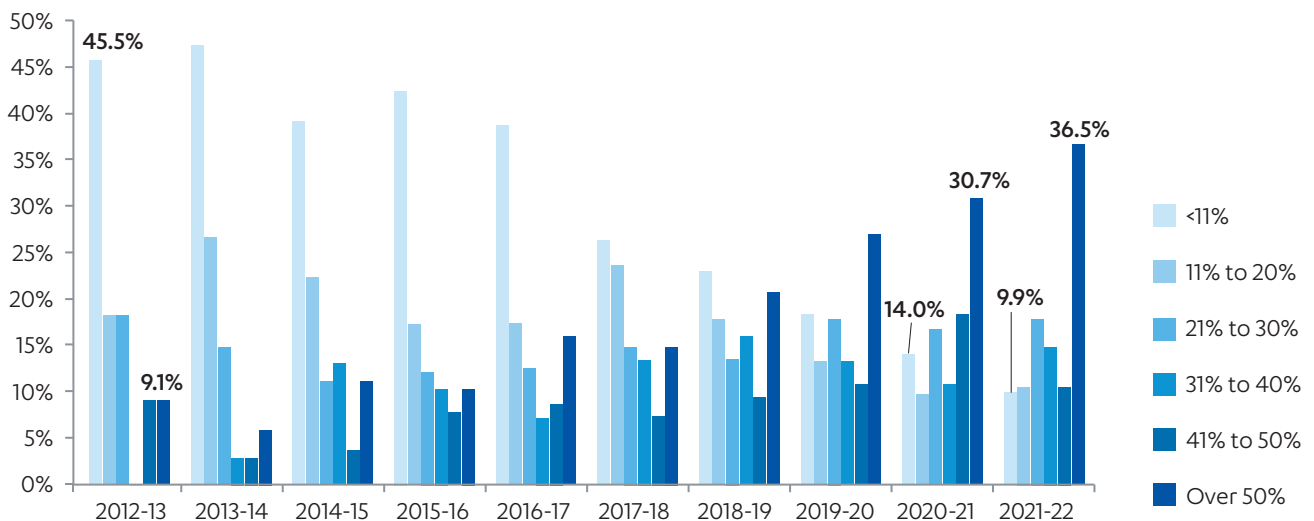
As noted in the last few reports, overall cast diversity for broadcast scripted shows has steadily increased over the course of this report series. The share of broadcast scripted shows with casts that were less than 11 percent minority decreased from nearly a quarter during the 2011-12 television season (23.2 percent) to 8.2 percent in 2021-22. Meanwhile, the share of shows with majority-minority casts skyrocketed from just 2 percent in 2011-12 to 39.8 percent in 2021-22, surpassing the previous high of 34.9 percent in 2020-21.

**FIGURE 2: Minority Cast Share, by Share of Cable Scripted Shows, 2011-12 to 2021-22 Seasons (n=152, 167, 177, 202, 183, 188, 178, 163, 128, 105, 111)**



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 2021-22 (36 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 16.2 percent in 2021-22.

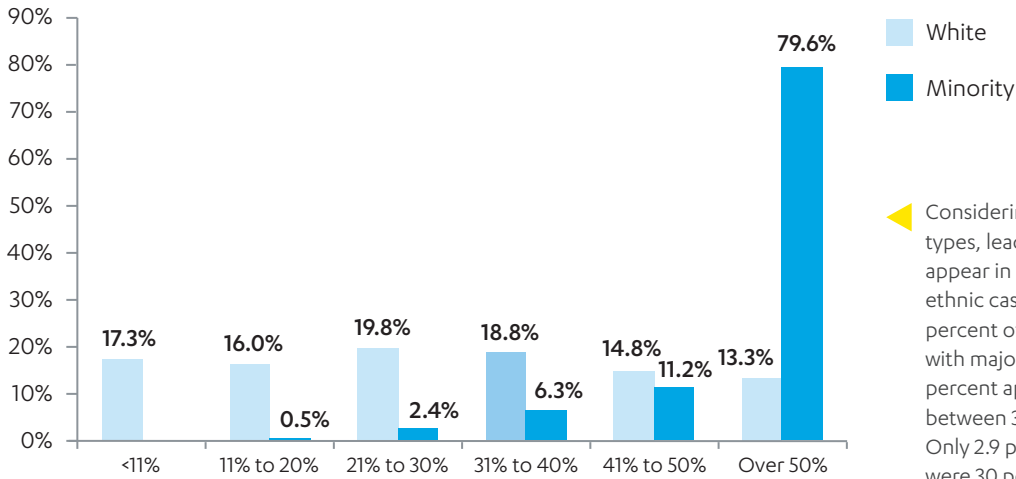
**FIGURE 3: Minority Cast Share, by Share of Digital Scripted Shows, 2012-13 to 2021-22 Seasons (n=11, 34, 54, 116, 208, 149, 170, 213, 186)**



As with broadcast and cable, shows with majority-minority casts continued to constitute the plurality of digital scripted shows in 2021-22. More than a third of digital scripted shows featured majority-minority casts in 2021-22 (36.5 percent), up from only 9.1 percent in 2012-13. 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 2012-13 to just 9.9 percent in 2021-22.

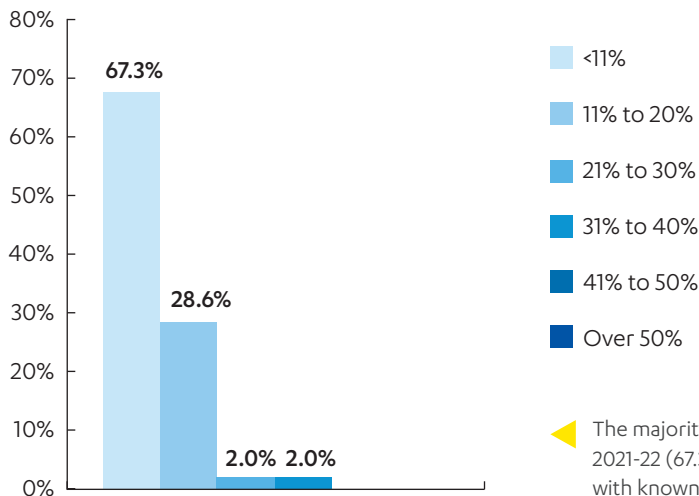


**FIGURE 4: Lead Race/Ethnicity by Minority Cast Diversity, White vs. Minority, Across Platforms, 2021-22 Season (n=324, 206)**



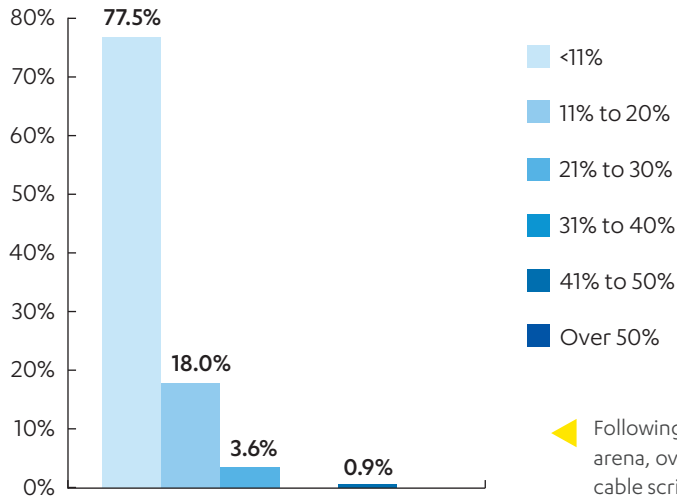
Considering scripted shows across all platform types, leads of color were much more likely to appear in shows with high degrees of racial/ethnic cast diversity in 2021-22. Indeed, 79.6 percent of leads of color appeared in shows with majority-minority casts, while another 17.5 percent appeared in shows with casts that were between 31 percent and 50 percent minority. Only 2.9 percent of shows with casts that were 30 percent or less minority had a lead of color. However, White leads only had slightly diminished opportunities to lead casts that were progressively more racially and ethnically diverse. Nearly half of White leads (46.9 percent) appeared in shows with casts that were more than 30 percent minority.

**FIGURE 5: Disability Cast Share, by Share of Broadcast Scripted Shows, 2021-22 Season (n=98)**



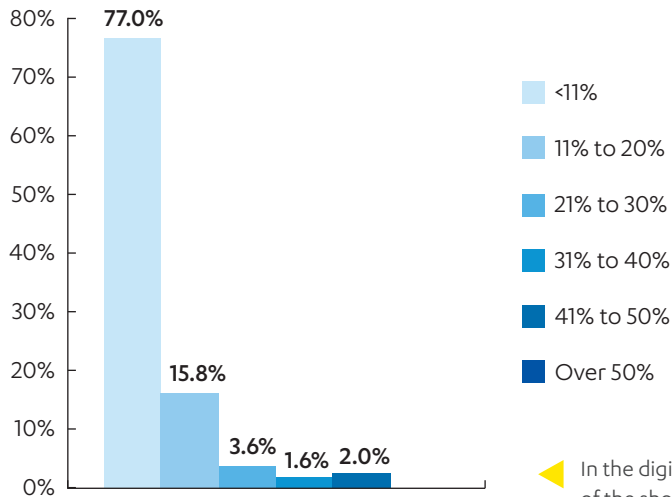
The majority of broadcast scripted shows in 2021-22 (67.3 percent) did not include any actors with known disabilities in their main casts (or <11 percent disability cast share). Only a small number of broadcast scripted shows (4 percent) had casts in which the shares of actors with disabilities approached or exceeded the adult population share (26 percent).

**FIGURE 6:** Disability Cast Share, by Share of Cable Scripted Shows, 2021-22 Season (n=111)



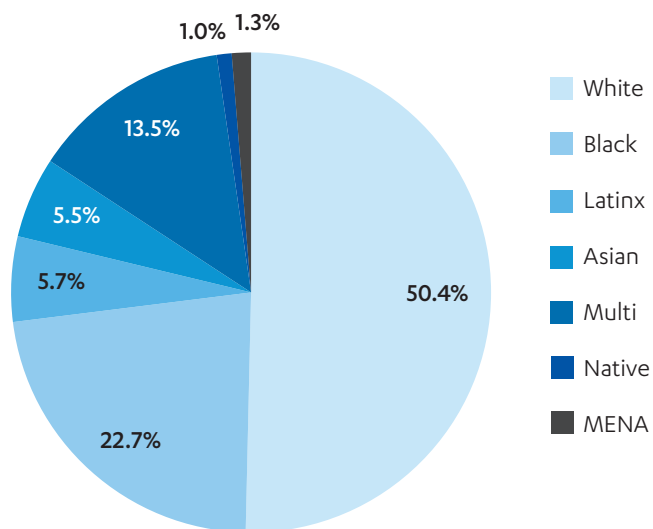
Following the pattern evident in the broadcast arena, over three quarters (77.5 percent) of cable scripted shows did not include any actors with known disabilities in their main casts (or <11 percent disability cast share) in the 2021-22 season. By contrast, cable scripted shows with casts in which more than 20 percent of the actors had known disabilities constituted just 4.5 percent of the shows.

**FIGURE 7:** Disability Cast Share, by Share of Digital Scripted Shows, 2021-22 Season (n=304)



In the digital arena, over three quarters (77 percent) of the shows had no actors with known disabilities in their main casts (or <11 percent disability cast share) in the 2021-22 season. The share of digital scripted shows with casts that approached or exceeded the population share of adults with disabilities (26 percent) was just 7.2 percent, but still larger than the shares for broadcast and cable.

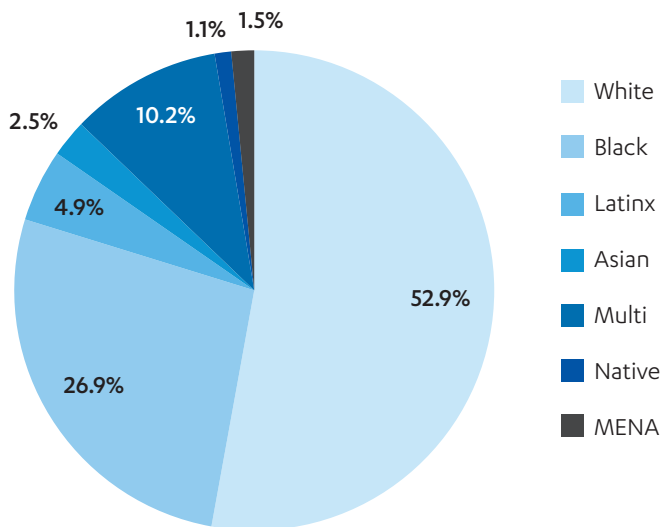
**FIGURE 8:** Share of Roles, by Race/Ethnicity, Broadcast Scripted Shows, 2021-22 Season (n=697)



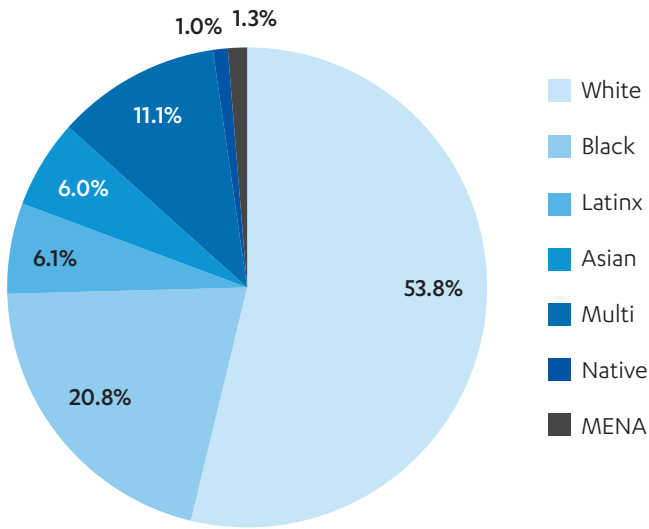
Since the last report, the White share of top broadcast scripted roles declined further, from 53.2 percent in 2020-21 to 50.4 percent in 2021-22. Black (22.7 percent) and multiracial (13.5 percent) persons were overrepresented in broadcast scripted main casts in 2021-22. MENA (1.3 percent) persons reached proportionate representation, while Native (1.0 percent) and Asian (5.5 percent) persons were slightly below their respective population shares. Latinx (5.7 percent) persons remained severely underrepresented in this employment arena.

**FIGURE 9:** Share of Roles, by Race/Ethnicity, Cable Scripted Shows, 2021-22 Season (n=717)

Following the trend in broadcast, the White share of top cable scripted roles declined between the 2020-21 and 2021-22 seasons, from 54.7 percent to 52.9 percent. Black (26.9 percent) persons were overrepresented in cable scripted casts in 2021-22, while multiracial (10.2 percent) and MENA (1.5 percent) persons were close to matching their shares in the U.S. population. Latinx (4.9 percent), Asian (2.5 percent), and Native (1.1 percent) persons remained underrepresented in this employment arena.



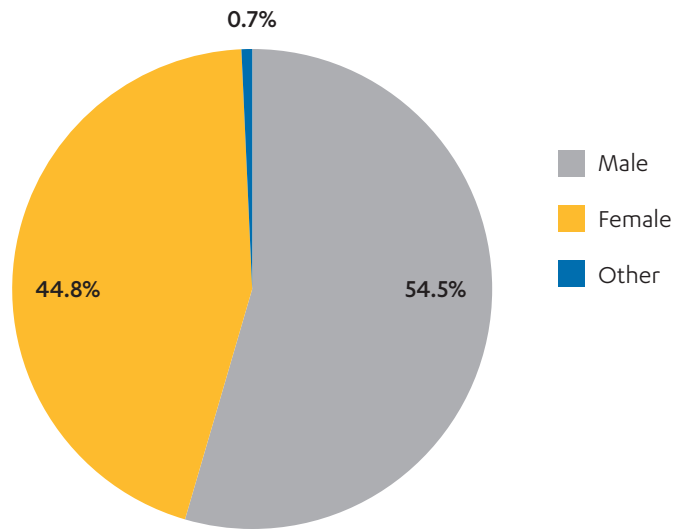
**FIGURE 10: Share of Roles, by Race/Ethnicity, Digital Scripted Shows, 2021-22 Season (n=2014)**



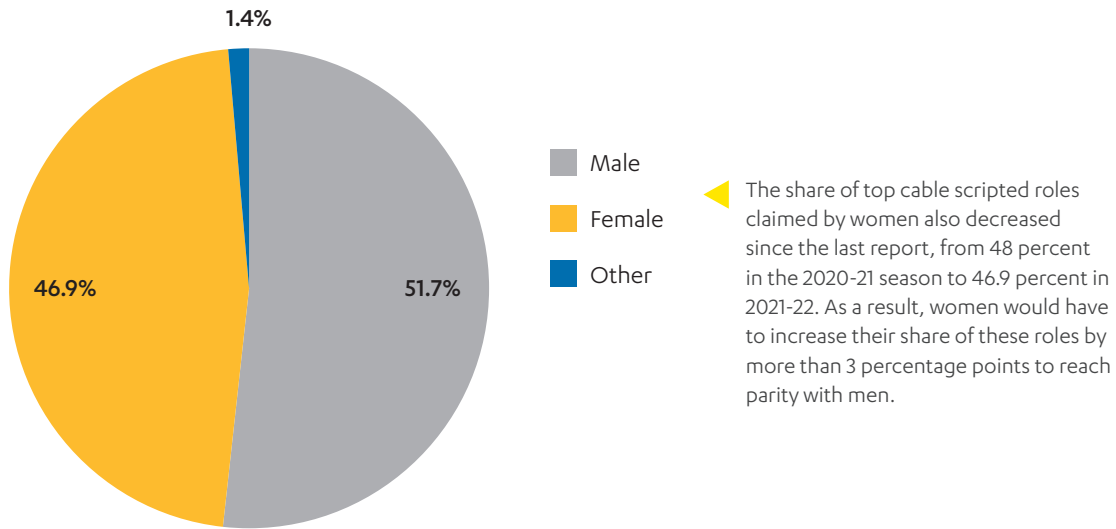
◀ Echoing the pattern in broadcast and cable, the White share of top roles in the digital scripted arena declined further since the last report, from 56.2 percent in 2020-21 to 53.8 percent in 2021-22. Black (20.8 percent) and multiracial (11.1 percent) persons were overrepresented in digital scripted casts in 2021-22, while Asian (6 percent) and MENA (1.3 percent) persons reached proportionate representation. Latinx (6.1 percent) and Native (1.0 percent) persons remained underrepresented in this employment arena.

**FIGURE 11: Share of Roles, by Gender, Broadcast Scripted Shows, 2021-22 Season (n=697)**

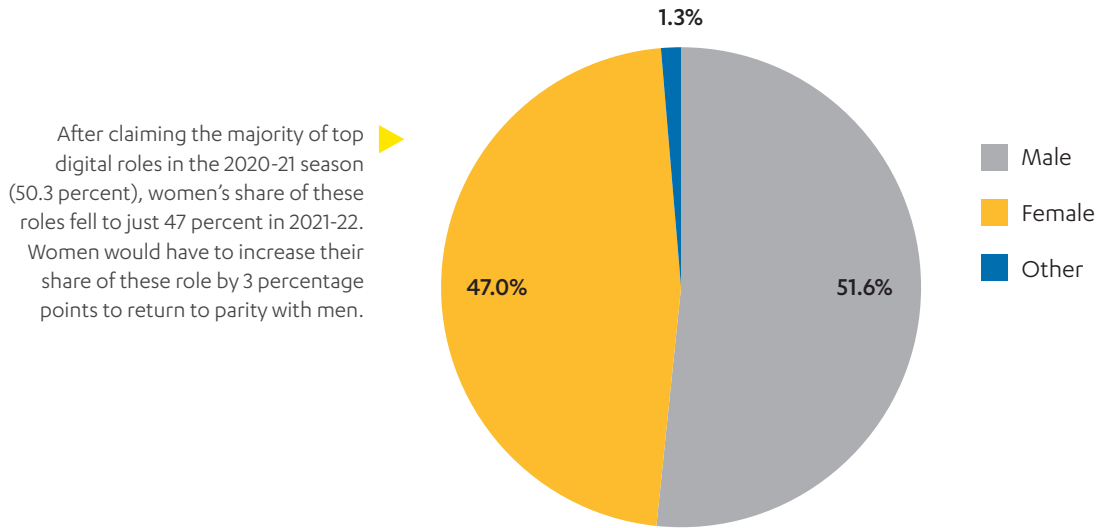
▶ Since the last report, women lost ground among the top roles in the broadcast scripted arena. Women accounted for 44.8 percent of these roles in 2021-22, down from the 47.1 percent share a season earlier. As a result, women would have to increase their share of these roles by more than 5 percentage points to reach parity with men.



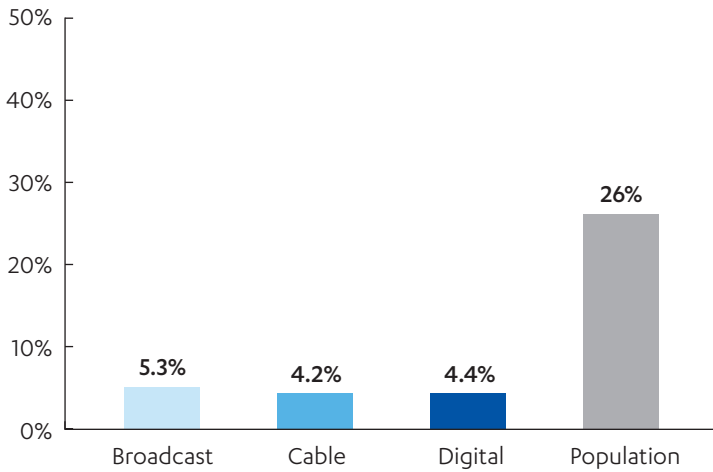
**FIGURE 12:** Share of Roles, by Gender, Cable Scripted Shows, 2021-22 Season (n=717)



**FIGURE 13:** Share of Roles, by Gender, Digital Scripted Shows, 2021-22 Season (n=2014)

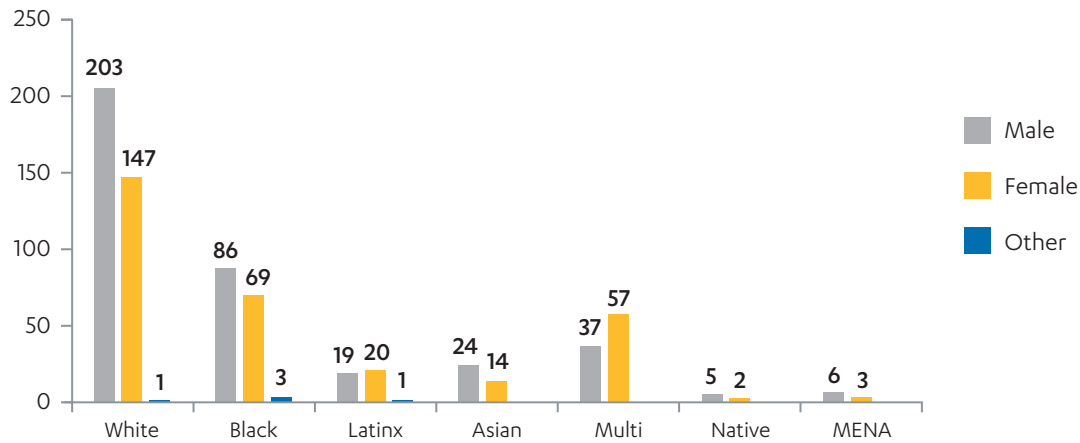


**FIGURE 14:** Share of Roles, by Disability, Broadcast (n=697), Cable (n=717), Digital (n=2014), and Population Share, 2021-22



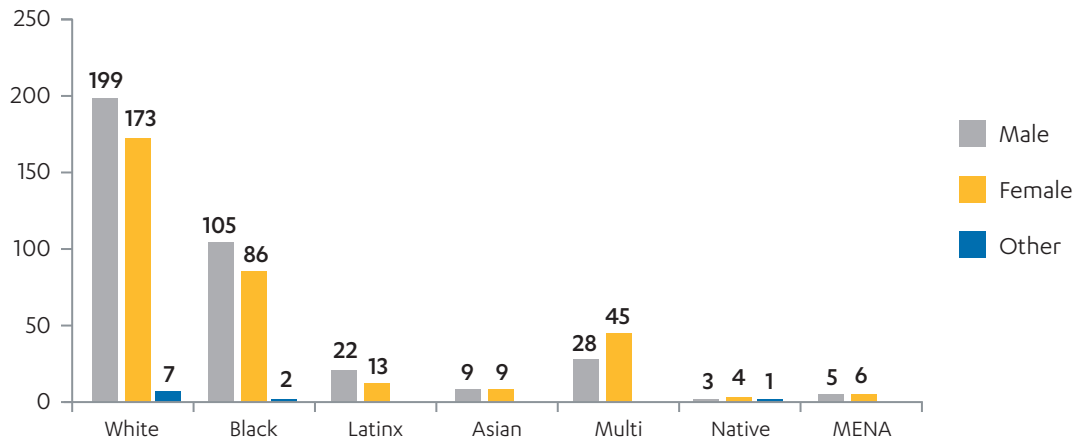
▶ In 2021-22, the share of main cast roles for actors with known disabilities was far below proportionate representation (26 percent) on each platform — 5.3 percent of broadcast scripted roles,<sup>31</sup> 4.2 percent of cable scripted roles,<sup>32</sup> and 4.4 percent of digital scripted roles.<sup>33</sup> Among actors with known disabilities in 2021-22, the majority, across all platform types, reported mental health issues, learning, or neurological disabilities (76.8 percent). In broadcast scripted shows, only two actors had a physical disability that was visible or a hearing disability (0.3 percent). In cable scripted shows, only four actors had a physical or medical disability that was visible or a hearing disability (0.6 percent). In digital scripted shows, eleven actors had a physical or medical disability that was visible or a hearing or visual impairment disability (0.5 percent). Actors with visible disabilities were essentially excluded from the small screen in 2021-22.

**FIGURE 15:** Actor Counts, by Race/Ethnicity and Gender, Broadcast Scripted Roles, 2021-22 Season (n=697)



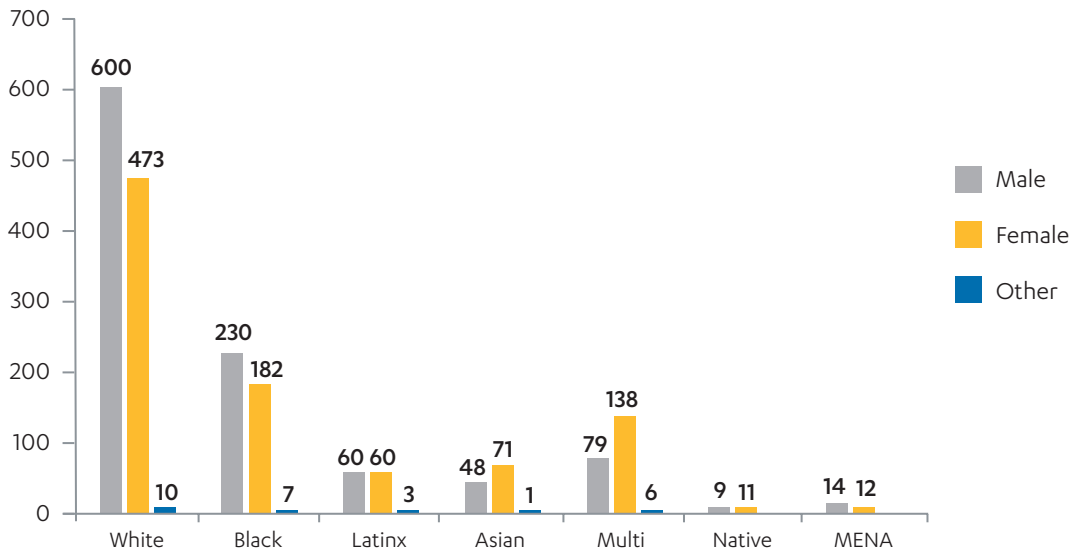
▶ White,<sup>34</sup> Black,<sup>35</sup> Asian<sup>36</sup>, Native, and MENA women claimed fewer of the top broadcast scripted roles than their male counterparts during the 2021-22 season. By contrast, Latinx<sup>37</sup> and multiracial women occupied more of the top roles in this employment arenas than their male counterparts.

**FIGURE 16: Actor Counts, by Race/Ethnicity and Gender, Cable Scripted Roles, 2021-22 Season (n=717)**



▲ In the cable scripted arena, White<sup>38</sup>, Black<sup>39</sup>, and Latinx<sup>40</sup> women claimed fewer of the top roles than their male counterparts in 2021-22. Meanwhile, women claimed the majority of roles among multiracial, Native<sup>41</sup>, and MENA actors, while Asian<sup>42</sup> women closed the gender gap in 2021-22.

**FIGURE 17: Actor Counts, by Race/Ethnicity and Gender, Digital Scripted Roles, 2021-22 Season (n=2014)**



▲ White<sup>43</sup>, Black<sup>44</sup>, and MENA women trailed their male counterparts among the top digital scripted roles in 2021-22. By contrast, Asian<sup>45</sup>, multiracial<sup>46</sup>, and Native women claimed more of the top digital scripted roles than their male counterparts, while Latinx<sup>47</sup> women closed the gender gap in 2021-22.

# WRITERS

## Writers

Because television is a writer’s medium, writers work at the frontlines of a rapidly changing industry that has moved away from traditional broadcast models. The events of this past year highlighted how integral writers are to scripted, episodic television as productions came to a standstill soon after the Writers Guild of America (WGA) went on strike in May 2023.

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,<sup>48</sup> have an enormous impact on who tells the stories and on the types of stories told.

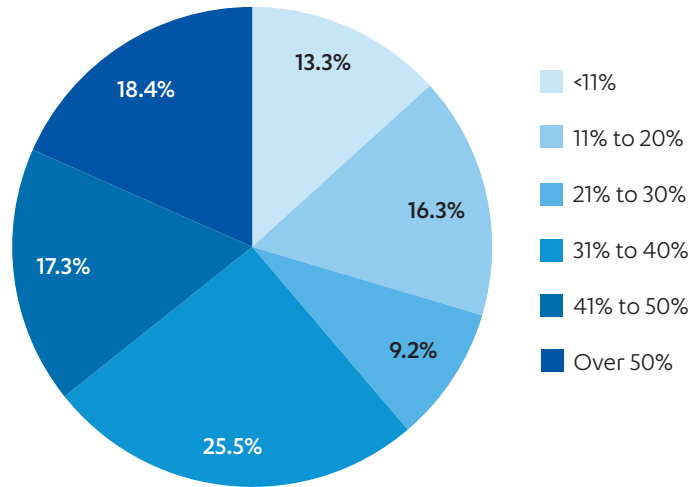
Similar to last year’s report, people of color enjoyed gains among the ranks of credited writers in 2021-22 across all three platform types compared to the previous season. When race, ethnicity, and gender interactions are considered, both men of color and women of color continued to make gains among credited writers on all three platform types. Women collectively also posted gains among credited writers across all three platform types and were closest to reaching parity with men in the cable arena.



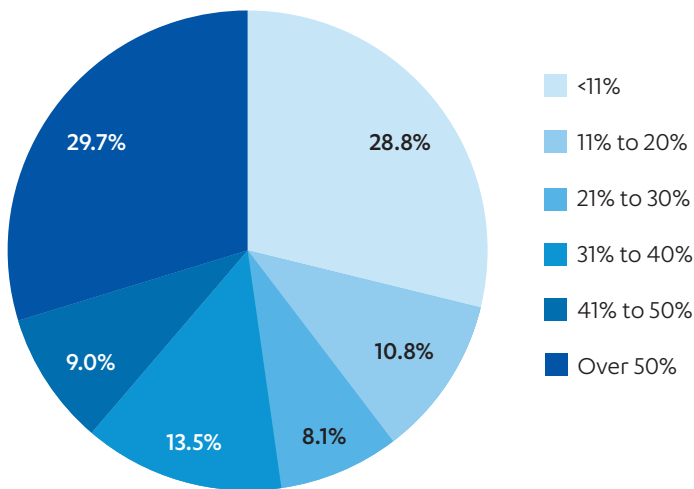


**FIGURE 1: Minority Share of Writing Credits, by Share of Broadcast Scripted Shows, 2021-22 Season (n=98)**

Since the last report, people of color continued to gain ground among credited writers in the broadcast scripted arena. For the 2021-22 television season, just 13.3 percent of shows fell into the lowest diversity interval for credited writers, compared to 16 percent in 2020-21. Meanwhile, the share of shows for which at least 41 percent of credited writers were people of color increased — from 20.8 percent of broadcast scripted shows in 2020-21 to 35.7 percent in 2021-22. Overall, people of color constituted 36.3 percent of credited writers for broadcast scripted shows in 2021-22, up from 30.5 percent in 2020-21. People of color would have to increase their 2021-22 share by almost 7 percentage points to reach proportionate representation in this employment arena (43.1 percent).



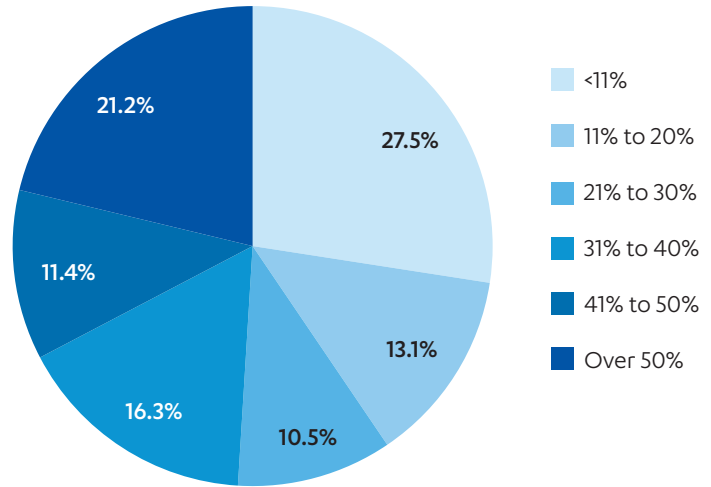
**FIGURE 2: Minority Share of Writing Credits, by Share of Cable Scripted Shows, 2021-22 Season (n=111)**



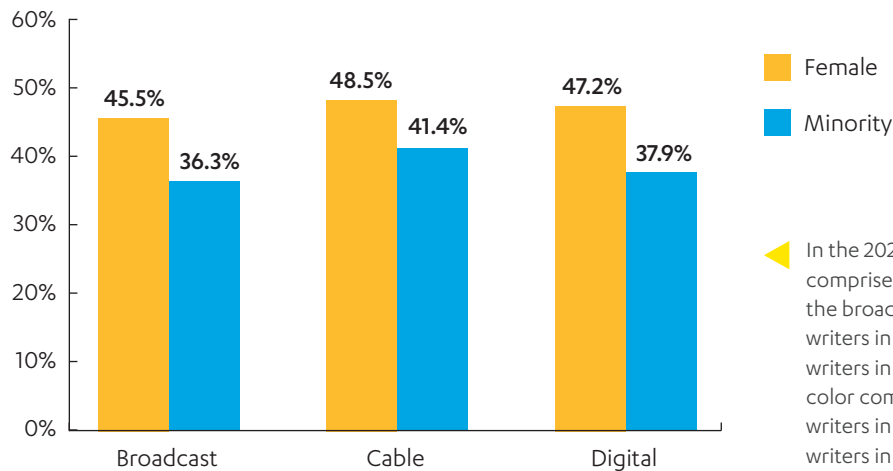
Echoing the trend in broadcast, people of color continued to gain ground among credited writers in cable since the last report. People of color constituted less than 11 percent of the credited writers for only 28.8 percent of cable scripted shows in 2021-22. By contrast, the share of shows for which at least 41 percent of credited writers were people of color was 38.7 percent in 2021-22, up a full 5 percentage points from the 33.7 percent figure for 2020-21. Overall, people of color accounted for 41.4 percent of credited writers in the cable scripted arena in 2021-22, an increase over the 38 percent figure posted in 2020-21. As a result, people of color approached proportionate representation in this employment arena (43.1 percent).

**FIGURE 3: Minority Share of Writing Credits, by Share of Digital Scripted Shows, 2021-22 Season (n=306)**

People of color also made significant progress in the digital scripted arena among credited writers since the last report. The group constituted fewer than 11 percent of the credited writers for 27.5 percent of digital scripted shows in 2021-22, an improvement over the 33.3 percent figure posted in 2020-21. At the same time, people of color constituted more than 41 percent of credited writers for 32.6 percent of shows in 2021-22, a significant improvement over the 23.2 percent figure posted for 2020-21. Overall, people of color accounted for 37.9 percent of the credited writers in the digital scripted arena in 2021-22, up from 32.6 percent in 2020-21. People of color would have to increase their 2021-22 share by about 5 percentage points to reach proportionate representation in this employment arena (43.1 percent).



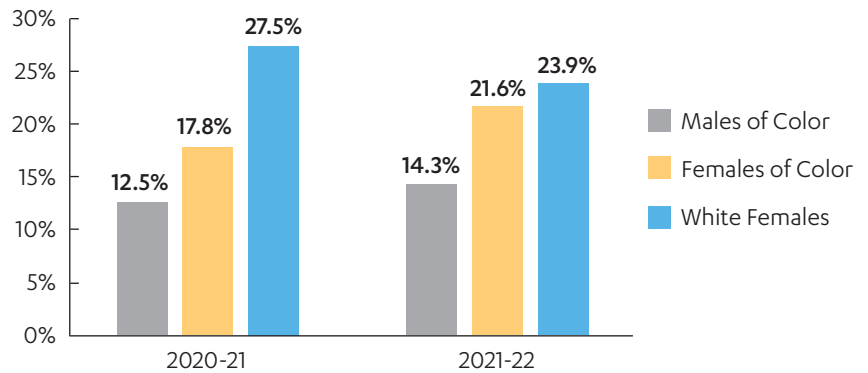
**FIGURE 4: Share of Credited Writers by Platform, Female and Minority Writers, 2021-22 Season (n=980, 751, 1792)**



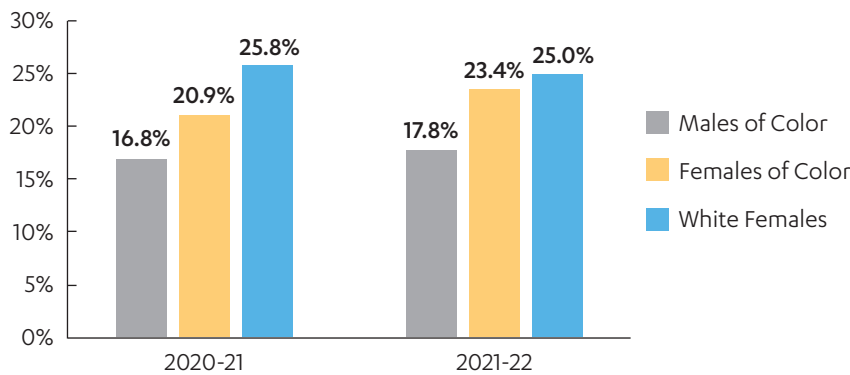
In the 2021-22 television season, women comprised 45.5 percent of credited writers in the broadcast arena, 48.5 percent of credited writers in cable, and 47.2 percent of credited writers in digital.<sup>49</sup> Meanwhile, people of color comprised 36.3 percent of credited writers in broadcast, 41.4 percent of credited writers in cable, and 37.9 percent of credited writers in digital.

**FIGURE 5: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Broadcast Scripted, 2020-21 and 2021-22 Seasons (n=1056, 980)**

When credited writers are considered by race, ethnicity, and gender, it is evident that both men and women of color enjoyed gains among credited writers in the broadcast scripted arena, while the share for White women decreased. The share of credited writers for males of color increased from 12.5 percent in 2020-21 to 14.3 percent in 2021-22. Likewise, women of color’s share of credited writers between the seasons increased from 17.8 percent to 21.6 percent. Meanwhile, White women saw their share decrease from 27.5 percent to 23.9 percent. Overall, women constituted 45.5 percent of the credited writers in this employment arena in 2021-22, which was virtually the same from the previous year’s 2020-21 share (45.3 percent).



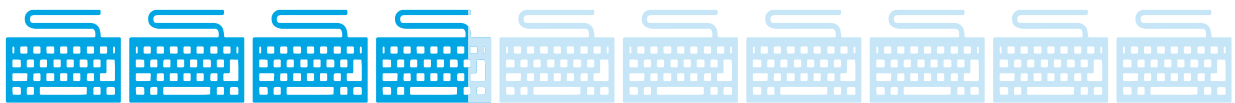
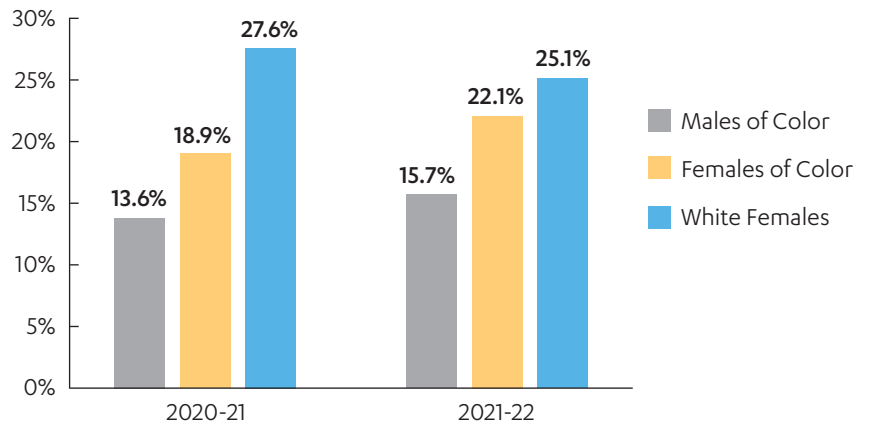
**FIGURE 6: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Cable Scripted, 2020-21 and 2021-22 Seasons (n=650, 751)**



Since the last report, the shares for males of color and women of color increased between the 2020-21 and 2021-22 seasons, while the share for White women hardly changed. The share of credited writers for males of color increased from 16.8 percent in 2020-21 to 17.8 percent in 2021-22. Similarly, the share of credited writers for women of color increased from 20.9 percent to 23.4 percent. Meanwhile, White women treaded water among credited writers in the broadcast scripted arena, claiming a 25.8 percent share in 2020-21 compared to 25 percent in 2021-22. Overall, women constituted 48.4 percent of credited writers in this employment arena in 2021-22, which was a slight increase from the 46.7 percent figure in 2020-21.

**FIGURE 7: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Digital Scripted, 2020-21 and 2021-22 Seasons (n=1081, 1792)**

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 13.6 percent in 2020-21 to 15.7 percent in 2021-22. Similarly, women of color’s share of credited writers increased from 18.9 percent to 22.1 percent between the two seasons. Meanwhile, White women lost ground among digital writers over the period (27.6 percent vs. 25.1 percent). Overall, women constituted 47.2 percent of credited writers in this employment arena in 2021-22, which was a slight increase from the previous season (46.5 percent).



**Only 3.8 out of 10** credited writers in digital scripted TV are people of color



# DIRECTORS

## Directors

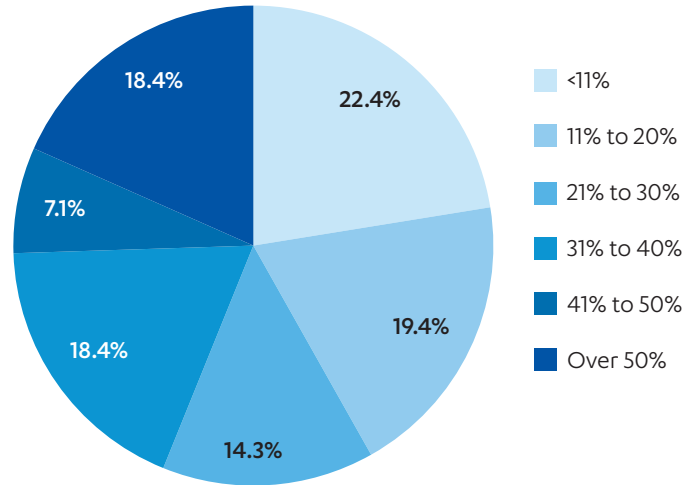
On most television shows, directors are hired by showrunners to direct one or more episodes during a given season. Mirroring the accounting practices of the Directors Guild of America,<sup>50</sup> this report series has tracked by season the share of episodes for each show that was directed by women 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.



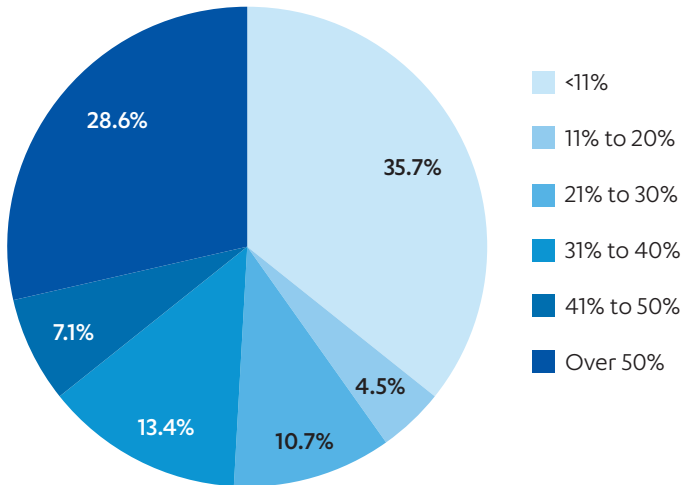
Like the pattern found in last year's report, people of color enjoyed some gains among television directors, particularly in cable. In 2021-22, women of color increased their shares of episodes directed in broadcast and cable but lost ground in digital, while men of color only had an increased share in digital and merely held their ground in broadcast and cable compared to the previous season. Since the last report, women collectively also made gains among television directors in broadcast and digital but treaded water 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, 2021-22 Season (n=98)**

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 decreased (from 29 percent in 2020-21 to 22.4 percent in 2021-22), the share of shows for which people of color directed at least 41 percent of the episodes was essentially unchanged (26.2 percent in 2020-21 compared to 25.5 percent in 2021-22). Overall, people of color directed 30.9 percent of broadcast scripted episodes in 2021-22, up from the 28.8 percent figure they posted a season earlier, but still considerably below proportionate representation (43.1 percent).



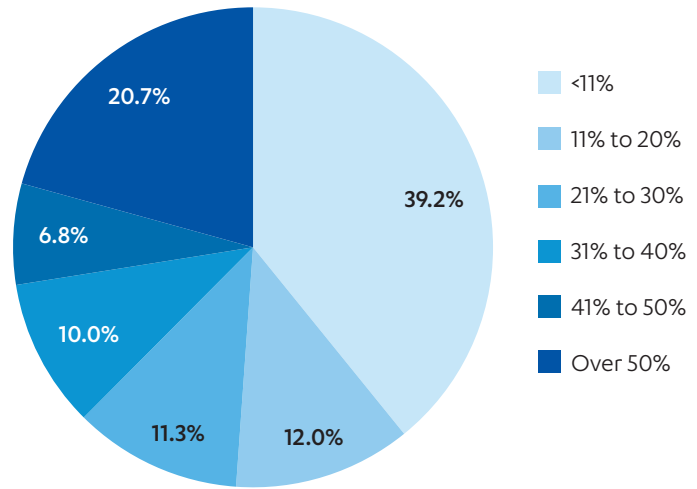
**FIGURE 2: Percent of Episodes Directed by Minorities, by Share of Cable Scripted Shows, 2021-22 Season (n=112)**



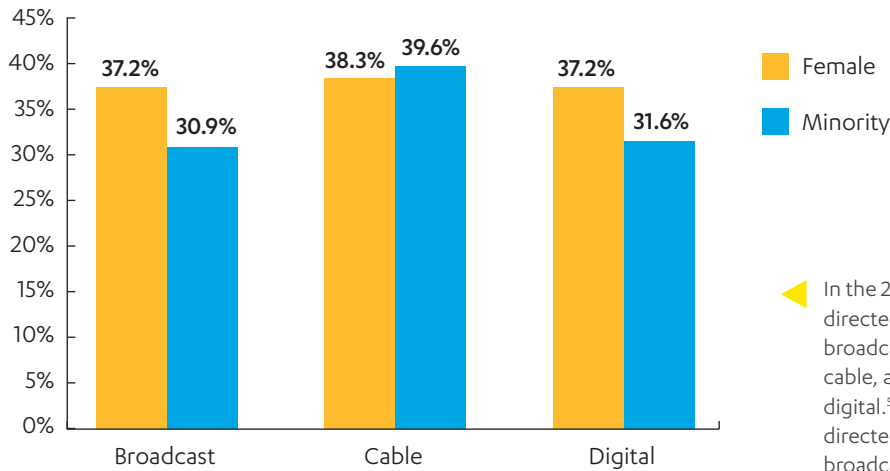
Among directors in the cable scripted arena, people of color also made progress since the last report. People of color directed less than 11 percent of the episodes for 35.7 percent of cable scripted shows in 2021-22, down from 41.7 percent in 2020-21. By contrast, people of color directed at least 41 percent of the episodes for 35.7 percent of the shows in 2021-22, up from the 28.7 percent figure for 2020-21. Overall, people of color directed 39.6 percent of the episodes in the cable scripted arena in 2021-22, an increase over the 38 percent figure posted in 2020-21. This 2021-22 figure puts the group just about three percentage points short of reaching proportionate representation in this employment arena (43.1 percent).

**FIGURE 3: Percent of Episodes Directed by Minorities, by Share of Digital Scripted Shows, 2021-22 Season (n=309)**

Echoing the pattern in broadcast and cable, people of color also continued to advance among directors in the digital scripted arena. For 39.2 percent of digital scripted shows from the 2021-22 season, people of color directed less than 11 percent of the episodes. This figure is a considerable improvement over the 50.5 percent figure evident in 2020-21. Meanwhile, the share of shows for which minorities directed at least 41 percent of the episodes grew between the seasons, from 22.9 percent to 27.5 percent. Overall, people of color directed 31.6 percent of digital scripted episodes in 2021-22, up from the 27.3 percent figure they posted a season earlier. The group still would have to increase its 2021-22 share of episodes directed by about 11 percentage points to reach proportionate representation in this employment arena (43.1 percent).



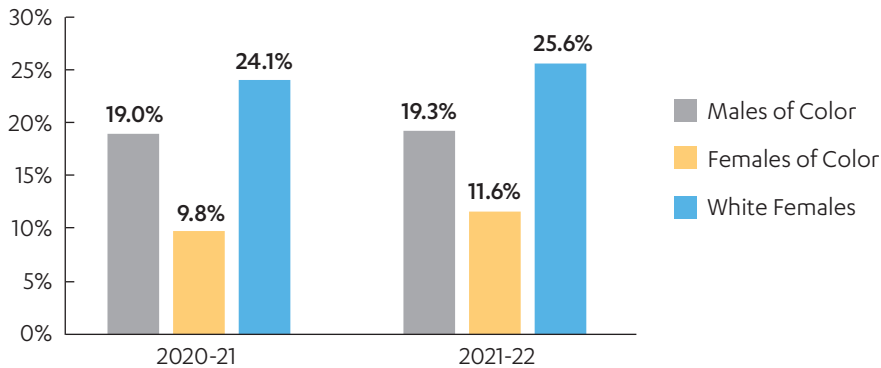
**FIGURE 4: Share of Directed Episodes by Platform, Female and Minority Directed Episodes, 2021-22 Season (n=1466, 1181, 2630)**



In the 2021-22 television season, women directed 37.2 percent of episodes in broadcast, 38.3 percent of episodes in cable, and 37.2 percent of episodes in digital.<sup>51</sup> Meanwhile, people of color directed 30.9 percent of episodes in broadcast, 39.6 percent of episodes in cable, and 31.6 percent of episodes in digital in 2021-22.



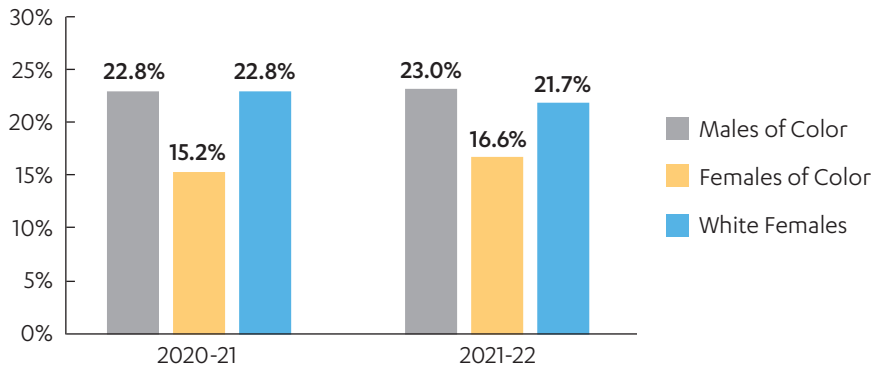
**FIGURE 5: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Broadcast Scripted, 2020-21 and 2021-22 Seasons (n=1428, 1466)**



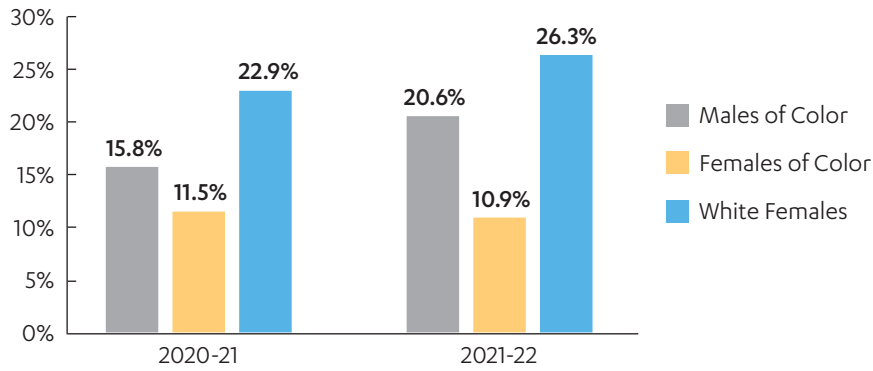
Considering minority status and gender together, we see a similar pattern from the previous season in broadcast. Even though women of color directed a larger share of the episodes in 2021-22 (11.6 percent) than in 2020-21 (9.8 percent), and though men of color’s share remained flat (19.3 percent vs. 19 percent), men of color still directed nearly twice as many episodes in the broadcast scripted arena as women of color in 2021-22. The figures for White women exceeded that for males of color in both seasons, increasing from 24.1 percent in 2020-21 to 25.6 percent in 2021-22. Overall, women directed 37.2 percent of broadcast scripted episodes in 2021-22, up from 33.9 percent a season earlier.

**FIGURE 6: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Cable Scripted, 2020-21 and 2021-22 Seasons (n=1138, 1181)**

In the cable scripted arena, the gender gap among directors of color was somewhat less pronounced than in broadcast during the 2021-22 television season. Though the share of episodes directed by women of color increased between the seasons (from 15.2 percent to 16.6 percent), the gender gap held as the share for men of color remained flat, from 22.8 percent to 23 percent between the seasons. Meanwhile, the share of episodes directed by White women decreased slightly between the seasons, from 22.8 percent to 21.7 percent. Overall, women directed 38.3 percent of cable scripted episodes in 2021-22, matching the 38 percent figure from a season earlier.



**FIGURE 7:** Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Digital Scripted, 2020-21 and 2021-22 Seasons (n=1666, 2630)



◀ In the digital scripted arena, the gender gap among directors of color grew during the 2021-22 television season. Males of color (20.6 percent) directed nearly twice as many episodes as women of color (10.9 percent) in 2021-22, despite being separated by less than 5 percentage points in 2020-21. Meanwhile, the share of episodes directed by White women increased between the two seasons (from 22.9 percent to 26.3 percent). Overall, women directed 37.2 percent of digital scripted episodes in 2021-22, up from 34.4 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.



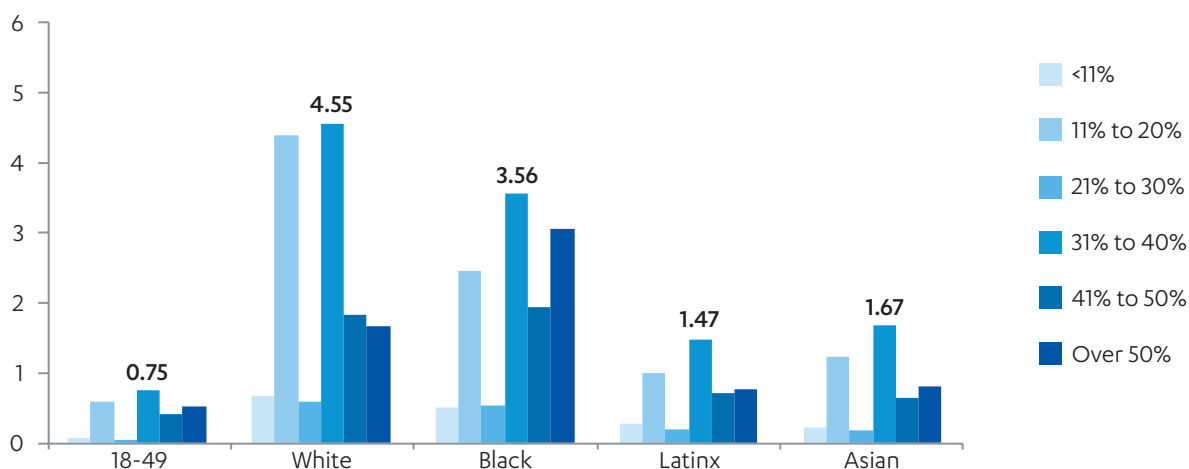
During the 2021-22 season, median ratings for White, Black, Latinx, and Asian households, as well as viewers 18-49, peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority. Median ratings for viewers 18-49, Latinx households, and Asian households peaked for broadcast scripted shows with 31 percent to 40 percent credited writers of color. For White and Black households, median ratings peaked in the 21 percent to 30 percent writer diversity interval, while the 31 percent to 40 percent writer diversity interval was a close second for these two groups. Among Black households, median ratings were highest for cable and digital scripted shows with majority-minority casts and for cable scripted shows where people of color constituted the majority of the credited writers. The findings for the remaining viewer groups varied in the cable and digital arenas. Meanwhile, the findings for social media engagement were mixed across platforms in 2021-22.

To provide a more detailed view of the television shows with the highest ratings, we added information in this report about female cast share and disability cast share to top ten tables that previously featured just racial/ethnic minority cast share

data. In the broadcast and digital arenas, the top ten shows for all viewer groups in 2021-22 favored casts that were racially and ethnically diverse, and at least half of the shows in the top ten for almost all viewer groups featured casts that were over forty percent women. Representation of actors with known disabilities was limited among the top ten shows for each viewer group in broadcast and cable. In the digital arena, however, at least two shows among each of the top ten lists had casts in which the share of actors with known disabilities was close to or exceeded proportionate representation.

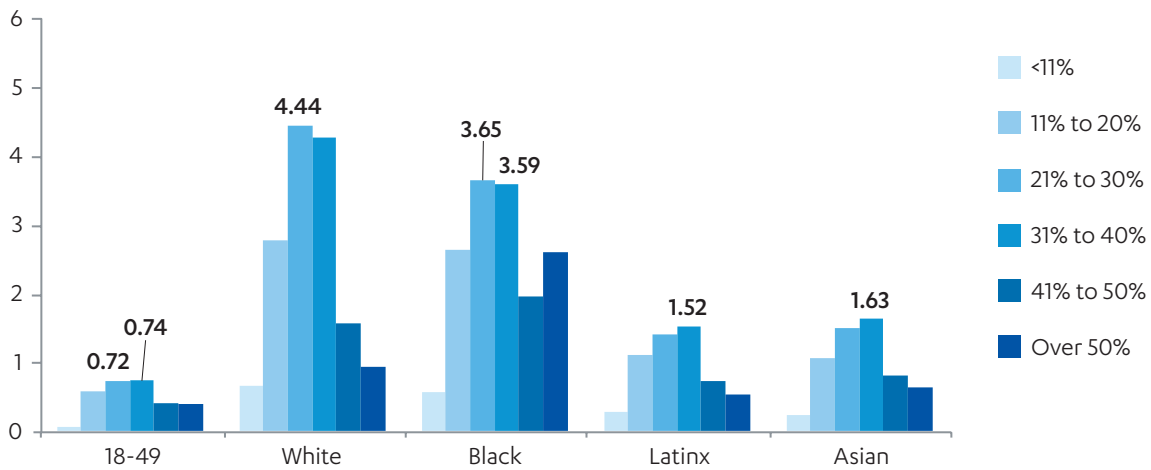
The following charts and tables flesh out these findings in more detail.

**FIGURE 1: Median Ratings by Minority Cast Share, 18-49 and HH Race/Ethnicity, Broadcast Scripted, 2021-22 Season (n=93)**



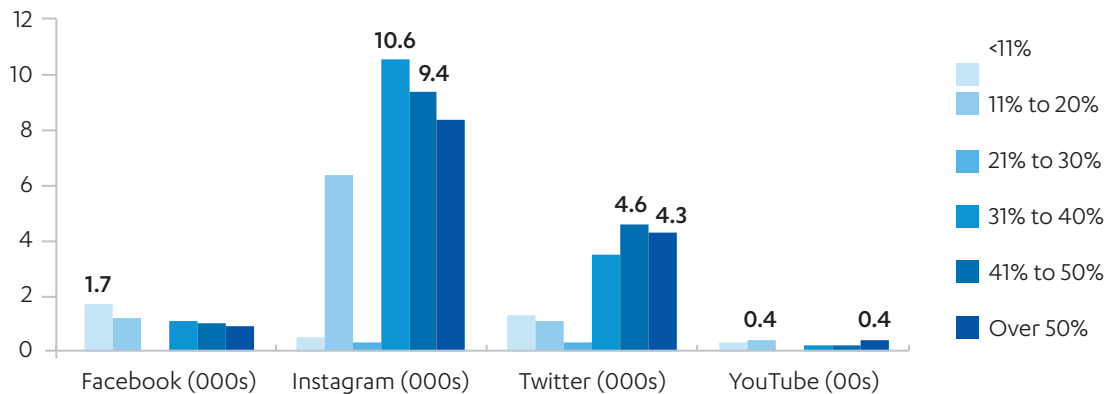
▲ During the 2021-22 television season, median ratings for viewers 18-49 (.75 ratings points), White households (4.55 ratings points), Black households (3.56 ratings points), Latinx households (1.47 ratings points), and Asian households (1.67 ratings points) peaked for broadcast scripted shows with diverse casts — that is, casts that were from 31 percent to 40 percent minority. Shows such as NBC’s *Chicago Fire*, CBS’s *Ghosts*, and ABC’s *Grey’s Anatomy* fell into this cast diversity interval. The relatively less-diverse 11 percent to 20 percent interval (e.g., CBS’s *Blue Bloods* and NBC’s *Saturday Night Live*) was second highest in terms of median ratings for most viewers in 2021-22, except for Black households for which shows with casts that were over 50 percent minority had the second highest median ratings (e.g., ABC’s *Abbott Elementary* and CBS’s *The Equalizer*).

**FIGURE 2: Median Ratings, by Minority Writer Share, 18-49 and HH Race/Ethnicity, Broadcast Scripted Shows, 2021-22 Season (n=94)**



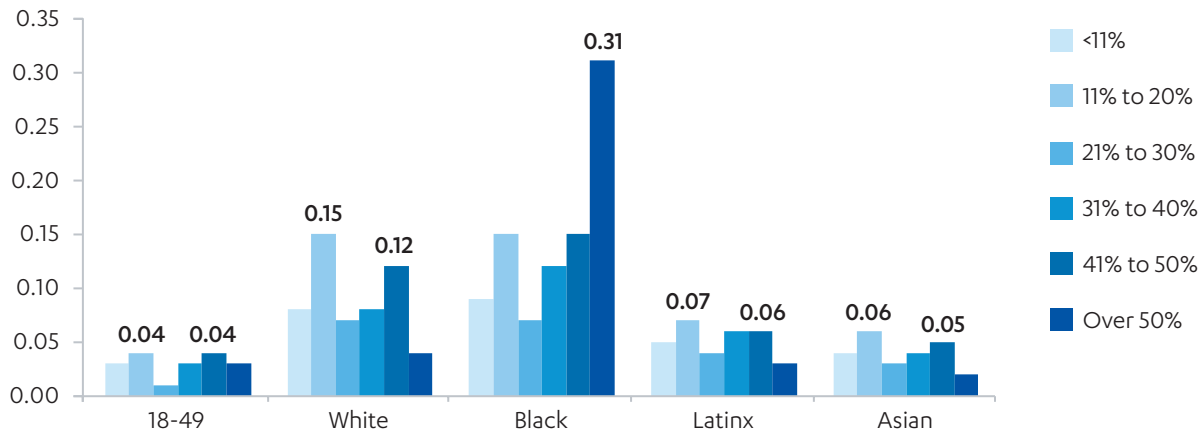
During the 2021-22 television season, median ratings for viewers 18-49 (.74 ratings points), Latinx households (1.52 ratings points), and Asian households (1.63 ratings points) peaked for broadcast scripted shows in which writers of color constituted between 31 percent and 40 percent of the credited writers. Examples of shows that fell into this writer diversity interval include CBS’s *NCIS: Hawai’i*, NBC’s *La Brea*, and Fox’s *9-1-1*. For White households (4.44 ratings points) and Black households (3.65 ratings points), median ratings peaked for shows in which writers of color constituted between 21 percent and 30 percent of the credited writers. Shows such as ABC’s *Grey’s Anatomy*, NBC’s *Chicago P.D.*, and CBS’s *FBI: Most Wanted* fell into this writer diversity interval in 2021-22.

**FIGURE 3: Median Facebook, Instagram, Twitter, and YouTube Interactions Per Episode, by Minority Cast Share, Broadcast Scripted Shows, 2021-22 Season (n=93)**



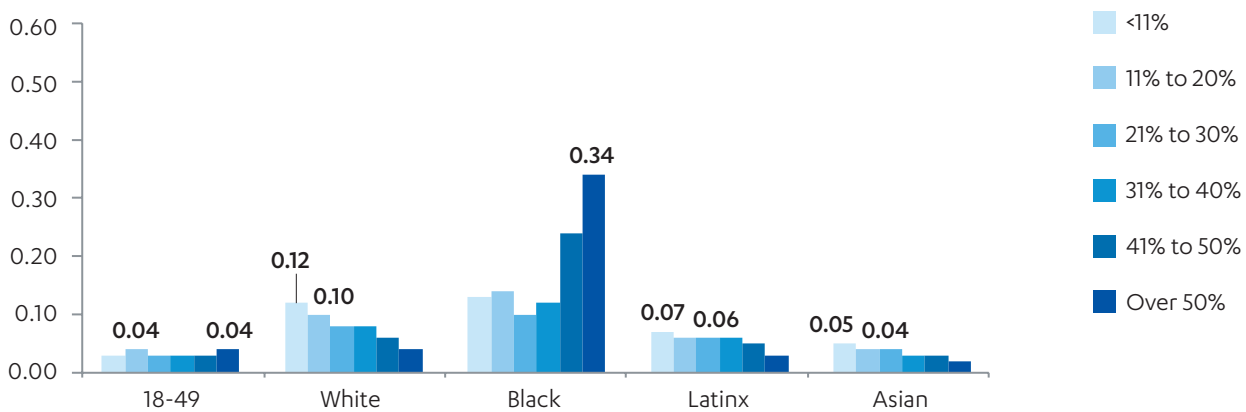
During the 2021-22 television season, Instagram engagement (10,600 interactions) peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority (e.g., NBC’s *This is Us* and CW’s *Walker*), and was second highest for shows with casts that were from 41 percent to 50 percent minority (9,400 interactions). Meanwhile, Twitter<sup>52</sup> engagement (4,600 interactions) peaked for broadcast scripted shows that were from 41 percent to 50 percent minority (e.g., ABC’s *The Good Doctor* and CBS’s *CSI: Vegas*), followed closely by shows with majority-minority casts (4,300 interactions). Lastly, Facebook engagement (1,700 interactions) was highest for broadcast scripted shows with casts that were less than 11 percent minority (e.g., CBS’s *Young Sheldon*). The relationship between YouTube engagement and cast diversity was less clear in the broadcast scripted arena.

**FIGURE 4: Median Ratings, by Minority Cast Share, 18-49 and HH Race/Ethnicity, Cable Scripted Shows, 2021-22 Season (n=104)**



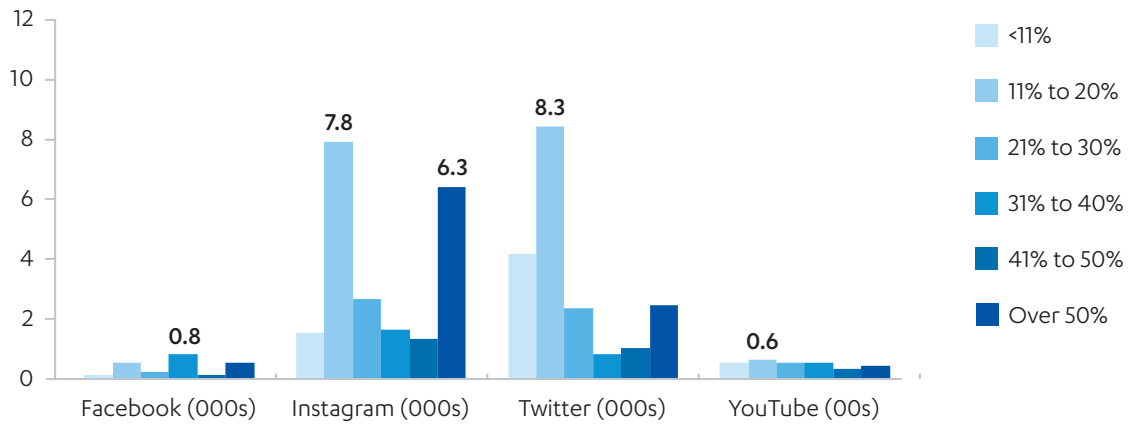
▲ As in previous seasons, median ratings for Black households peaked for cable scripted shows featuring majority-minority casts (.31 ratings points) in 2021-22. Examples of shows that fell into this cast diversity interval include AMC’s *Dark Winds*, Freeform’s *Good Trouble*, and FX’s *Snowfall*. Meanwhile, median ratings for White households (.15 ratings points), Latinx households (.07 ratings points), and Asian households (.06 ratings points) all peaked for cable scripted shows with casts that were from 11 percent to 20 percent minority. Shows such as Paramount Network’s *Yellowstone*, HBO’s *House of the Dragon*, and FX’s *American Horror Story* fell into this cast diversity interval. Note that the 41 percent to 50 percent cast diversity interval was second highest in terms of median ratings for these viewers in 2021-22. For viewers 18-49, peak median ratings were split between shows in which people of color constituted either from 11 percent to 20 percent or from 41 percent to 50 percent of the main cast (.04 ratings points). Cable scripted shows that fell into the 41 percent to 50 percent cast interval include AMC’s *Better Call Saul*, HBO’s *Industry*, and BBC America’s *Killing Eve*.

**FIGURE 5: Median Ratings by Minority Writer Share, 18-49 and HH Race/Ethnicity, Cable Scripted, 2021-22 Season (n=104)**



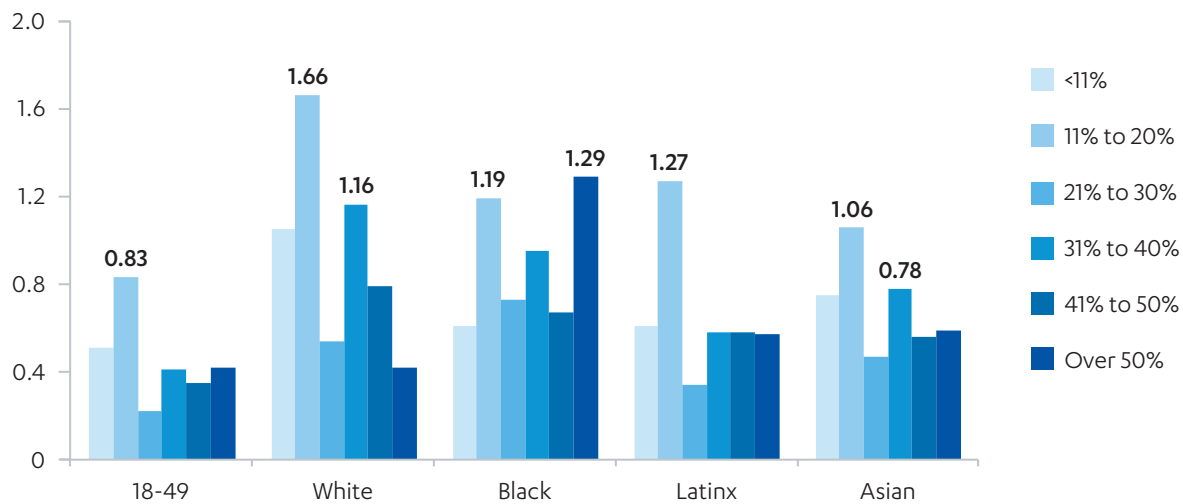
▲ During the 2021-22 season, median ratings for Black households peaked for cable scripted shows in which the majority of credited writers were people of color (0.34 ratings points). Examples of shows that fell into this writer diversity interval include OWN’s *Queen Sugar*, Showtime’s *The Chi*, and Starz’s *P-Valley*. For White households (.12 ratings points), Latinx households (.07 ratings points) and Asian households (.05 ratings points), median ratings were highest for cable shows in which people of color constituted less than 11 percent of the credited writers. Shows such as Paramount Network’s *Yellowstone*, Hallmark’s *When Calls the Heart*, and FX’s *American Horror Story* fell into this writer diversity interval in 2021-22. Note that for Asian and Latinx households, the peak median ratings interval was only one-hundredth of a point higher than the next two to three intervals which included shows for which people of color comprised 30 to 40 percent of credited writers, respectively. For viewers 18-49, peak median ratings (.04 ratings points) were split between cable shows in which people of color constituted between 11 percent and 20 percent of the credited writers (e.g., HBO’s *Succession* and Showtime’s *Billions*) and shows in which people of color constituted over 50 percent of the credited writers (e.g., HBO’s *House of the Dragon* and FX’s *Mayan’s MC*).

**FIGURE 6: Median Facebook, Instagram, Twitter and YouTube Interactions Per Episode, by Minority Cast Share, Cable Scripted Shows, 2021-22 Season (n=91)**



▲ During the 2021-22 television season, Instagram (7,800 interactions) and Twitter (8,300 interactions) engagement peaked for cable scripted shows in which people of color constituted from 11 percent to 20 percent of the casts (e.g., HBO’s *House of the Dragon*, Paramount Network’s *Yellowstone*). Though YouTube engagement (600 interactions) was also highest for this cast diversity interval, the spread in median interactions across diversity intervals was much less pronounced here than for Instagram or Twitter. Meanwhile, Facebook engagement (800 interactions) was highest for shows that fell in the 31 to 40 percent cast diversity interval (e.g., HBO’s *Euphoria* and AMC’s *The Walking Dead*).

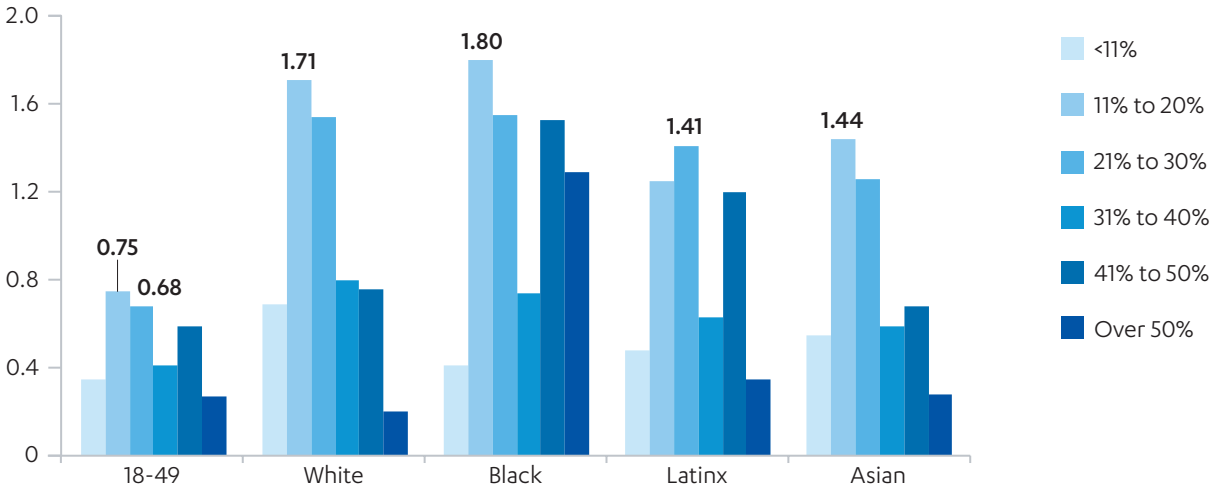
**FIGURE 7: Median Ratings, by Minority Cast Share, 18-49 and HH Race/Ethnicity, Digital Scripted Shows, 2021-22 Season (n=262)**



▲ In the digital scripted arena, median ratings for viewers 18-49 (.83 ratings points), White households (1.66 ratings points), Latinx households (1.27 ratings points), and Asian households (1.06 ratings points) peaked for digital scripted shows with casts that were from 11 percent to 20 percent minority in 2021-22. Examples of shows that fell into this cast diversity interval include Netflix’s *Stranger Things*, Max’s *And Just Like That...*, and Hulu’s *Dopesick*. For Black households, median ratings were highest for digital scripted shows with casts that were majority-minority (1.29 ratings points). Shows such as Peacock’s *Bel-Air*, Amazon’s *Harlem*, and Netflix’s *The Upshaws* fell into this cast diversity interval in 2021-22. For White and Asian households, note that the 31 percent to 40 percent cast diversity interval had the second highest median ratings and included shows such as Netflix’s *The Witcher*, Apple’s *Severance*, and Netflix’s *Bridgerton*. For Black households, the 11 percent to 20 percent minority cast diversity interval was second highest.

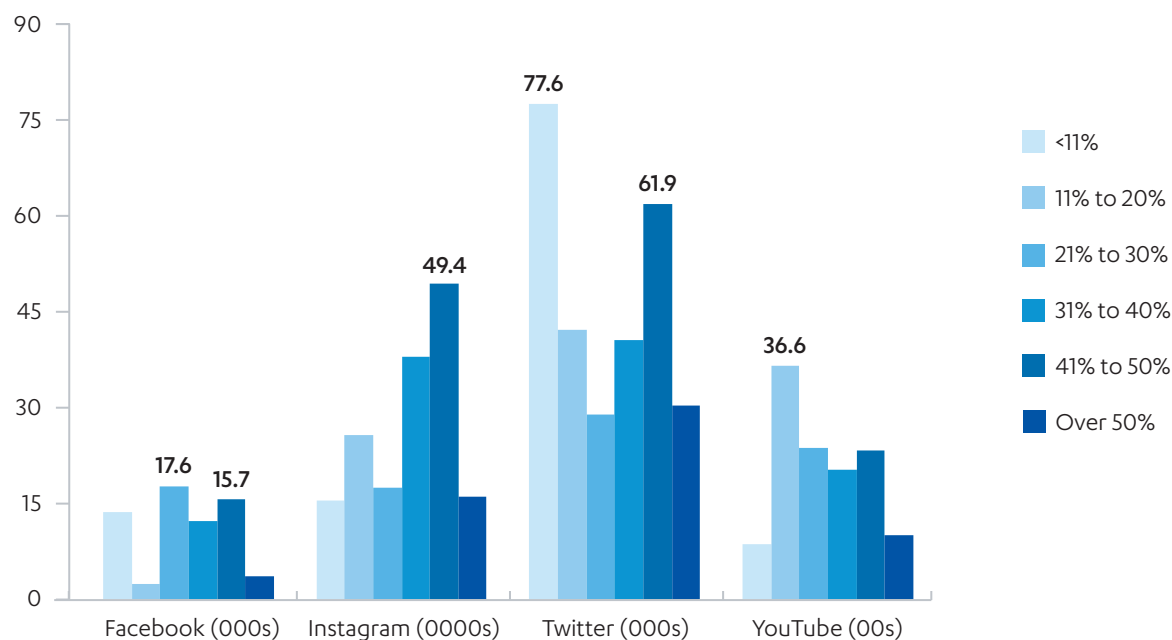


**FIGURE 8: Median Ratings, by Minority Writer Share, 18-49 and HH Race/Ethnicity, Digital Scripted Shows, 2021-22 Season (n=263)**



▲ During the 2021-22 season, median ratings for viewers 18-49 (.75 ratings points), White households (1.71 ratings points), Black households (1.80 ratings points), and Asian households (1.44 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 *Obi-Wan Kenobi*, Netflix's *Emily in Paris*, and Amazon's *The Wheel of Time* fell into this writer diversity interval. It should be noted that the 21 percent to 30 percent writer diversity interval was a close second for viewers 18-49 (.68 ratings points). For Latinx households (1.41 ratings points), median ratings peaked for digital scripted shows in which from 21 percent to 30 percent of credited writers were people of color. This interval included shows such as Disney+'s *Moon Knight*, Netflix's *The Lincoln Lawyer*, and Amazon's *The Boys*.

**FIGURE 9: Median Facebook, Instagram, Twitter and YouTube Interactions, by Minority Cast Share, Digital Scripted Shows, 2021-22 Season (n=248)**



During the 2021-22 television season, the relationship between social media engagement and cast diversity for digital scripted shows varied across social media platforms. Instagram engagement (494,000 interactions) peaked for digital scripted shows with casts that were from 41 percent to 50 percent minority (e.g., Disney+’s *Hawkeye* and Hulu’s *The Bear*). Twitter engagement (77,600 interactions) was highest for digital scripted shows with casts that were less than 11 percent minority (e.g., Disney+’s *Obi-Wan Kenobi* and Hulu’s *Pam & Tommy*). Facebook engagement (17,600 interactions) peaked for digital scripted shows with casts that were from 21 percent to 30 percent minority (e.g., Amazon’s *The Boys* and Netflix’s *Virgin River*) but was followed closely by the 41 percent to 50 percent minority cast interval (15,700 interactions). Finally, YouTube engagement (3,660 interactions) was highest for digital scripted shows with casts that were from 11 percent and 20 percent minority in 2021-22 (e.g., Netflix’s *Cobra Kai* and Amazon’s *The Terminal List*).

**TABLE 1: Top 10 broadcast scripted shows for Persons 18-49, 2021-22 season**

| Rank | Show                              | Network | Persons 18-49 rating | Avg. Social Media Interactions* (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|-----------------------------------|---------|----------------------|--|---------------------|-------------------|-----------------------|
| 1    | This Is Us                        | NBC     | 1.49                 | 478.8                                  | 31% - 40%           | 31% - 40%         | 11% - 20%             |
| 2    | Saturday Night Live               | NBC     | 1.40                 | 234.0                                  | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 3    | Chicago P.D.                      | NBC     | 1.32                 | 143.1                                  | 11% - 20%           | 41% - 50%         | < 11%                 |
| 4    | Chicago Fire                      | NBC     | 1.26                 | 113.9                                  | 31% - 40%           | 21% - 30%         | < 11%                 |
| 5    | Law & Order: Special Victims Unit | NBC     | 1.17                 | 122.2                                  | Over 50%            | 41% - 50%         | < 11%                 |
| 6    | 911                               | Fox     | 1.16                 | 48.1                                   | Over 50%            | 31 - 40%          | 11% - 20%             |
| 7    | Chicago Med                       | NBC     | 1.12                 | 56.7                                   | Over 50%            | 31 - 40%          | < 11%                 |
| 8    | Grey’s Anatomy                    | ABC     | 1.07                 | 732.0                                  | 31% - 40%           | Over 50%          | < 11%                 |
| 9    | F.B.I.                            | CBS     | 0.98                 | 15.7                                   | 41% - 50%           | 41% - 50%         | < 11%                 |
| 10   | Young Sheldon                     | CBS     | 0.97                 | 23.8                                   | < 11%               | 31% - 40%         | < 11%                 |

Seven of the top 10 broadcast scripted shows for viewers 18-49 in 2021-22 had casts that were at least 31 percent minority, down from eight shows a season earlier. Five of the top 10 broadcast scripted shows for viewers 18-49 had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for viewers 18-49 had casts in which more than 20 percent of the top actors had a known disability.

\*Includes average total (Facebook, Instagram, Twitter/X, and YouTube) interactions per episode

**TABLE 2: Top 10 broadcast scripted shows for Females 18-49, 2021-22 season**

Eight of the top 10 broadcast scripted shows for female viewers 18-49 in 2021-22 had casts that were at least 31 percent minority. Six of the top 10 broadcast scripted shows for female viewers 18-49 had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for female viewers 18-49 had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                              | Network | Females 18-49 rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|-----------------------------------|---------|----------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | This Is Us                        | NBC     | 2.12                 | 478.8                                 | 31% - 40%           | 31% - 40%         | 11% - 20%             |
| 2    | Grey's Anatomy                    | ABC     | 1.58                 | 732.0                                 | 31% - 40%           | Over 50%          | < 11%                 |
| 3    | Chicago P.D.                      | NBC     | 1.55                 | 143.1                                 | 11% - 20%           | 41% - 50%         | < 11%                 |
| 4    | Chicago Fire                      | NBC     | 1.55                 | 113.9                                 | 31% - 40%           | 21% - 30%         | < 11%                 |
| 5    | Law & Order: Special Victims Unit | NBC     | 1.48                 | 122.2                                 | Over 50%            | 41% - 50%         | < 11%                 |
| 6    | 911                               | Fox     | 1.45                 | 48.1                                  | Over 50%            | 31% - 40%         | 11% - 20%             |
| 7    | Chicago Med                       | NBC     | 1.41                 | 56.7                                  | Over 50%            | 31% - 40%         | < 11%                 |
| 8    | Saturday Night Live               | NBC     | 1.40                 | 234.0                                 | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 9    | Station 19                        | ABC     | 1.27                 | 181.6                                 | Over 50%            | 41% - 50%         | < 11%                 |
| 10   | Law & Order: Organized Crime      | NBC     | 1.20                 | 98.4                                  | 41% - 50%           | Over 50%          | < 11%                 |

**TABLE 3: Top 10 broadcast scripted shows for Males 18-49, 2021-22 season**

| Rank | Show                              | Network | Males 18-49 rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|-----------------------------------|---------|--------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | Saturday Night Live               | NBC     | 1.41               | 234.0                                 | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 2    | Chicago P.D.                      | NBC     | 1.08               | 143.1                                 | 11% - 20%           | 41% - 50%         | < 11%                 |
| 3    | Chicago Fire                      | NBC     | 0.97               | 113.9                                 | 31% - 40%           | 21% - 30%         | < 11%                 |
| 4    | Young Sheldon                     | CBS     | 0.88               | 23.8                                  | < 11%               | 31% - 40%         | < 11%                 |
| 5    | 911                               | Fox     | 0.86               | 48.1                                  | Over 50%            | 31% - 40%         | 11% - 20%             |
| 6    | This Is Us                        | NBC     | 0.85               | 478.8                                 | 31% - 40%           | 31% - 40%         | 11% - 20%             |
| 7    | Law & Order: Special Victims Unit | NBC     | 0.85               | 122.2                                 | Over 50%            | 41% - 50%         | < 11%                 |
| 8    | Chicago Med                       | NBC     | 0.84               | 56.7                                  | Over 50%            | 31% - 40%         | < 11%                 |
| 9    | La Brea                           | NBC     | 0.82               | 21.5                                  | 31% - 40%           | 41% - 50%         | 11% - 20%             |
| 10   | F.B.I.                            | CBS     | 0.81               | 15.7                                  | 41% - 50%           | 41% - 50%         | < 11%                 |

Seven of the top 10 broadcast scripted shows for male viewers 18-49 in 2021-22 had casts that were at least 31 percent minority. Five of the top 10 broadcast scripted shows for male viewers 18-49 had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for male viewers 18-49 had casts in which more than 20 percent of top actors had a known disability.

**TABLE 4: Top 10 broadcast scripted shows for Total HHs, 2021-22 season**

Seven of the top 10 broadcast scripted shows for total households in 2021-22 had casts that were at least 31 percent minority, matching the number of shows from a season earlier. Five of the top 10 broadcast scripted shows for total households had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for total households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                | Network | Total HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|---------------------|---------|------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | NCIS                | CBS     | 6.58             | 23.6                                  | 41% - 50%           | 21% - 30%         | 11% - 20%             |
| 2    | F.B.I.              | CBS     | 6.28             | 15.7                                  | 41% - 50%           | 41% - 50%         | < 11%                 |
| 3    | Chicago Fire        | NBC     | 6.11             | 113.9                                 | 31% - 40%           | 21% - 30%         | < 11%                 |
| 4    | Blue Bloods         | CBS     | 5.99             | 21.4                                  | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 5    | The Equalizer       | CBS     | 5.79             | 18.6                                  | Over 50%            | Over 50%          | < 11%                 |
| 6    | Chicago P.D.        | NBC     | 5.72             | 143.1                                 | 11% - 20%           | 41% - 50%         | < 11%                 |
| 7    | Chicago Med         | NBC     | 5.71             | 56.7                                  | Over 50%            | 31% - 40%         | < 11%                 |
| 8    | Young Sheldon       | CBS     | 5.48             | 23.8                                  | < 11%               | 31% - 40%         | < 11%                 |
| 9    | F.B.I.: Most Wanted | CBS     | 5.44             | 6.8                                   | Over 50%            | Over 50%          | < 11%                 |
| 10   | NCIS: Hawai'i       | CBS     | 5.07             | 9.6                                   | Over 50%            | 31% - 40%         | 11% - 20%             |

**TABLE 5: Top 10 broadcast scripted shows for Asian HHs, 2021-22 season**

Seven of the top 10 broadcast scripted shows for Asian households in 2021-22 had casts that were at least 31 percent minority, matching the number of shows from a season earlier. Eight of the top 10 broadcast scripted shows for Asian households had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for Asian households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                | Network | Asian HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|---------------------|---------|------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | F.B.I.              | CBS     | 3.45             | 15.7                                  | 41% - 50%           | 41% - 50%         | < 11%                 |
| 2    | Saturday Night Live | NBC     | 3.10             | 234.0                                 | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 3    | NCIS                | CBS     | 3.00             | 23.6                                  | 41% - 50%           | 21% - 30%         | 11% - 20%             |
| 4    | NCIS: Hawai'i       | CBS     | 2.97             | 9.6                                   | Over 50%            | 31% - 40%         | 11% - 20%             |
| 5    | The Equalizer       | CBS     | 2.91             | 18.6                                  | Over 50%            | Over 50%          | < 11%                 |
| 6    | F.B.I.: Most Wanted | CBS     | 2.85             | 6.8                                   | Over 50%            | Over 50%          | < 11%                 |
| 7    | FBI: International  | CBS     | 2.79             | 3.6                                   | 31% - 40%           | Over 50%          | < 11%                 |
| 8    | Blue Bloods         | CBS     | 2.39             | 21.4                                  | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 9    | The Good Doctor     | ABC     | 2.38             | 38.5                                  | 41% - 50%           | 41% - 50%         | < 11%                 |
| 10   | Chicago P.D.        | NBC     | 2.33             | 143.1                                 | 11% - 20%           | 41% - 50%         | < 11%                 |

**TABLE 6: Top 10 broadcast scripted shows for Black HHs, 2021-22 season**

| Rank | Show                  | Network | Black HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|-----------------------|---------|------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | The Equalizer         | CBS     | 9.73             | 18.6                                  | Over 50%            | Over 50%          | < 11%                 |
| 2    | Women of the Movement | ABC     | 8.48             | 54.1                                  | Over 50%            | 31% - 40%         | < 11%                 |
| 3    | Chicago P.D.          | NBC     | 7.32             | 143.1                                 | 11% - 20%           | 41% - 50%         | < 11%                 |
| 4    | Our Kind of People    | Fox     | 6.61             | 12.5                                  | Over 50%            | 41% - 50%         | < 11%                 |
| 5    | F.B.I.                | CBS     | 6.50             | 15.7                                  | 41% - 50%           | 41% - 50%         | < 11%                 |
| 6    | F.B.I.: Most Wanted   | CBS     | 6.45             | 6.8                                   | Over 50%            | Over 50%          | < 11%                 |
| 7    | S.W.A.T.              | CBS     | 6.41             | 55.8                                  | 41% - 50%           | 11% - 20%         | < 11%                 |
| 8    | Chicago Fire          | NBC     | 6.37             | 113.9                                 | 31% - 40%           | 21% - 30%         | < 11%                 |
| 9    | The Neighborhood      | CBS     | 6.33             | 11.5                                  | Over 50%            | 21% - 30%         | < 11%                 |
| 10   | Bob ♥ Abishola        | CBS     | 6.18             | 4.5                                   | 41% - 50%           | Over 50%          | < 11%                 |

Nine of the top 10 broadcast scripted shows for Black households in 2021-22 had casts that were at least 31 percent minority, matching the number of shows from a season earlier. Six of the top 10 broadcast scripted shows for Black households had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for Black households had casts in which more than 20 percent of top actors had a known disability.

**TABLE 7: Top 10 broadcast scripted shows for Latinx HHs, 2021-22 season**

Nine of the top 10 broadcast scripted shows for Latinx households in 2021-22 had casts that were at least 31 percent minority, up from eight shows a season earlier. Six of the top 10 broadcast scripted shows for Latinx households had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for Latinx households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                              | Network | Latinx HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|-----------------------------------|---------|-------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | Chicago P.D.                      | NBC     | 2.58              | 143.1                                 | 11% - 20%           | 41% - 50%         | < 11%                 |
| 2    | Chicago Fire                      | NBC     | 2.48              | 113.9                                 | 31% - 40%           | 21% - 30%         | < 11%                 |
| 3    | The Equalizer                     | CBS     | 2.38              | 18.6                                  | Over 50%            | Over 50%          | < 11%                 |
| 4    | F.B.I.                            | CBS     | 2.36              | 15.7                                  | 41% - 50%           | 41% - 50%         | < 11%                 |
| 5    | Chicago Med                       | NBC     | 2.24              | 56.7                                  | Over 50%            | 31% - 40%         | < 11%                 |
| 6    | 911                               | Fox     | 2.16              | 48.1                                  | Over 50%            | 31% - 40%         | 11% - 20%             |
| 7    | F.B.I.: Most Wanted               | CBS     | 2.08              | 6.8                                   | Over 50%            | Over 50%          | < 11%                 |
| 8    | La Brea                           | NBC     | 2.07              | 21.5                                  | 31% - 40%           | 41% - 50%         | 11% - 20%             |
| 9    | Law & Order: Special Victims Unit | NBC     | 2.06              | 122.2                                 | Over 50%            | 41% - 50%         | < 11%                 |
| 10   | 9-1-1: Lone Star                  | Fox     | 2.01              | 49.1                                  | Over 50%            | 31% - 40%         | 11% - 20%             |

**TABLE 8: Top 10 broadcast scripted shows for White HHs, 2021-22 season**

Seven of the top 10 broadcast scripted shows for White households in 2021-22 had casts that were at least 31 percent minority, matching the number of shows from a season earlier. Four of the top 10 broadcast scripted shows for White households had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for White households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                | Network | White HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|---------------------|---------|------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | NCIS                | CBS     | 8.19             | 23.6                                  | 41% - 50%           | 21% - 30%         | 11% - 20%             |
| 2    | Blue Bloods         | CBS     | 7.35             | 21.4                                  | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 3    | F.B.I.              | CBS     | 7.33             | 15.7                                  | 41% - 50%           | 41% - 50%         | < 11%                 |
| 4    | Chicago Fire        | NBC     | 7.20             | 113.9                                 | 31% - 40%           | 21% - 30%         | < 11%                 |
| 5    | Young Sheldon       | CBS     | 7.09             | 23.8                                  | < 11%               | 31% - 40%         | < 11%                 |
| 6    | Chicago Med         | NBC     | 6.76             | 56.7                                  | Over 50%            | 31% - 40%         | < 11%                 |
| 7    | Chicago P.D.        | NBC     | 6.41             | 143.1                                 | 11% - 20%           | 41% - 50%         | < 11%                 |
| 8    | Ghosts              | CBS     | 6.33             | 8.2                                   | 31% - 40%           | 31% - 40%         | 11% - 20%             |
| 9    | This Is Us          | NBC     | 6.19             | 478.8                                 | 31% - 40%           | 31% - 40%         | 11% - 20%             |
| 10   | F.B.I.: Most Wanted | CBS     | 6.19             | 6.8                                   | Over 50%            | Over 50%          | < 11%                 |

**TABLE 9: Top 10 broadcast scripted shows for Other-Race HHs, 2021-22 season**

| Rank | Show                              | Network | Other-Race HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|-----------------------------------|---------|-----------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | F.B.I.                            | CBS     | 4.00                  | 15.7                                  | 41% - 50%           | 41% - 50%         | < 11%                 |
| 2    | NCIS                              | CBS     | 3.97                  | 23.6                                  | 41% - 50%           | 21% - 30%         | 11% - 20%             |
| 3    | NCIS: Hawai'i                     | CBS     | 3.54                  | 9.6                                   | Over 50%            | 31% - 40%         | 11% - 20%             |
| 4    | Saturday Night Live               | NBC     | 3.41                  | 234.0                                 | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 5    | The Equalizer                     | CBS     | 3.41                  | 18.6                                  | Over 50%            | Over 50%          | < 11%                 |
| 6    | F.B.I.: Most Wanted               | CBS     | 3.40                  | 6.8                                   | Over 50%            | Over 50%          | < 11%                 |
| 7    | FBI: International                | CBS     | 3.27                  | 3.6                                   | 31% - 40%           | Over 50%          | < 11%                 |
| 8    | Blue Bloods                       | CBS     | 3.12                  | 21.4                                  | 11% - 20%           | 41% - 50%         | 11% - 20%             |
| 9    | Law & Order: Special Victims Unit | NBC     | 2.79                  | 122.2                                 | Over 50%            | 41% - 50%         | < 11%                 |
| 10   | Ghosts                            | CBS     | 2.77                  | 8.2                                   | 31% - 40%           | 31% - 40%         | 11% - 20%             |

Eight of the top 10 broadcast scripted shows for other-race<sup>53</sup> households in 2021-22 had casts that were at least 31 percent minority, up from seven shows a season earlier. Seven of the top 10 broadcast scripted shows for other-race households had casts that were at least 41 percent female. None of the top 10 broadcast scripted shows for other-race households had casts in which more than 20 percent of top actors had a known disability.

**TABLE 10: Top 10 cable scripted shows for Persons 18-49, 2021-22 season**

Four of the top 10 cable scripted shows for viewers 18-49 in 2021-22 had casts that were at least 31 percent minority, down from five shows a season earlier. Four of the top 10 cable scripted shows for viewers 18-49 had casts that were at least 41 percent female. None of the top 10 cable scripted shows for viewers 18-49 had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                  | Network   | Persons 18-49 rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|-----------------------|-----------|----------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | Yellowstone           | Paramount | 0.19                 | 135.4                                 | 11% - 20%           | 21% - 30%         | 11% - 20%             |
| 2    | When Calls the Heart  | Hallmark  | 0.18                 | 52.7                                  | < 11%               | 31% - 40%         | < 11%                 |
| 3    | Animal Kingdom        | TNT       | 0.17                 | 12.2                                  | < 11%               | 11% - 20%         | < 11%                 |
| 4    | Britannia             | MGM+      | 0.15                 | 0.1                                   | < 11%               | 31% - 40%         | < 11%                 |
| 5    | Snowpiercer           | TNT       | 0.14                 | 11.9                                  | 41% - 50%           | Over 50%          | < 11%                 |
| 6    | Better Call Saul      | AMC       | 0.13                 | 178.8                                 | 41% - 50%           | 11% - 20%         | < 11%                 |
| 7    | Claws                 | TNT       | 0.13                 | 17.1                                  | Over 50%            | Over 50%          | < 11%                 |
| 8    | Snowfall              | FX        | 0.13                 | 38.7                                  | Over 50%            | 21% - 30%         | < 11%                 |
| 9    | American Crime Story  | FX        | 0.11                 | 42.1                                  | < 11%               | Over 50%          | < 11%                 |
| 10   | American Horror Story | FX        | 0.11                 | 62.5                                  | 11% - 20%           | Over 50%          | < 11%                 |

**TABLE 11: Top 10 cable scripted shows for Females 18-49, 2021-22 season**

| Rank | Show                 | Network   | Females 18-49 rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|----------------------|-----------|----------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | When Calls the Heart | Hallmark  | 0.26                 | 52.7                                  | < 11%               | 31% - 40%         | < 11%                 |
| 2    | Yellowstone          | Paramount | 0.19                 | 135.4                                 | 11% - 20%           | 21% - 30%         | 11% - 20%             |
| 3    | Britannia            | MGM+      | 0.19                 | 0.1                                   | < 11%               | 31% - 40%         | < 11%                 |
| 4    | Claws                | TNT       | 0.17                 | 17.1                                  | Over 50%            | Over 50%          | < 11%                 |
| 5    | Animal Kingdom       | TNT       | 0.17                 | 12.2                                  | < 11%               | 11% - 20%         | < 11%                 |
| 6    | The Sinner           | USA       | 0.14                 | 1.9                                   | 21% - 30%           | 41% - 50%         | 11% - 20%             |
| 7    | Good Trouble         | Freeform  | 0.14                 | 43.9                                  | Over 50%            | Over 50%          | < 11%                 |
| 8    | grown-ish            | Freeform  | 0.13                 | 25.3                                  | Over 50%            | 31% - 40%         | < 11%                 |
| 9    | Games People Play    | BET       | 0.13                 | 12.3                                  | Over 50%            | Over 50%          | < 11%                 |
| 10   | American Crime Story | FX        | 0.12                 | 42.1                                  | < 11%               | Over 50%          | < 11%                 |

Four of the top 10 cable scripted shows for female viewers 18-49 in 2021-22 had casts that were at least 31 percent minority. Five of the top 10 cable scripted shows for female viewers 18-49 had casts that were at least 41 percent female. None of the top 10 cable scripted shows for female viewers 18-49 had casts in which more than 20 percent of top actors had a known disability.

**TABLE 12: Top 10 cable scripted shows for Males 18-49, 2021-22 season**

| Rank | Show                              | Network   | Males 18-49 rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|-----------------------------------|-----------|--------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | Yellowstone                       | Paramount | 0.18               | 135.4                                 | 11% - 20%           | 21% - 30%         | 11% - 20%             |
| 2    | Animal Kingdom                    | TNT       | 0.18               | 12.2                                  | < 11%               | 11% - 20%         | < 11%                 |
| 3    | Better Call Saul                  | AMC       | 0.17               | 178.8                                 | 41% - 50%           | 11% - 20%         | < 11%                 |
| 4    | Snowpiercer                       | TNT       | 0.17               | 11.9                                  | 41% - 50%           | Over 50%          | < 11%                 |
| 5    | It's Always Sunny in Philadelphia | FXX       | 0.14               | 32.8                                  | < 11%               | 11% - 20%         | 11% - 20%             |
| 6    | Snowfall                          | FX        | 0.14               | 38.7                                  | Over 50%            | 21% - 30%         | < 11%                 |
| 7    | Britannia                         | MGM+      | 0.12               | 0.1                                   | < 11%               | 31% - 40%         | < 11%                 |
| 8    | Mayans MC                         | FX        | 0.10               | 50.6                                  | Over 50%            | 21% - 30%         | < 11%                 |
| 9    | The Old Man                       | FX        | 0.10               | 3.5                                   | 41% - 50%           | 31% - 40%         | < 11%                 |
| 10   | American Crime Story              | FX        | 0.10               | 42.1                                  | < 11%               | Over 50%          | < 11%                 |

Five of the top 10 cable scripted shows for male viewers 18-49 in 2021-22 had casts that were at least 31 percent minority. Two of the top 10 cable scripted shows for male viewers 18-49 had casts that were at least 41 percent female. None of the top 10 cable scripted shows for male viewers 18-49 had casts in which more than 20 percent of top actors had a known disability.

**TABLE 13: Top 10 cable scripted shows for Total HHs, 2021-22 season**

| Rank | Show                 | Network   | Total HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|----------------------|-----------|------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | When Calls the Heart | Hallmark  | 1.47             | 52.7                                  | < 11%               | 31% - 40%         | < 11%                 |
| 2    | Yellowstone          | Paramount | 0.75             | 135.4                                 | 11% - 20%           | 21% - 30%         | 11% - 20%             |
| 3    | Animal Kingdom       | TNT       | 0.55             | 12.2                                  | < 11%               | 11% - 20%         | < 11%                 |
| 4    | Britannia            | MGM+      | 0.48             | 0.1                                   | < 11%               | 31% - 40%         | < 11%                 |
| 5    | The Old Man          | FX        | 0.47             | 3.5                                   | 41% - 50%           | 31% - 40%         | < 11%                 |
| 6    | Snowpiercer          | TNT       | 0.40             | 11.9                                  | 41% - 50%           | Over 50%          | < 11%                 |
| 7    | The Sinner           | USA       | 0.39             | 1.9                                   | 21% - 30%           | 41% - 50%         | 11% - 20%             |
| 8    | Dark Winds           | AMC       | 0.37             | 3.2                                   | Over 50%            | 21% - 30%         | < 11%                 |
| 9    | Better Call Saul     | AMC       | 0.35             | 178.8                                 | 41% - 50%           | 11% - 20%         | < 11%                 |
| 10   | Claws                | TNT       | 0.35             | 17.1                                  | Over 50%            | Over 50%          | < 11%                 |

Five of the top 10 cable scripted shows for total households in 2021-22 had casts that were at least 31 percent minority, up from four shows from a season earlier. Three of the top 10 cable scripted shows for total households had casts that were at least 41 percent female. None of the top 10 cable scripted shows for total households had casts in which more than 20 percent of top actors had a known disability.

**TABLE 14: Top 10 cable scripted shows for Asian HHs, 2021-22 season**

Five of the top 10 cable scripted shows for Asian households in 2021-22 had casts that were at least 31 percent minority, up from four shows a season earlier. Two of the top 10 cable scripted shows for Asian households had casts that were at least 41 percent female. None of the top 10 cable scripted shows for Asian households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                 | Network             | Asian HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|----------------------|---------------------|------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | When Calls the Heart | Hallmark            | 0.33             | 52.7                                  | < 11%               | 31% - 40%         | < 11%                 |
| 2    | Animal Kingdom       | TNT                 | 0.32             | 12.2                                  | < 11%               | 11% - 20%         | < 11%                 |
| 3    | The Old Man          | FX                  | 0.28             | 3.5                                   | 41% - 50%           | 31% - 40%         | < 11%                 |
| 4    | Yellowstone          | Paramount           | 0.25             | 135.4                                 | 11% - 20%           | 21% - 30%         | 11% - 20%             |
| 5    | Better Call Saul     | AMC                 | 0.25             | 178.8                                 | 41% - 50%           | 11% - 20%         | < 11%                 |
| 6    | Britannia            | MGM+                | 0.24             | 0.1                                   | < 11%               | 31% - 40%         | < 11%                 |
| 7    | The Sinner           | USA                 | 0.23             | 1.9                                   | 21% - 30%           | 41% - 50%         | 11% - 20%             |
| 8    | Dark Winds           | AMC                 | 0.18             | 3.2                                   | Over 50%            | 21% - 30%         | < 11%                 |
| 9    | Snowpiercer          | TNT                 | 0.17             | 11.9                                  | 41% - 50%           | Over 50%          | < 11%                 |
| 10   | The Hot Zone         | National Geographic | 0.16             | 1.6                                   | 41% - 50%           | < 11%             | < 11%                 |

**TABLE 15: Top 10 cable scripted shows for Black HHS, 2021-22 season**

| Rank | Show                         | Network  | Black HHS rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|------------------------------|----------|------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | Games People Play            | BET      | 1.89             | 12.3                                  | Over 50%            | Over 50%          | < 11%                 |
| 2    | Twenties                     | BET      | 1.50             | 22.1                                  | Over 50%            | Over 50%          | < 11%                 |
| 3    | Claws                        | TNT      | 1.35             | 17.1                                  | Over 50%            | Over 50%          | < 11%                 |
| 4    | Haus of Vicious              | BET      | 1.31             | 1.2                                   | Over 50%            | Over 50%          | 11% - 20%             |
| 5    | Snowfall                     | FX       | 1.06             | 38.7                                  | Over 50%            | 21% - 30%         | < 11%                 |
| 6    | Queen Sugar                  | OWN      | 0.94             | 37.5                                  | Over 50%            | 41% - 50%         | < 11%                 |
| 7    | Tyler Perry's House of Payne | BET      | 0.89             | 1.8                                   | Over 50%            | 31% - 40%         | < 11%                 |
| 8    | grown-ish                    | Freeform | 0.81             | 25.3                                  | Over 50%            | 31% - 40%         | < 11%                 |
| 9    | Sistas                       | BET      | 0.78             | 42.9                                  | Over 50%            | Over 50%          | < 11%                 |
| 10   | The Oval                     | BET      | 0.77             | 8.4                                   | Over 50%            | 31% - 40%         | 21% - 30%             |

All the top 10 cable scripted shows for Black households in 2021-22 had casts that were at least 31 percent minority, up from eight shows a season earlier. Six of the top 10 cable scripted shows for Black households had casts that were at least 41 percent female. One of the top 10 cable scripted shows for Black households had a cast in which at least 21 percent of the top actors had a known disability.

**TABLE 16: Top 10 cable scripted shows for Latinx HHs, 2021-22 season**

Three of the top 10 cable scripted shows for Latinx households in 2021-22 had casts that were at least 31 percent minority, down from five shows a season earlier. Two of the top 10 cable scripted shows for Latinx households had casts that were at least 41 percent female. None of the top 10 cable scripted shows for Latinx households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                 | Network     | Latinx HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|----------------------|-------------|-------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | When Calls the Heart | Hallmark    | 0.44              | 52.7                                  | < 11%               | 31% - 40%         | < 11%                 |
| 2    | Animal Kingdom       | TNT         | 0.31              | 12.2                                  | < 11%               | 11% - 20%         | < 11%                 |
| 3    | Yellowstone          | Paramount   | 0.30              | 135.4                                 | 11% - 20%           | 21% - 30%         | 11% - 20%             |
| 4    | Mayans MC            | FX          | 0.27              | 50.6                                  | Over 50%            | 21% - 30%         | < 11%                 |
| 5    | The Old Man          | FX          | 0.23              | 3.5                                   | 41% - 50%           | 31% - 40%         | < 11%                 |
| 6    | Britannia            | MGM+        | 0.23              | 0.1                                   | < 11%               | 31% - 40%         | < 11%                 |
| 7    | Danger Force         | Nickelodeon | 0.20              | 1.5                                   | 41% - 50%           | 31% - 40%         | < 11%                 |
| 8    | House of the Dragon  | HBO         | 0.19              | 915.2                                 | 11% - 20%           | 21% - 30%         | < 11%                 |
| 9    | The Sinner           | USA         | 0.18              | 1.9                                   | 21% - 30%           | 41% - 50%         | 11% - 20%             |
| 10   | American Crime Story | FX          | 0.18              | 42.1                                  | < 11%               | Over 50%          | < 11%                 |

**TABLE 17: Top 10 cable scripted shows for White HHs, 2021-22 season**

Four of the top 10 cable scripted shows for White households in 2021-22 had casts that were at least 31 percent minority, matching the number of shows from a season earlier. Three of the top 10 cable scripted shows for White households had casts that were at least 41 percent female. None of the top 10 cable scripted shows for White households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                 | Network   | White HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|----------------------|-----------|------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | When Calls the Heart | Hallmark  | 1.94             | 52.7                                  | < 11%               | 31% - 40%         | < 11%                 |
| 2    | Yellowstone          | Paramount | 0.98             | 135.4                                 | 11% - 20%           | 21% - 30%         | 11% - 20%             |
| 3    | Animal Kingdom       | TNT       | 0.60             | 12.2                                  | < 11%               | 11% - 20%         | < 11%                 |
| 4    | Britannia            | MGM+      | 0.57             | 0.1                                   | < 11%               | 31% - 40%         | < 11%                 |
| 5    | The Old Man          | FX        | 0.56             | 3.5                                   | 41% - 50%           | 31% - 40%         | < 11%                 |
| 6    | Dark Winds           | AMC       | 0.46             | 3.2                                   | Over 50%            | 21% - 30%         | < 11%                 |
| 7    | The Sinner           | USA       | 0.44             | 1.9                                   | 21% - 30%           | 41% - 50%         | 11% - 20%             |
| 8    | Better Call Saul     | AMC       | 0.44             | 178.8                                 | 41% - 50%           | 11% - 20%         | < 11%                 |
| 9    | Snowpiercer          | TNT       | 0.42             | 11.9                                  | 41% - 50%           | Over 50%          | < 11%                 |
| 10   | Resident Alien       | Syfy      | 0.31             | 9.5                                   | 21% - 30%           | 41% - 50%         | < 11%                 |

**TABLE 18: Top 10 cable scripted shows for Other-Race HHs, 2021-22 season**

| Rank | Show                 | Network   | Other-Race HHs rating | Avg. Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|----------------------|-----------|-----------------------|---------------------------------------|---------------------|-------------------|-----------------------|
| 1    | When Calls the Heart | Hallmark  | 0.55                  | 52.7                                  | < 11%               | 31% - 40%         | < 11%                 |
| 2    | Yellowstone          | Paramount | 0.44                  | 135.4                                 | 11% - 20%           | 21% - 30%         | 11% - 20%             |
| 3    | Animal Kingdom       | TNT       | 0.33                  | 12.2                                  | < 11%               | 11% - 20%         | < 11%                 |
| 4    | The Old Man          | FX        | 0.32                  | 3.5                                   | 41% - 50%           | 31% - 40%         | < 11%                 |
| 5    | Dark Winds           | AMC       | 0.28                  | 3.2                                   | Over 50%            | 21% - 30%         | < 11%                 |
| 6    | Better Call Saul     | AMC       | 0.27                  | 178.8                                 | 41% - 50%           | 11% - 20%         | < 11%                 |
| 7    | Snowpiercer          | TNT       | 0.26                  | 11.9                                  | 41% - 50%           | Over 50%          | < 11%                 |
| 8    | The Sinner           | USA       | 0.22                  | 1.9                                   | 21% - 30%           | 41% - 50%         | 11% - 20%             |
| 9    | Resident Alien       | Syfy      | 0.19                  | 9.5                                   | 21% - 30%           | 41% - 50%         | < 11%                 |
| 10   | Britannia            | MGM+      | 0.19                  | 0.1                                   | < 11%               | 31% - 40%         | < 11%                 |

Four of the top 10 cable scripted shows for other-race households in 2021-22 had casts that were at least 31 percent minority, up from three shows a season earlier. Three of the top 10 cable scripted shows for other-race households had casts that were at least 41 percent female. None of the top 10 cable scripted shows for other-race households had casts in which more than 20 percent of top actors had a known disability.

**TABLE 19: Top 10 digital scripted shows for Persons 18-49, 2021-22 season**

Seven of the top 10 digital scripted shows for viewers 18-49 in 2021-22 had casts that were at least 31 percent minority, down from nine shows a season earlier. Seven of the top 10 digital scripted shows for viewers 18-49 had casts that were at least 41 percent female. Two of the top 10 digital scripted shows for viewers 18-49 had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show   | Network | Persons 18-49 rating | Total Social Media Interactions* (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|--|---------|----------------------|---|---------------------|-------------------|-----------------------|
| 1    | Stranger Things  | Netflix | 9.83                 | 290,234.6                               | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 2    | Obi-Wan Kenobi   | Disney+ | 9.06                 | 20,714.1                                | < 11%               | < 11%             | < 11%                 |
| 3    | Hawkeye  | Disney+ | 8.64                 | 49,732.5                                | 41% - 50%           | 41% - 50%         | 41% - 50%             |
| 4    | Moon Knight  | Disney+ | 8.52                 | 16,243.7                                | Over 50%            | 11% - 20%         | < 11%                 |
| 5    | Inventing Anna   | Netflix | 8.51                 | 1,306.9                                 | 31% - 40%           | Over 50%          | 11% - 20%             |
| 6    | The Book of Boba Fett  | Disney+ | 8.31                 | 25,441.8                                | Over 50%            | 41% - 50%         | < 11%                 |
| 7    | Maid   | Netflix | 7.17                 | 467.0                                   | 21% - 30%           | Over 50%          | 11% - 20%             |
| 8    | The Witcher  | Netflix | 6.50                 | 23,038.8                                | 31% - 40%           | 41% - 50%         | < 11%                 |
| 9    | The Woman in the House Across the Street From the Girl in the Window | Netflix | 6.22                 | 1,395.1                                 | 31% - 40%           | 41% - 50%         | < 11%                 |
| 10   | She-Hulk: Attorney at Law  | Disney+ | 6.08                 | 7,351.6                                 | Over 50%            | Over 50%          | 11% - 20%             |

\*Includes total (Facebook, Instagram, Twitter/X, and YouTube) interactions per episode



**TABLE 20: Top 10 digital scripted shows for Females 18-49, 2021-22 season**

Seven of the top 10 digital scripted shows for female viewers 18-49 in 2021-22 had casts that were at least 31 percent minority. Seven of the top 10 digital scripted shows for female viewers 18-49 had casts that were at least 41 percent female. Two of the top 10 digital scripted shows for female viewers 18-49 had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show   | Network | Females 18-49 rating | Total Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|--|---------|----------------------|--|---------------------|-------------------|-----------------------|
| 1    | Inventing Anna   | Netflix | 11.70                | 1,306.9                                | 31% - 40%           | Over 50%          | 11% - 20%             |
| 2    | Maid   | Netflix | 10.52                | 467.0                                  | 21% - 30%           | Over 50%          | 11% - 20%             |
| 3    | Stranger Things  | Netflix | 10.46                | 290,234.6                              | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 4    | Bridgerton   | Netflix | 8.67                 | 39,493.8                               | 31% - 40%           | Over 50%          | 11% - 20%             |
| 5    | The Woman in the House Across the Street From the Girl in the Window | Netflix | 8.60                 | 1,395.1                                | 31% - 40%           | 41% - 50%         | < 11%                 |
| 6    | Hawkeye  | Disney+ | 7.48                 | 49,732.5                               | 41% - 50%           | 41% - 50%         | 41% - 50%             |
| 7    | Moon Knight  | Disney+ | 6.81                 | 16,243.7                               | Over 50%            | 11% - 20%         | < 11%                 |
| 8    | Obi-Wan Kenobi   | Disney+ | 6.69                 | 20,714.1                               | < 11%               | < 11%             | < 11%                 |
| 9    | The Witcher  | Netflix | 6.15                 | 23,038.8                               | 31% - 40%           | 41% - 50%         | < 11%                 |
| 10   | The Book of Boba Fett  | Disney+ | 6.03                 | 25,441.8                               | Over 50%            | 41% - 50%         | < 11%                 |

**TABLE 21: Top 10 digital scripted shows for Males 18-49, 2021-22 season**

| Rank | Show                      | Network | Males 18-49 rating | Total Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|---------------------------|---------|--------------------|--|---------------------|-------------------|-----------------------|
| 1    | Obi-Wan Kenobi            | Disney+ | 11.44              | 20,714.1                               | < 11%               | < 11%             | < 11%                 |
| 2    | The Book of Boba Fett     | Disney+ | 10.61              | 25,441.8                               | Over 50%            | 41% - 50%         | < 11%                 |
| 3    | Moon Knight               | Disney+ | 10.24              | 16,243.7                               | Over 50%            | 11% - 20%         | < 11%                 |
| 4    | Hawkeye                   | Disney+ | 9.82               | 49,732.5                               | 41% - 50%           | 41% - 50%         | 41% - 50%             |
| 5    | Stranger Things           | Netflix | 9.19               | 290,234.6                              | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 6    | Reacher                   | Amazon  | 7.08               | 676.7                                  | 31% - 40%           | 31% - 40%         | 31% - 40%             |
| 7    | She-Hulk: Attorney at Law | Disney+ | 7.01               | 7,351.6                                | Over 50%            | Over 50%          | 11% - 20%             |
| 8    | The Witcher               | Netflix | 6.86               | 23,038.8                               | 31% - 40%           | 41% - 50%         | < 11%                 |
| 9    | Inventing Anna            | Netflix | 5.29               | 1,306.9                                | 31% - 40%           | Over 50%          | 11% - 20%             |
| 10   | The Wheel of Time         | Amazon  | 5.12               | 5,691.4                                | 41% - 50%           | 41% - 50%         | < 11%                 |

Eight of the top 10 digital scripted shows for male viewers 18-49 in 2021-22 had casts that were at least 31 percent minority. Six of the top 10 digital scripted shows for male viewers 18-49 had casts that were at least 41 percent female. Three of the top 10 digital scripted shows for male viewers 18-49 had casts in which more than 20 percent of top actors had a known disability.

**TABLE 22: Top 10 digital scripted shows for Total HHs, 2021-22 season**

Seven of the top 10 digital scripted shows for total households in 2021-22 had casts that were at least 31 percent minority, up from four shows a season earlier. Six of the top 10 digital scripted shows for total households had casts that were at least 41 percent female. Three of the top 10 digital scripted shows for total households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show   | Network | Total HHs rating | Total Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|--|---------|------------------|--|---------------------|-------------------|-----------------------|
| 1    | Stranger Things  | Netflix | 15.60            | 290,234.6                              | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 2    | Inventing Anna   | Netflix | 14.73            | 1,306.9                                | 31% - 40%           | Over 50%          | 11% - 20%             |
| 3    | Reacher  | Amazon  | 14.50            | 676.7                                  | 31% - 40%           | 31% - 40%         | 31% - 40%             |
| 4    | Maid   | Netflix | 13.74            | 467.0                                  | 21% - 30%           | Over 50%          | 11% - 20%             |
| 5    | Obi-Wan Kenobi   | Disney+ | 12.58            | 20,714.1                               | < 11%               | < 11%             | < 11%                 |
| 6    | The Book of Boba Fett  | Disney+ | 12.05            | 25,441.8                               | Over 50%            | 41% - 50%         | < 11%                 |
| 7    | Hawkeye  | Disney+ | 11.69            | 49,732.5                               | 41% - 50%           | 41% - 50%         | 41% - 50%             |
| 8    | Moon Knight  | Disney+ | 11.55            | 16,243.7                               | Over 50%            | 11% - 20%         | < 11%                 |
| 9    | The Lincoln Lawyer   | Netflix | 11.32            | 120.2                                  | 31% - 40%           | Over 50%          | 11% - 20%             |
| 10   | The Woman in the House Across the Street From the Girl in the Window | Netflix | 11.00            | 1,395.1                                | 31% - 40%           | 41% - 50%         | < 11%                 |

**TABLE 23: Top 10 digital scripted shows for Asian HHs, 2021-22 season**

Seven of the top 10 digital scripted shows for Asian households in 2021-22 had casts that were at least 31 percent minority, up from five shows a season earlier. Six of the top 10 digital scripted shows for Asian households had casts that were at least 41 percent female. Three of the top 10 digital scripted shows for Asian had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show                      | Network | Asian HHs rating | Total Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|---------------------------|---------|------------------|--|---------------------|-------------------|-----------------------|
| 1    | Obi-Wan Kenobi            | Disney+ | 16.94            | 20,714.1                               | < 11%               | < 11%             | < 11%                 |
| 2    | Moon Knight               | Disney+ | 15.82            | 16,243.7                               | Over 50%            | 11% - 20%         | < 11%                 |
| 3    | Hawkeye                   | Disney+ | 15.79            | 49,732.5                               | 41% - 50%           | 41% - 50%         | 41% - 50%             |
| 4    | The Book of Boba Fett     | Disney+ | 15.30            | 25,441.8                               | Over 50%            | 41% - 50%         | < 11%                 |
| 5    | Stranger Things           | Netflix | 14.90            | 290,234.6                              | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 6    | Reacher                   | Amazon  | 14.01            | 676.7                                  | 31% - 40%           | 31% - 40%         | 31% - 40%             |
| 7    | Inventing Anna            | Netflix | 13.97            | 1,306.9                                | 31% - 40%           | Over 50%          | 11% - 20%             |
| 8    | The Wheel of Time         | Amazon  | 10.84            | 5,691.4                                | 41% - 50%           | 41% - 50%         | < 11%                 |
| 9    | Maid                      | Netflix | 10.70            | 467.0                                  | 21% - 30%           | Over 50%          | 11% - 20%             |
| 10   | She-Hulk: Attorney at Law | Disney+ | 10.15            | 7,351.6                                | Over 50%            | Over 50%          | 11% - 20%             |

**TABLE 24: Top 10 digital scripted shows for Black HHs, 2021-22 season**

| Rank | Show                   | Network | Black HHs rating | Total Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|------------------------|---------|------------------|--|---------------------|-------------------|-----------------------|
| 1    | True Story             | Netflix | 32.38            | 8,340.4                                | Over 50%            | 21% - 30%         | < 11%                 |
| 2    | Bel-Air                | Peacock | 21.30            | 1,386.6                                | Over 50%            | 41% - 50%         | < 11%                 |
| 3    | Colin in Black & White | Netflix | 17.54            | 1,120.9                                | 41% - 50%           | 21% - 30%         | < 11%                 |
| 4    | Maid                   | Netflix | 16.55            | 467.0                                  | 21% - 30%           | Over 50%          | 11% - 20%             |
| 5    | Stranger Things        | Netflix | 15.08            | 290,234.6                              | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 6    | Reacher                | Amazon  | 14.36            | 676.7                                  | 31% - 40%           | 31% - 40%         | 31% - 40%             |
| 7    | Inventing Anna         | Netflix | 14.26            | 1,306.9                                | 31% - 40%           | Over 50%          | 11% - 20%             |
| 8    | Moon Knight            | Disney+ | 14.09            | 16,243.7                               | Over 50%            | 11% - 20%         | < 11%                 |
| 9    | The Upshaws            | Netflix | 13.52            | 561.3                                  | Over 50%            | Over 50%          | < 11%                 |
| 10   | Bridgerton             | Netflix | 13.52            | 39,493.8                               | 31% - 40%           | Over 50%          | 11% - 20%             |

Eight of the top 10 digital scripted shows for Black households in 2021-22 had casts that were at least 31 percent minority, up from six shows a season earlier. Five of the top 10 digital scripted shows for Black households had casts that were at least 41 percent female. Two of the top 10 digital scripted shows for Black households had casts in which more than 20 percent of top actors had a known disability.

**TABLE 25: Top 10 digital scripted shows for Latinx HHs, 2021-22 season**

Seven of the top 10 digital scripted shows for Latinx households in 2021-22 had casts that were at least 31 percent minority, up from six shows a season earlier. Seven of the top 10 digital scripted shows for Latinx households had casts that were at least 41 percent female. Two of the top 10 digital scripted shows for Latinx households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show   | Network | Latinx HHs rating | Total Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|--|---------|-------------------|--|---------------------|-------------------|-----------------------|
| 1    | Stranger Things  | Netflix | 18.94             | 290,234.6                              | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 2    | Maid   | Netflix | 15.81             | 467.0                                  | 21% - 30%           | Over 50%          | 11% - 20%             |
| 3    | Moon Knight  | Disney+ | 13.16             | 16,243.7                               | Over 50%            | 11% - 20%         | < 11%                 |
| 4    | Inventing Anna   | Netflix | 12.86             | 1,306.9                                | 31% - 40%           | Over 50%          | 11% - 20%             |
| 5    | Obi-Wan Kenobi   | Disney+ | 12.68             | 20,714.1                               | < 11%               | < 11%             | < 11%                 |
| 6    | Hawkeye  | Disney+ | 11.74             | 49,732.5                               | 41% - 50%           | 41% - 50%         | 41% - 50%             |
| 7    | The Book of Boba Fett  | Disney+ | 11.66             | 25,441.8                               | Over 50%            | 41% - 50%         | < 11%                 |
| 8    | She-Hulk: Attorney at Law  | Disney+ | 10.19             | 7,351.6                                | Over 50%            | Over 50%          | 11% - 20%             |
| 9    | The Woman in the House Across the Street From the Girl in the Window | Netflix | 9.47              | 1,395.1                                | 31% - 40%           | 41% - 50%         | < 11%                 |
| 10   | The Witcher  | Netflix | 9.37              | 23,038.8                               | 31% - 40%           | 41% - 50%         | < 11%                 |

**TABLE 26: Top 10 digital scripted shows for White HHs, 2021-22 season**

Seven of the top 10 digital scripted shows for White households in 2021-22 had casts that were at least 31 percent minority, up from four shows a season earlier.

Seven of the top 10 digital scripted shows for White households had casts that were at least 41 percent female. Three of the top 10 digital scripted shows for White households had casts in which more than 20 percent of top actors had a known disability.

| Rank | Show   | Network | White HHs rating | Total Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|--|---------|------------------|--|---------------------|-------------------|-----------------------|
| 1    | Reacher  | Amazon  | 16.05            | 676.7                                  | 31% - 40%           | 31% - 40%         | 31% - 40%             |
| 2    | Inventing Anna   | Netflix | 15.37            | 1,306.9                                | 31% - 40%           | Over 50%          | 11% - 20%             |
| 3    | Stranger Things  | Netflix | 15.01            | 290,234.6                              | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 4    | Maid   | Netflix | 13.05            | 467.0                                  | 21% - 30%           | Over 50%          | 11% - 20%             |
| 5    | Obi-Wan Kenobi   | Disney+ | 12.92            | 20,714.1                               | < 11%               | < 11%             | < 11%                 |
| 6    | The Book of Boba Fett  | Disney+ | 12.39            | 25,441.8                               | Over 50%            | 41% - 50%         | < 11%                 |
| 7    | The Lincoln Lawyer   | Netflix | 11.91            | 120.2                                  | 31% - 40%           | Over 50%          | 11% - 20%             |
| 8    | Hawkeye  | Disney+ | 11.18            | 49,732.5                               | 41% - 50%           | 41% - 50%         | 41% - 50%             |
| 9    | The Woman in the House Across the Street From the Girl in the Window | Netflix | 11.10            | 1,395.1                                | 31% - 40%           | 41% - 50%         | < 11%                 |
| 10   | Bridgerton   | Netflix | 10.51            | 39,493.8                               | 31% - 40%           | Over 50%          | 11% - 20%             |

**TABLE 27: Top 10 digital scripted shows for Other-Race HHs, 2021-22 season**

| Rank | Show                      | Network | Other-Race HHs rating | Total Social Media Interactions (000s) | Minority Cast Share | Female Cast Share | Disability Cast Share |
|------|---------------------------|---------|-----------------------|--|---------------------|-------------------|-----------------------|
| 1    | Obi-Wan Kenobi            | Disney+ | 15.48                 | 20,714.1                               | < 11%               | < 11%             | < 11%                 |
| 2    | Stranger Things           | Netflix | 15.23                 | 290,234.6                              | 11% - 20%           | 31% - 40%         | 41% - 50%             |
| 3    | Moon Knight               | Disney+ | 15.07                 | 16,243.7                               | Over 50%            | 11% - 20%         | < 11%                 |
| 4    | Hawkeye                   | Disney+ | 14.64                 | 49,732.5                               | 41% - 50%           | 41% - 50%         | 41% - 50%             |
| 5    | The Book of Boba Fett     | Disney+ | 14.25                 | 25,441.8                               | Over 50%            | 41% - 50%         | < 11%                 |
| 6    | Inventing Anna            | Netflix | 13.33                 | 1,306.9                                | 31% - 40%           | Over 50%          | 11% - 20%             |
| 7    | Reacher                   | Amazon  | 13.24                 | 676.7                                  | 31% - 40%           | 31% - 40%         | 31% - 40%             |
| 8    | Maid                      | Netflix | 10.88                 | 467.0                                  | 21% - 30%           | Over 50%          | 11% - 20%             |
| 9    | She-Hulk: Attorney at Law | Disney+ | 9.77                  | 7,351.6                                | Over 50%            | Over 50%          | 11% - 20%             |
| 10   | The Wheel of Time         | Amazon  | 9.74                  | 5,691.4                                | 41% - 50%           | 41% - 50%         | < 11%                 |

Seven of the top 10 digital scripted shows for other-race households in 2021-22 had casts that were at least 31 percent minority, up from six shows a season earlier. Six of the top 10 digital scripted shows for other-race households in 2021-22 had casts that were at least 41 percent female. Three of the top 10 digital scripted shows for other-race households in 2021-22 had casts in which more than 20 percent of top actors had a known disability.

# CONCLUSION

***“If we fail to adapt, we fail to move forward.”***

— John Wooden

## Exclusivity in Progress, Part 2

The rapidly changing entertainment industry has had two work stoppages in three years — the pandemic and the WGA/SAG-AFTRA strikes — and continues to grapple with an “existential crisis” of inclusion that has been decades in the making. How will Hollywood adapt so that it can move forward?

Though studios may have responded to pressure from advocacy groups with more diverse representation in front of the camera since we launched this report series a decade ago, these efforts have fallen short of meaningful inclusion because there have only been incremental increases in the shares of women and people of color as show creators, writers, and directors — critical behind-the-camera positions. After numerous proclamations of a commitment to increase diversity during the summer of 2020, just a couple of years later many studios and networks began cutting positions held primarily by people of color and eliminating pipeline initiatives and training programs.<sup>54</sup> Some have canceled projects that never aired or soon after they aired and removed diverse films and television series from their digital platforms for cost-saving purposes.<sup>55</sup> Indeed, this past summer, many of the Black women who had been hired in Hollywood diversity-related, leadership positions — some of which were created in the aftermath of the Floyd murder and the nation’s racial reckoning — were no longer in their positions due to “restructuring” or other reasons. This led many to wonder if industry, post-Floyd proclamations were just performative.<sup>56</sup>

The 2021-22 television season was sandwiched between the nation’s racial reckoning, a once-in-a-century pandemic, and work stoppages the industry had not faced in decades. Despite some minor gains in 2021-22, people of color and women remained underrepresented in most television employment arenas. For both women and people of color, the “bright spot” exceptions were among cable



scripted leads and credited cable writers. To be sure, the area where people of color have seen the most progress as a collective over the years is in main cast roles. For the first time in 2021-22, people of color achieved or exceeded proportionate representation as main cast actors across all platform types. However, this level of representation did not extend to lead roles in broadcast or digital for people of color. Instead, much of the increase in broadcast and digital cast diversity documented in this report series has been in supporting roles. This limited strategy reflects the industry's minimal investment in telling stories that are more reflective of America's growing diversity.

More widely dispersing the power that has traditionally been wielded by the few is a daunting but necessary task. The industry status quo has been to respond to periodic pressure for more inclusion by providing access for only a select few, thereby preserving business as usual. For example, even with the steady increase in opportunities for people of color and women

to become show creators in this competitive business, those who have been granted access do not typically receive the same financial support as their White male counterparts. In 2020-21 and 2021-22, television shows created by people of color and women tended to receive smaller budgets than those created by White men, particularly in the digital arena. Only a select few women show creators and creators of color on any platform were awarded the opportunity to create a show with an episodic budget of \$5 million or more.

Nonetheless, there is the possibility, at this moment, of pushing change forward and further than ever before. The double strike shows the power of collective action. After decades of being devalued, writers and actors have organized and fought back, not unlike labor strikes of the past that took place during periods that were transformative for the industry. However, the state of Hollywood remains tenuous. Since last year, even before the strikes began, most of the streamers began to cut back

on their programming,<sup>57</sup> and some signaled that their traditional broadcast and cable networks may be up for sale.<sup>58</sup>

If the conglomerates that own Hollywood studios and networks want to maximize opportunities for profitability and make wise economic investments in the face of a rapidly changing Hollywood landscape, they should look no further than the findings in this report series that show increasingly diverse audiences gravitating towards increasingly diverse content. To maintain interest from audiences composed of “cord cutters,”<sup>59</sup> they must provide television programming with familiar faces and perspectives that their audiences find most appealing to them. In broadcast and digital during the 2021-22 television season, each viewer group across race, ethnicity, gender, and age categories watched a majority of top ten shows with racially and ethnically diverse casts. At least half of the top ten shows for each group had casts that were gender-balanced or majority-

women, and many digital shows included actors with known disabilities in the casts. In addition to cast diversity, writer diversity is also relevant to television show ratings. In recent years, we have found that viewers generally favor television shows that feature a relatively diverse group of writers credited during the season. In 2021-22, this finding was particularly pronounced in the broadcast and digital arenas. Stories written from diverse perspectives result in more plausible characters, make for more interesting television, and boost a show’s overall appeal.

Reversing the progress made on the diversity front in the past ten years would be a grave mistake for Hollywood. In the television sector, an investment in more diverse programming would appear to be the best long-term strategy for industry growth and profitability as the nation’s population inches closer to majority-minority status. In short, adapting to the interests of today’s increasingly diverse audiences is the only viable way for Hollywood to move forward.

# ABOUT THE AUTHORS

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# APPENDIX

## Table 1: Networks and digital platforms included in the study

|                  |                  |                                   |                  |
|------------------|------------------|-----------------------------------|------------------|
| ABC              | Crackle Plus     | Lifetime Entertainment Television | Peacock          |
| ALLBLK           | CW               | Lifetime Movie Network            | Showtime         |
| Amazon           | Disney Channel   | Max (formerly HBO Max)            | Shudder          |
| AMC              | Disney+          | MGM+                              | Starz            |
| AMC+             | Fox              | National Geographic               | SundanceTV       |
| Apple            | Freeform         | NBC                               | Syfy             |
| BBC America      | Freevee          | Netflix                           | TBS              |
| BET              | FX               | Nickelodeon                       | The Roku Channel |
| BET+             | FXX              | OWN                               | TNT              |
| BritBox          | Hallmark Channel | Paramount Network                 | truTV            |
| Cartoon Network  | HBO              | Paramount+                        | USA Network      |
| CBS              | Hulu             | PBS                               | YouTube Premium  |
| Charter Spectrum | IFC              |                                   |                  |



# ENDNOTES

- 1 U.S. Census Bureau, <https://www.census.gov/quickfacts/fact/table/US/RHI825221#RHI825221>.
- 2 See <https://www.nielsen.com/news-center/2022/nielsen-gracenote-illuminates-disability-representation-in-entertainment-content-with-inclusion-analytics-enhancement/>.
- 3 Data collection for this report involves a labor-intensive, research process that starts by examining reliable third-party databases employing independent methods of documenting the race, ethnicity, gender, and disability status of individuals working on top films and TV shows. These sources include Gracenote's Studio System, Luminate Film & TV (formerly Variety Insight), and IMDb(Pro). This report does not rely on data from Hollywood employers — individuals, studios, companies, or industry guilds — all of which might employ different kinds of data tracked in different ways. Separately, we consider data from Nielsen, Comscore and Talkwalker to examine how households and individuals from different races/ethnicities, genders, and ages experience and consume Hollywood content.
- 4 The 2021-22 season is defined as television programming that originally aired or began streaming between September 1, 2021 and August 31, 2022.
- 5 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.
- 6 Race/ethnicity was coded into the following major categories: White, Black, Asian, South Asian, Native, Latinx, Black Latinx, Multiracial/Multiethnic (referred to as multiracial throughout this report), and MENA (Middle Eastern or North African). The two subgroups, Black Latinx and South Asian, are reported with their larger race/ethnicity category, Latinx and Asian, respectively, in the featured charts and tables in this report. However, Black Latinx and South Asian counts are separately included in the endnotes. The Latinx category contains persons of Latin American origin or descent and does not include Spaniards. The Native category contains global indigenous peoples, including Native Americans, Native Hawaiians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa. The South Asian category includes those descended from the following countries: Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka.
- 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 Disability status was collected using Gracenote's Studio System and Luminate Film & TV (formerly Variety Insight), which both note disability status that has been stated publicly. Gracenote's Studio System currently focuses on the disability status of actors and only notes the presence of a disability but does not provide the disability type. Disability status was additionally verified through separate online searches when a disability was noted. Types of disability that are tracked include the following: learning/intellectual; neurological; blindness/low vision; brain/head injury; deaf/hard of hearing; medical; physical/motor; psychiatric/mental health; and speech/language.
- 9 For each television series, this study considers the top eight credited actors for the purpose of computing overall cast diversity.
- 10 Household ratings (HH) are defined as the percentage of the universe of households tuned to a particular television program during the average minute of the program. This includes incremental viewing of 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/ethnicity are based on the race/ethnicity of the head of household, while 18-49 ratings are based on individual viewers. The social media ratings are collected by Talkwalker, formerly a unit within Nielsen. The social media ratings are the total interactions during the period measured when a broadcast, cable, or streaming television series is mentioned. The Twitter (recently rebranded as "X") interactions measure ascribes tweets (recently renamed as "posts") to a television series, and includes engagements (i.e., replies, reposts, and quotes) in relation to a valid post, regardless of whether the engagements include the name of the television series. The Facebook interactions measure considers the aggregated and anonymized number of comments, shares and likes by consumers about a given television series shared on their news feeds and the news feeds of their friends. The Instagram interactions measure is the sum of comments and likes from owned Instagram content (content posted by official accounts associated with a program, including network, program, talent, league, team, announcer, and athlete accounts). The YouTube interactions measure is the sum of comments and likes of a video related to a television series.
- 11 David Robb, "Hollywood's Covid Protocols, Which End Today, Cost Hundreds of Millions of Dollars," *Deadline*, May 11, 2023, <https://deadline.com/2023/05/hollywoods-covid-19-protocols-which-end-today-cost-hundreds-of-millions-of-dollars-1235362660/>.

- 12 Daniel de Visé, “Cable TV ‘cord-cutters’ became the majority in 2022,” *The Hill*, April 26, 2023, <https://thehill.com/homenews/media/3971232-cable-tv-cord-cutters-became-the-majority-in-2022/>.
- 13 Caitlin Huston, “Pay TV and Cable Providers Lost 5.8M Subscribers in 2022,” *The Hollywood Reporter*, March 3, 2023, <https://www.hollywoodreporter.com/business/business-news/cord-cutting-2022-cable-pay-subscriber-losses-1235340253/>.
- 14 To recognize creatives who are women and people of color who create a television show as part of a team, we began, since the 2022 report, tracking co-creators and not just the lead creator. Out of the 521 series examined in this report, only 43 series (8.3 percent) were impacted by this coding change (10 in broadcast, 10 in cable, and 23 in digital), which resulted in adding co-creators who were women or people of color instead of counting just a White male lead creator. It’s important to note that most shows (61.8 percent) in 2020-21 credited only one person as the creator: 60.6 percent in broadcast, 53.6 percent in cable, and 65.2 percent in digital. Overall, creators either alone or in a team are overwhelmingly White and/or male in television. Out of the 817 show creators for the 521 series considered in this report, only 181 (22.2 percent) were people of color and 232 (28.4 percent) were women. In broadcast, only 28 of the 163 creators (17.2 percent) were people of color and only 55 (33.7 percent) were women. In cable, only 37 of the 180 creators (20.6 percent) were people of color and only 43 (23.9 percent) were women. In digital, 116 of the 474 creators (24.5 percent) were people of color and 134 (28.3 percent) were women. To recognize creatives who are women and people of color who create a television show as part of a team, we began, since the 2022 report, tracking co-creators and not just the lead creator. Out of the 521 series examined in this report, only 43 series (8.3 percent) were impacted by this coding change (10 in broadcast, 10 in cable, and 23 in digital), which resulted in adding co-creators who were women or people of color instead of counting just a White male lead creator. It’s important to note that most shows (61.8 percent) in 2020-21 credited only one person as the creator: 60.6 percent in broadcast, 53.6 percent in cable, and 65.2 percent in digital. Overall, creators either alone or in a team are overwhelmingly White and/or male in television. Out of the 817 show creators for the 521 series considered in this report, only 181 (22.2 percent) were people of color and 232 (28.4 percent) were women. In broadcast, only 28 of the 163 creators (17.2 percent) were people of color and only 55 (33.7 percent) were women. In cable, only 37 of the 180 creators (20.6 percent) were people of color and only 43 (23.9 percent) were women. In digital, 116 of the 474 creators (24.5 percent) were people of color and 134 (28.3 percent) were women.
- 15 Out of the 521 series examined in this report, 266 aired their first season in 2021-22. Seventy-one of the first-season shows featured a person of color as one of the creators (26.7 percent) and 97 had a female creator as one of the creators (36.5 percent).
- 16 In broadcast, show creators’ race/ethnicity breaks down as follows for the 2021-22 season: Asian (5.05 percent), Black (12.12 percent), Latinx (2.02 percent), MENA (1.01 percent), multiracial (3.03 percent), and White (76.77 percent).
- 17 In cable, show creators’ race/ethnicity breaks down as follows for the 2021-22 season: Asian (0.89 percent), Black (19.64 percent), Latinx (0.89 percent), MENA (2.68 percent), multiracial (4.46 percent), Native (0.89 percent), and White (70.54 percent).
- 18 In digital, show creators’ race/ethnicity breaks down as follows for the 2021-22 season: Asian (3.55 percent), Black (12.26 percent), Latinx (2.90 percent), MENA (1.29 percent), multiracial (4.84 percent), Native (0.65 percent), and White (74.52 percent). Of the nine Latinx show creators, one was Black Latinx. Of the eleven Asian show creators, four were South Asian.
- 19 Two creators who identify as transgender were not counted in Figure 6 and accounted for 0.65 percent of all digital creators in 2021-22.
- 20 “Lead role” is defined in this report as the first credited actor for a given series’ list of cast members.
- 21 To compare the degree of representation for the individual groups, this report employs the latest Census data from 2020 and 2022 showing the following U.S. population shares: 10.2 percent multiracial/multiethnic, 18.9 percent Hispanic/Latinx, 13.6 percent Black, 6.1 percent Asian, and approximately 1.6 percent Native (Nicholas Jones, Rachel Marks, Roberto Ramirez, and Merarys 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>; U.S. Census Bureau, <https://www.census.gov/quickfacts/fact/table/US/RH1825221#RH1825221>). Although MENA is not considered a separate racial category in the Census, the most recent data show that they are approximately 1.1 percent of the population (<https://www.aaiusa.org/demographics>).
- 22 In broadcast, one lead identified as non-binary in 2021-22.
- 23 In digital, two leads identified as non-binary and two leads identified as transgender in 2021-22.
- 24 Among Latinx leads in broadcast, there was one Black Latinx actor in 2021-22.
- 25 Among Asian leads in cable, there was one South Asian actor in 2021-22.
- 26 Among Latinx leads in digital, there was one Black Latinx actor in 2021-22.
- 27 Among Asian leads in digital, there were six South Asian actors in 2021-22.
- 28 Among broadcast scripted leads with a known disability, there were five White males, five White females, one Black male, and one Black female in 2021-22.
- 29 Among cable scripted leads with a known disability, there were three White males, three White females, two Black females, one Asian female, one multiracial male, and one multiracial female in 2021-22.
- 30 Among digital scripted leads with a known disability, there were eight White males, five White females, two multiracial females, one multiracial male, and one Latinx male in 2021-22.
- 31 Among actors with a known disability in the main cast of broadcast scripted shows, there were ten White males, thirteen White females, four Black males, six Black females, one Latinx female, one Asian female, one multiracial female, and one Native male in 2021-22.

- 32 Among actors with a known disability in the main cast of cable scripted shows, there were eleven White males, six White females, two White non-binary persons, one Black male, four Black females, one Latinx female, one Asian female, one multiracial male, and three multiracial females in 2021-22.
- 33 Among actors with a known disability in the main cast of digital scripted shows, there were twenty-eight White females, twenty-eight White males, one White non-binary person, two Black males, five Black females, one Latinx male, two Latinx females, one Latinx transgender person, two Asian males, three Asian females, one multiracial male, thirteen multiracial females, one multiracial non-binary person, and one Native female in 2021-22.
- 34 Among White actors in broadcast, there was one White non-binary person in 2021-22.
- 35 Among Black actors in broadcast, there were two Black transgender persons, and one Black non-binary person in 2021-22.
- 36 Among Asian actors in broadcast, there were seven South Asian males and three South Asian females in 2021-22.
- 37 Among Latinx actors in broadcast, there was one Black Latinx male, four Black Latinx females, and one Black Latinx transgender person in 2021-22.
- 38 Among White actors in cable, there were three White transgender persons and four White non-binary persons in 2021-22.
- 39 Among Black actors in cable, there was one Black transgender person and one Black non-binary person in 2021-22.
- 40 Among Latinx actors in cable, there were six Black Latinx males and three Black Latinx females in 2021-22.
- 41 Among Native actors in cable, there was one Native non-binary person in 2021-22.
- 42 Among Asian actors in cable, there were five South Asian males and two South Asian females in 2021-22.
- 43 Among White actors in digital, there were four White transgender persons and six White non-binary persons in 2021-22.
- 44 Among Black actors in digital, there was one Black transgender person and six Black non-binary persons in 2021-22.
- 45 Among Asian actors in digital, there were twenty-one South Asian males, thirty-two South Asian females, and one South Asian transgender person in 2021-22.
- 46 Among multiracial actors in digital, there were two multiracial transgender persons and four multiracial non-binary persons in 2021-22.
- 47 Among Latinx actors in digital, there was one Latinx transgender person, one Latinx non-binary person, thirteen Black Latinx males, twelve Black Latinx females, and one Black Latinx transgender person in 2021-22.
- 48 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](https://hollywood.colorofchange.org/wp-content/uploads/2019/03/COC_Hollywood_Race_Report.pdf).
- 49 In broadcast, there were three transgender credited writers and two non-binary credited writers in 2021-22. In cable, there was one transgender credited writer. In digital, there were five transgender credited writers and two non-binary credited writers.
- 50 For example, see *DGA 2020-21 Episodic Television Inclusion Report* (Los Angeles, CA: Directors Guild of America, 2022), <https://www.dga.org/News/PressReleases/2022/220505-Episodic-TV-Inclusion-Report.aspx>.
- 51 In broadcast, there was one episode directed by a non-binary person in 2021-22. In cable, there were five episodes directed by a non-binary person. In digital, there were two episodes directed by a transgender person and one episode directed by a non-binary person.
- 52 In this section, the social media networking service formerly known as Twitter will be referenced by its previous name, because the data were collected during the 2021-22 television season, which took place before the service changed its name and rebranded itself to X in July 2023.
- 53 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.
- 54 Raquel 'Rocky' Harris and Sharon Knolle, "Hollywood's Diversity Exec Exodus Exposes Industry-Wide Dysfunction – What Is the Path Forward?" *TheWrap*, July 17, 2023, <https://www.thewrap.com/hollywood-dei-executives/>.
- 55 R.J. Rico, "As streamers cut costs, TV shows — and residuals — vanish," *The Associated Press*, April 7, 2023, <https://apnews.com/article/streaming-shows-removed-residuals-4be3ac859c766c352e57ef96176fd812>.
- 56 Greg Braxton and Meg James, "High-profile exits spark fears that Hollywood diversity pledges are just 'PR,'" *Los Angeles Times*, July 11, 2023, <https://www.latimes.com/entertainment-arts/business/story/2023-07-11/hollywood-diversity-executive-exits-warner-brothers-discovery-disney-netflix-academy>.
- 57 John Koblin, "Streaming's Golden Age Is Suddenly Dimming," *The New York Times*, December 18, 2022, <https://www.nytimes.com/2022/12/18/business/media/streaming-tv-shows-canceled.html>.
- 58 Lillian Rizzo, "The media industry is in turmoil, and that's not changing anytime soon," *CNBC*, July 17, 2023, <https://www.cnbc.com/2023/07/17/media-industry-turmoil-strikes-streaming-losses-ad-slump.html>.
- 59 de Visé, "Cable TV 'cord-cutters.'"

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