



# **2015 Hollywood Diversity Report: Flipping the Script**

**BUNCHE**

Ralph J. Bunche Center for African American Studies at UCLA

## About the Center

For more than 45 years, the Ralph J. Bunche Center for African American Studies at UCLA has supported multidisciplinary research that expands our knowledge of the history, lifestyles, and sociocultural systems of people of African descent, and investigates problems that have bearing on their psychological, social, and economic well-being.

As a unit of UCLA's Institute for American Cultures, the Bunche Center has strong affiliations and ongoing collaborations with UCLA's Chicano Studies Research Center, Asian American Studies Center, American Indian Studies Center, and the Center for the Study of Women.

The Bunche Center's location in Los Angeles, the entertainment capital of the world, provides unrivaled access to Hollywood's leaders and creative talent. Its position as an interdisciplinary "think tank" allows center researchers to leverage the strengths of UCLA — the campus's renowned faculty, outstanding humanities and social science divisions, and state-of-the-art research libraries — with the center's own unique assets as the West Coast's premier research institute on African American Studies.

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## Executive Summary

This is the second in a series of reports to examine relationships between diversity and the bottom line in the Hollywood entertainment industry. It considers the top 200 theatrical film releases in 2012 and 2013 and all broadcast, cable and digital platform television programs from the 2012-13 season in order to document the degree to which women and minorities are present in front of and behind the camera. It discusses any patterns between these findings and box office receipts and audience ratings.

The following highlights emerge from the analysis:

**1. Minorities.** Constituting nearly 40 percent of the U. S. population in 2013, minorities will become the majority within a few decades. Although minorities posted small to modest gains in several Hollywood employment arenas since the last report, they remain underrepresented on every front:

- Greater than 2 to 1 among film leads
- 2 to 1 among film directors
- 3 to 1 among film writers
- Nearly 6 to 1 among broadcast scripted leads
- Nearly 2 to 1 among cable scripted leads
- Greater than 2 to 1 among leads for both broadcast and cable reality and other shows

- Nearly 2 to 1 among digital and syndicated platform leads
- Greater than 6 to 1 among the creators of broadcast scripted shows
- Greater than 3 to 1 among the creators of cable scripted shows
- Greater than 7 to 1 among the creators of digital platform and syndicated shows

**2. Women.** Compared to minorities, women enjoyed fewer gains in Hollywood employment since the previous report. They posted small gains in only two employment arenas (among film directors and the creators of broadcast scripted shows) and regressed in two others (among film writers and broadcast scripted leads). They remain underrepresented on nearly every front:

- 2 to 1 among film leads
- 8 to 1 among film directors
- About 4 to 1 among film writers
- Nearly 2 to 1 among cable scripted leads
- 2 to 1 among broadcast reality and other leads
- Nearly 2 to 1 among cable reality and other leads
- Nearly 2 to 1 among broadcast scripted leads
- Nearly 2 to 1 among creators of broadcast scripted shows
- Greater than 2 to 1 among creators of cable scripted shows

- Greater than 4 to 1 among the creators of digital platform and syndicated shows

**3. Executives Suites.** White males continued to dominate the positions from which green-lighting decisions are made in the Hollywood industry:

- Film studio heads were 94 percent white and 100 percent male
- Film studio senior management was 92 percent white and 83 percent male
- Film studio unit heads were 96 percent white and 61 percent male
- Television network and studio heads were 96 percent white and 71 percent male
- Television senior management was 93 percent white and 73 percent male
- Television unit heads were 86 percent white and 55 percent male

**4. Accolades.** Heralded by some as a “breakout year for black films,” 2013 marked notable gains for minority-led films at the Oscars. For women, however, 2013 meant continued underrepresentation on most fronts, though they reached parity with men as leads in Oscar-winning films. At the Emmys, minorities and women enjoyed modest gains but remained underrepresented on every front.

**5. Gatekeeping.** Since the last report, the three dominant talent agencies increased their combined shares of the film directors, film writers, film leads, broadcast scripted

show creators, broadcast scripted leads, and cable scripted leads credited for the theatrical films and television shows examined. But despite modest gains in a few arenas, minority talent remained underrepresented on every front at the dominant agencies.

**6. Images of Diversity.** An analysis of the images circulating in a select sample of 16 “diverse” broadcast and cable scripted shows from the 2012-13 season found that:

- Male and black characters were overrepresented, while Latino characters were notably underrepresented
- Minority leads were more prominent in sitcoms, while white leads were more prominent in dramas
- White actors dominated the top credits
- LGBT characters were relegated to lower-credited actors
- Law enforcement, professional, and student were the most prominent character occupations
- Racial and gender stereotypes, though present at times, were muted

**7. The Bottom Line.** Consistent with findings from the previous Hollywood Diversity Report, new evidence suggests that increasingly diverse audiences prefer diverse film and television content:

- Films with relatively diverse casts enjoyed the highest median global box

office receipts and the highest median return on investment

- Median 18-49 viewer ratings (as well as most median household ratings among whites, blacks, and Latinos) peaked for broadcast and cable shows that at least match the minority share of the population in terms of overall cast diversity
- Median 18-49 viewer ratings were highest for broadcast and cable scripted shows in which minorities wrote between 21 percent and 30 percent of the episodes





## Background

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

## The Data

The 2015 Hollywood Diversity Report examines 172 theatrical films released in 2012 and 175 released in 2013,<sup>1</sup> as well as 1105 television shows airing during the 2012-13 season.<sup>2</sup> The television shows were distributed across six broadcast networks, 59 cable networks, 3 digital platforms, and through syndicated programming (see **Table 1, Appendix**); they were sorted into the following categories for analysis: 107 broadcast scripted shows; 100 broadcast reality and other shows; 168 cable scripted shows; 698 cable reality and other shows; and 32 digital platform and syndicated<sup>3</sup>

shows.<sup>4</sup> Variables considered in the analyses for this report include the following:

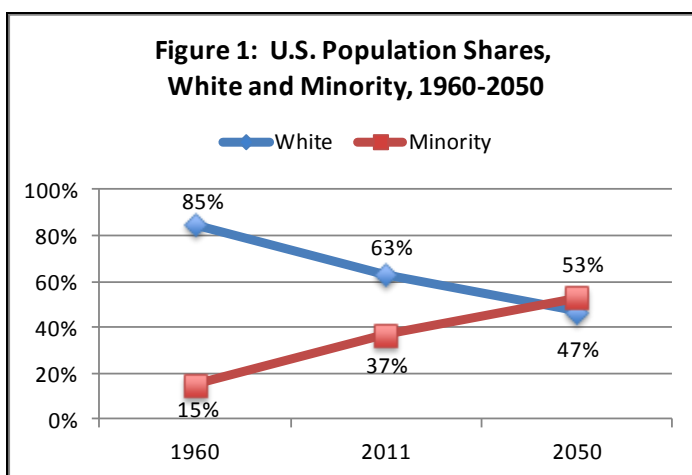
- Racial status of lead talent
- Gender of lead talent
- Overall cast diversity
- Show creator racial status
- Show creator gender
- Show locations
- Writer diversity
- Director diversity
- Genres
- Talent agency representation
- Oscar and Emmy awards
- Nielsen ratings<sup>5</sup>
- Global and domestic box office
- Character occupations
- Character race, gender, and sexuality
- Character scene time
- Industry executives by race and gender

Data for this report were compiled from a variety of sources that industry stakeholders rely upon for day-to-day updates on industry developments. These sources include The Studio System, Variety Insight, the Internet Movie Database (IMDb), Nielsen, and Box Office Mojo. Researchers also conducted a content analysis of a select sample of broadcast and cable scripted shows.

## The Hollywood Landscape

The previous Hollywood Diversity Report concluded that there was an apparent disconnect between the industry's professed focus on the bottom line and actual staffing practices in film, broadcast television, and cable. On the one hand, it found that films and television shows with casts that reflect the nation's racial and ethnic diversity were more likely to post high box office figures or ratings during the study period. On the other, it documented the degree to which minorities and women were severely underrepresented among the corps of directors, show creators, writers, and lead actors that breathe life into industry productions.

**Figure 1** documents the opposing trends in the United States' white and minority populations, from 1960 to 2050. It reveals that the nation is already nearly 40 percent minority and will only become increasingly so in the coming years. Indeed, the nation is projected to be majority minority by 2043,



when the blue and red lines cross. Absent some significant change in Hollywood's routine business practices, the disconnect documented in the previous report will only widen.

This report picks up where the 2014 Hollywood Diversity Report left off. In the following pages, it looks closely at patterns evident in 2012 and 2013 films and in television during the 2012-13 season.

### Film

#### 1. U.S. and Canada Box Office Increased 6.9 Percent between 2011 and 2013

Global box office reached \$35.9 billion in 2013, up 10.1 percent over the \$32.6 billion figure noted in the previous Hollywood Diversity Report for 2011. Meanwhile, total box office for the United States and Canada in 2013 was \$10.9 billion, a 6.9 percent increase over 2011's total.<sup>6</sup> In 2013, 659 films were released, which represents a 2.7 percent decline from the 677 films released in 2012 but an 8 percent increase over the 610 films released in 2011.<sup>7</sup>

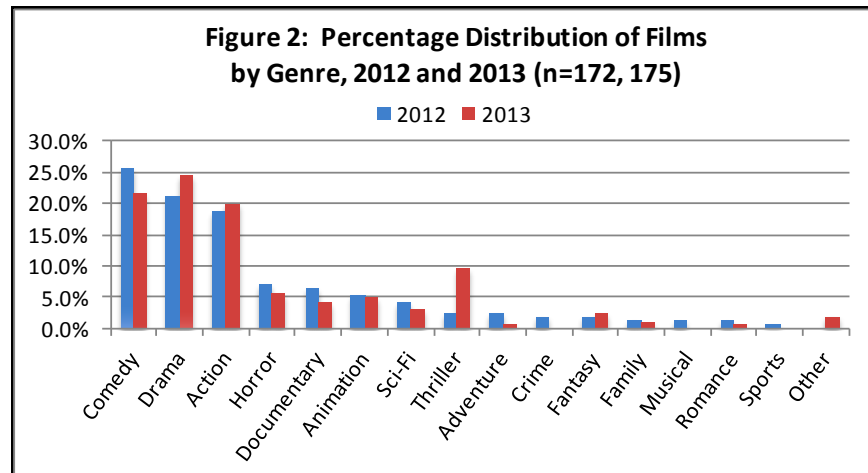
#### 2. More than Half of All Frequent Moviegoers Were Minorities in 2013

In 2013, frequent moviegoers represented just 11 percent of the U.S. and Canada populations but bought half of all domestic movie tickets.<sup>8</sup> It is worth noting that more than half of these frequent moviegoers — 51 percent — were minorities in 2013.<sup>9</sup>



### 3. Comedy, Action, and Drama Films Dominate the Top Ranks

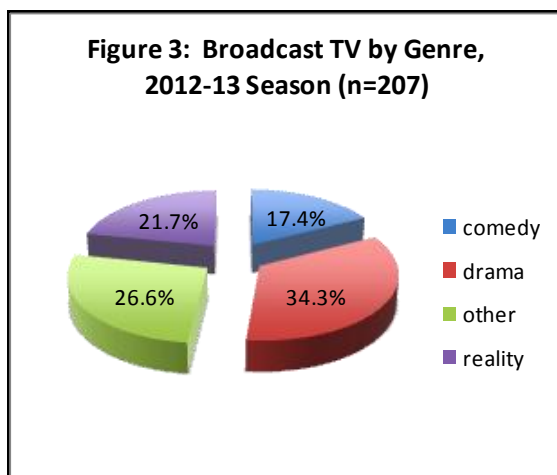
The 172 films examined for 2012 and the 175 examined for 2013 were categorized into 16 genres. Three of the genres<sup>10</sup> — Comedy, Action, and Drama — collectively accounted for 65.1 percent of the top grossing films in 2012 and 66.3 percent in 2013 (see **Figure 2**).



### Television

#### 1. No Single Genre Dominates Broadcast Programming

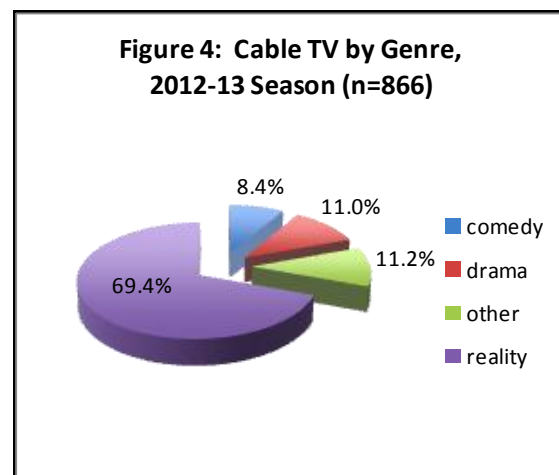
As **Figure 3** reveals, no single genre represented a majority of broadcast television programming during the 2012-13 season. That is, dramas (34.3 percent) and other programming<sup>11</sup> (26.6 percent) together accounted for 60.9 percent of broadcast



programming, while the remaining 39.1 percent share was divided between reality (21.7 percent) and comedies (17.4 percent).

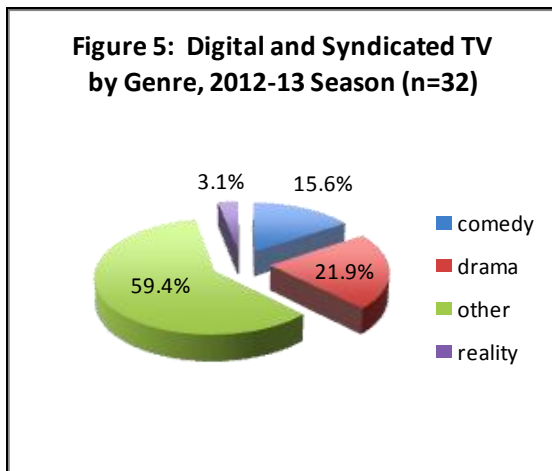
#### 2. Reality Shows Dominate Cable Programming

Consistent with the previous report, the picture was altogether different in cable. **Figure 4** shows that 69.4 percent of cable programming during the 2012-13 season consisted of reality shows, followed by other programming (11.2 percent), drama (11 percent), and comedy (8.4 percent).



**3. Other Programming Dominates among Digital Platform and Syndicated Shows**

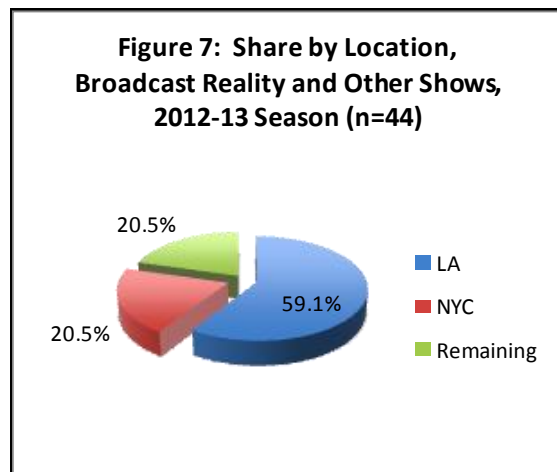
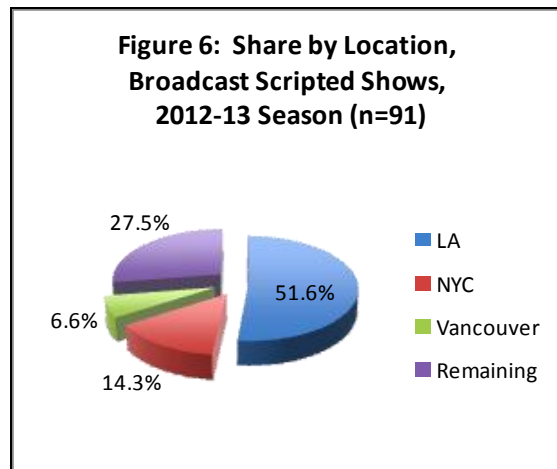
**Figure 5** shows that 59.4 percent of digital platform and syndicated shows consisted of other programming during the 2012-13 season. By contrast, drama (21.9 percent), comedy (15.6 percent), and reality (3.1 percent) accounted for relatively small shares of the total.



**4. Los Angeles’s Share of Broadcast TV Show Locations Declines**

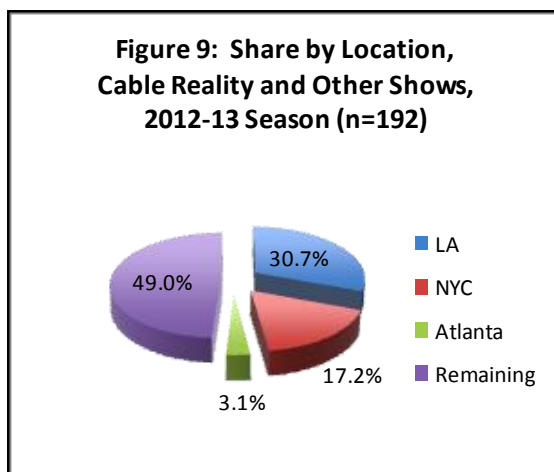
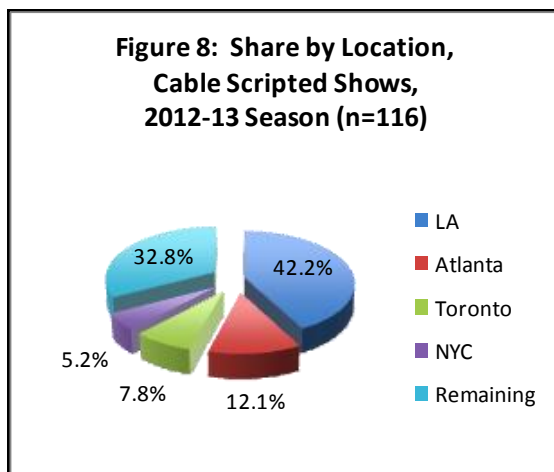
Consistent with news accounts of “runaway production,”<sup>12</sup> the previous report noted that other regions around the country and in Canada have increased their shares of film and television production to notable levels. **Figure 6** shows that for the 2012-13 season, Los Angeles accounted for just 51.6 percent of scripted series locations, down from 59 percent the previous season. The New York area (14.3 percent) and Vancouver (6.6 percent) also claimed significant shares of locations for broadcast scripted series during the 2012-13 season.

As in previous report, **Figure 7** suggests that Los Angeles’s hold on broadcast reality and other shows is a bit more secure than it is with scripted shows. The Los Angeles region accounted for 59.1 percent these series locations during the 2012-13 season, though this figure too represented a decline compared to the 68.5 percent share posted in the previous report. Meanwhile, the New York area ranked second in terms of broadcast reality and other show locations for 2012-13, claiming 20.5 percent of them. This latter figure was virtually unchanged between reports.



### 5. Cable TV Locations Continue to Be More Evenly Distributed

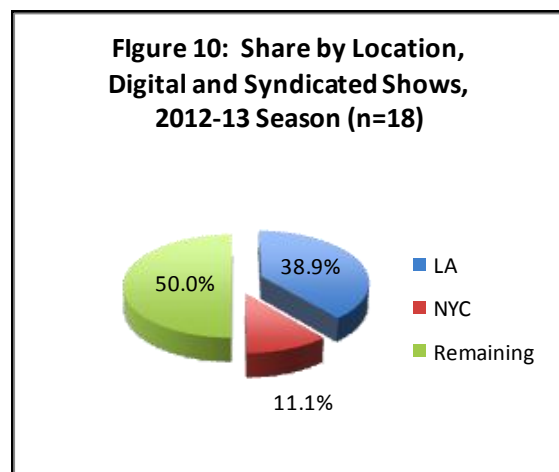
Contrary to the case of broadcast television, no single location claimed a majority share of cable television production during the 2012-13 season. Though **Figure 8** shows Los Angeles claimed far and away the single largest share of cable scripted series locations for 2012-13 (42.2 percent), other locations such as the Atlanta area (12.1 percent), Toronto (7.8 percent), New York (5.2 percent), and a collection of remaining locations (32.8 percent) combined for the majority of locations.



**Figure 9** reveals that little has changed with the distribution of cable reality and other locations since the last report. That is, the Los Angeles area continued to account for a little less than a third of these locations (30.7 percent), while the rest were distributed throughout the United States and Canada — New York (17.2 percent), Atlanta (3.1 percent), and a collection of dozens of remaining areas (49 percent).

### 6. Digital and Syndicated Locations Vary Widely

In terms of location distribution, digital platform and syndicated production looks more like cable reality and other production than broadcast scripted production or broadcast reality and other production. That is, for the 2012-13 season, digital platform and syndicated production was spread over vast regions of the continent, with the Los Angeles area claiming a mere 38.9 percent share, New York an 11.1 percent share, and the remaining half of production spread over dozens of areas (see **Figure 10**).





## Hollywood Diversity: Take Two

The previous Hollywood Diversity Report examined theatrical films released in 2011 and broadcast and cable shows airing during the 2011-12 season in order to assess the degree of racial and gender diversity in front of and behind the camera. For the various film and television arenas examined (e.g., lead roles, film director, film writer, television writer, and show creators), it found that underrepresentation was the norm for minorities and women. The only variation was the degree of underrepresentation, which ranged from marginal to extreme.

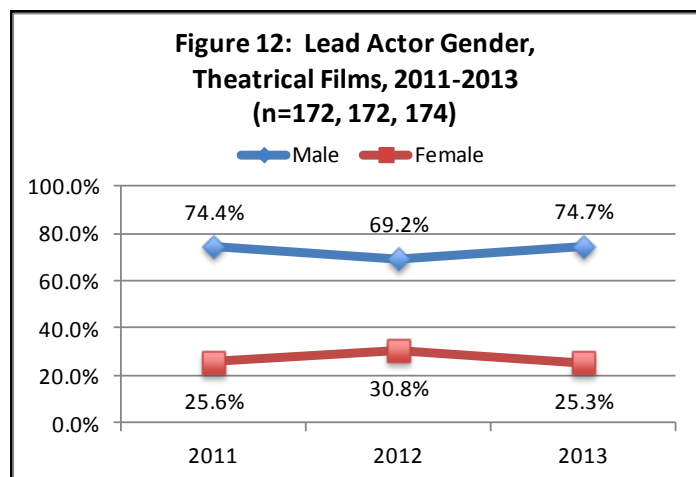
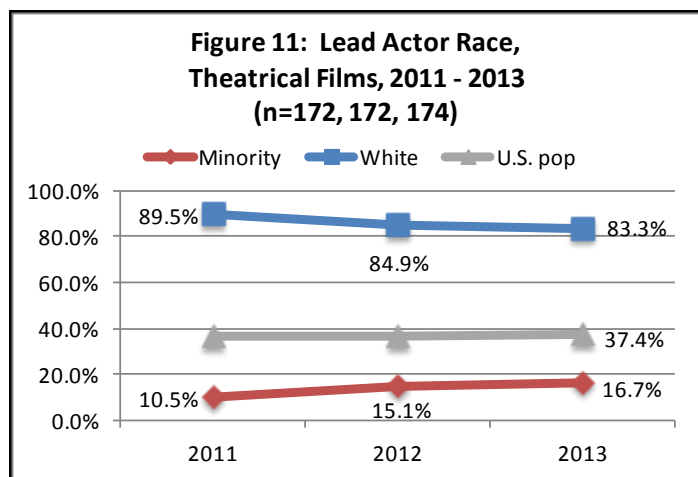
Fast forward a year ahead in television and two years ahead in film. This report examines broadcast, cable, digital platform

and syndicated shows airing during the 2012-13 season and theatrical films released in 2012 and 2013 in order to document any changes in the state of cast and crew diversity throughout the industry since the previous report. The following headlines summarize any notable trends.

### **Film**

#### ***1. Minorities Gain Ground among Lead Roles<sup>13</sup> in Film***

**Figure 11** shows minorities (red line) claimed 16.7 percent of the lead roles in the 174 films examined for 2013, up from 15.1 percent in 2012 and just 10.5 percent in 2011. Because minorities collectively accounted for 37.4 percent of the U.S. population in 2013 (gray line), they were



underrepresented by a factor of a little over 2 to 1 among lead roles in the films examined for that year. In 2011, by contrast, the degree of underrepresentation had stood at nearly 4 to 1. Films with minority leads in 2013 include ethnic-targeted titles such as *Tyler Perry's Madea's Big Happy Family*, *Tyler Perry Presents the Peeples*, and *Baggage Claim*, as well as mainstream-oriented releases like *Fast & Furious 6*, *G.I. Joe: Retaliation*, and *12 Years a Slave*.

Meanwhile, titles from 2012 with diverse leads include: *MIB 3*, *Django Unchained*, *Think Like a Man*, and *Tyler Perry's Madea's Witness Protection*. Future reports will reveal whether 2013 — dubbed by some as a “breakout year for black film”<sup>14</sup> — represents the continuation of a new trend for minority leads begun in 2012 or just a brief deviation from business as usual.

## 2. Women Tread Water among Lead Roles in Film

Women (red line) claimed the lead roles in only 25.3 percent of the 174 top films examined for 2013 (see **Figure 12**). This

figure is a bit lower than the share the group claimed in 2012 (30.8 percent) but virtually identical to 2011's figure (25.6 percent). Because women constitute slightly more than half of the U.S. population, they were underrepresented by a factor of about 2 to 1 among leads for the films examined in 2013. Films that featured female leads that year include: *Gravity*, *The Hunger Games: Catching Fire*, and *Saving Mr. Banks*.

## 3. Overall Cast Diversity<sup>15</sup> Increasing in Film

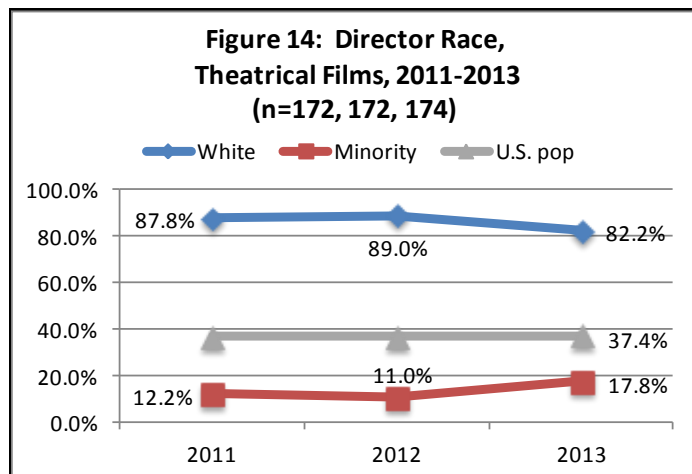
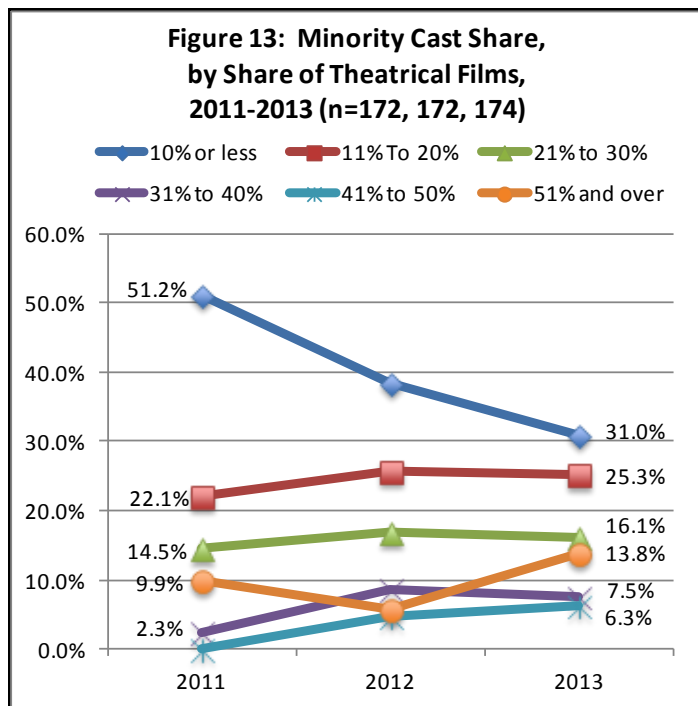
**Figure 13** reveals that films with casts 10 percent or less minority (top line) have declined significantly since the last report. These films' share of all titles declined from slightly more than half in 2011 to just 31 percent in 2013. By contrast, the lines representing the shares for all the other cast diversity intervals trended upward over the period. Most notably, the share for films with casts from 41 percent to 50 percent minority (bottom line) increased from 0 percent to 6.3 percent, while the share for films with casts from 31 percent to 40

percent minority — the interval containing the minority share of the overall population — increased from 2.3 percent to 7.5 percent.

Similarly, it’s worth noting that 13.8 percent of the films examined for 2013 featured casts that were majority minority, up from just 9.9 percent in 2011. While the films in this cast diversity interval tended to be smaller, ethnic-niche films in 2011, several of the 2013 films with majority-minority casts were more mainstream-oriented releases: *Fast & Furious 6*, *Lee Daniels’ The Butler*, *Mandela: Long Walk to Freedom*, and *Fruitvale Station*.

#### 4. Minorities Gain Ground among Film Directors

Minorities directed 17.8 percent of the 174 films examined for 2013 (see **Figure 14**), up from just 12.2 percent in 2011 and 11 percent in 2012. As minorities accounted for 37.4 percent of population in 2013 (gray line), they bettered their degree of underrepresentation within the corps of film directors from a factor of 3 to 1 noted in the previous report to a factor of 2 to 1. Examples of minority-directed films from 2013 underscore the degree to which improvement in this arena was driven by the unusual number of

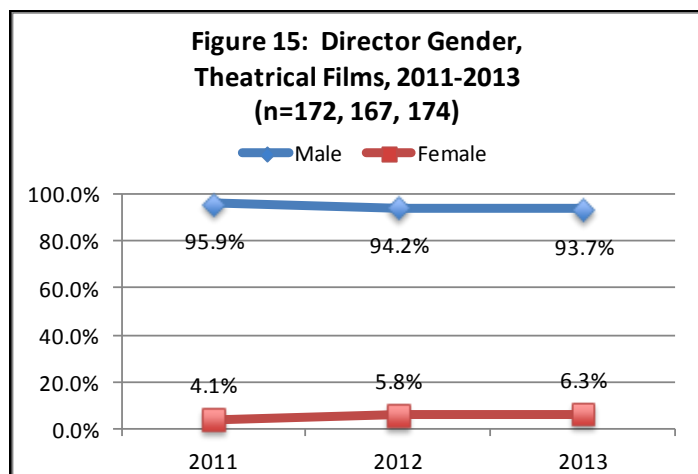


“breakout year” black films released. For example, these films include: *12 Years a Slave*, *Lee Daniels’ The Butler*, *Fruitvale Station*, and *The Best Man Holiday*.

#### 5. Women Still Less Likely than Minorities to Direct Top Films

Consistent with findings from the previous report, women faced tougher odds at directing a top film in 2013 than did

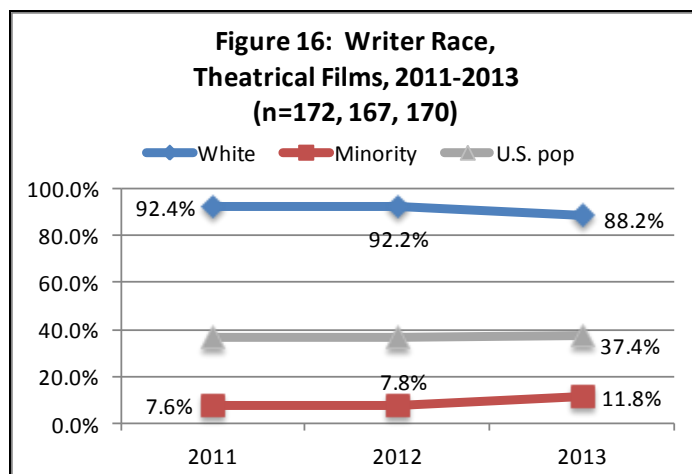




minorities. **Figure 15** shows that women directed just 6.3 percent of the films examined for 2013, albeit up from the 4.1 percent and 5.8 percent figures posted in 2011 and 2012, respectively. A little more than 50 percent of the population, women were underrepresented by a factor of about 8 to 1 among film directors in 2013. Films directed by women that year include: *Carrie*, *Girl Most Likely*, and *Tyler Perry Presents Peeples*.

#### 6. Minorities Gain Ground among Film Writers<sup>16</sup>

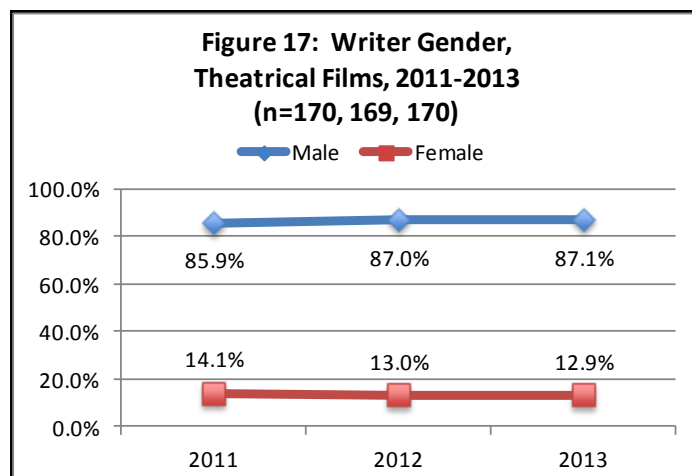
Consistent with findings above about the gains minorities have made since the previous report in their share of film leads and film directors, minorities have also gained a little ground within the corps of film writers. **Figure 16** shows minorities wrote 11.8 percent of the 170 films examined for 2013, up from just 7.6 percent in 2011 and 7.8 percent in 2012. Relative to the minority share of the population (gray line), minorities were underrepresented by a factor of about 3 to 1 among film writers in 2013, an



improvement over the 5 to 1 factor evident in 2011. Films from 2013 that featured minority writers include: *Gravity*, *Star Trek Into Darkness*, *The Best Man Holiday*, *12 Years a Slave*, and *Fruitvale Station*.

#### 7. Women Lose a Little Ground among Film Writers

**Figure 17** reveals that women received writing credits in just 12.9 percent of the 170 films examined for 2013, down slightly from the 14.1 percent figure posted in 2011. As in the previous report, however, women still fared better as writers in film in 2013 than as



directors, though they remained underrepresented by a factor of nearly 4 to 1 among film writers. Examples of films written by women that year include: *Frozen*, *The Hobbit: The Desolation of Smaug*, *Saving Mr. Banks*, and *Safe Haven*.

**8. White Males Dominate Executive Suites in Film**

It’s no secret that white men have always occupied the lion’s share of executive positions from which green-lighting decisions are made in the Hollywood film industry. **Figure 18**, however, documents the degree to which this is still true today. It shows that at the time of this report’s writing, the corps of CEOs and/or chairs running the 18 studios examined was 94 percent white and 100 percent male. Meanwhile, the studios’ senior management corps<sup>17</sup> was 92 percent white and 83 percent male. An accounting of industry unit heads<sup>18</sup> revealed a bit more gender diversity (just 61

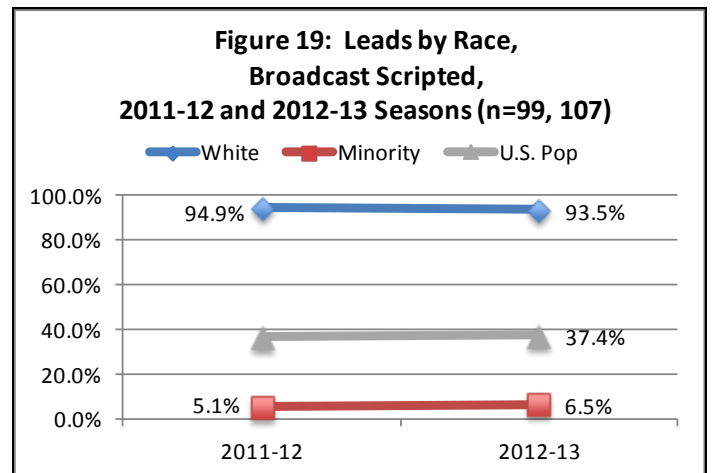
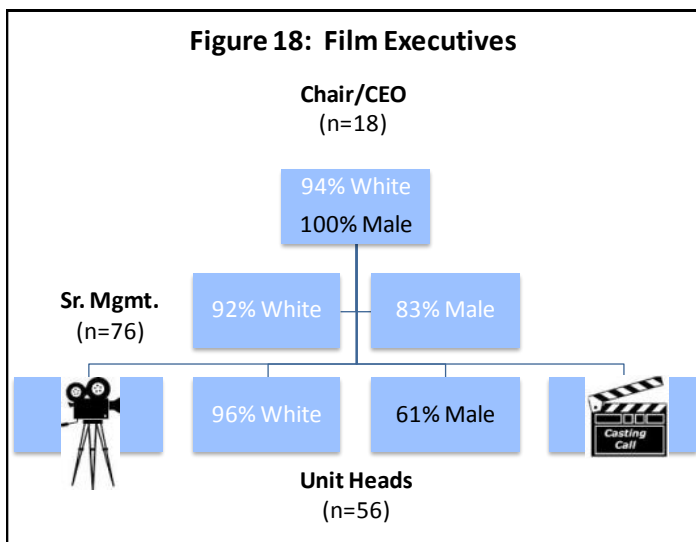
percent male), if not racial and ethnic diversity (96 percent white).

**Television**

**Leads**

**1. Minorities Underrepresented by a Factor of Nearly 6 to 1 among Lead Roles in Broadcast Scripted Shows**

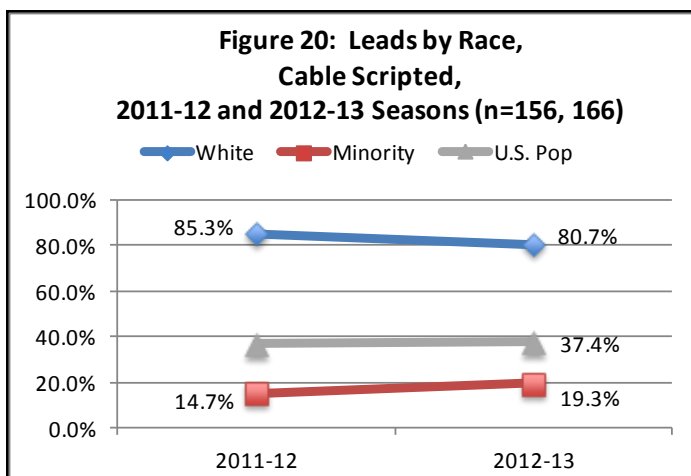
Minority actors claimed 6.5 percent of the lead roles in broadcast scripted programming during the 2012-13 season, up slightly from the 5.1 percent figure posted for the 2011-12 season (see **Figure 19**). Given that minorities accounted for 37.4 percent of the population in 2013 (gray line), their 2012-13 share of lead roles in this arena corresponds to underrepresentation by a factor of nearly 6 to 1. Examples of broadcast scripted shows that featured minority leads that season include: *Scandal* (ABC), *The Mindy Project* (Fox), and *Nikita* (CW).





## 2. Minorities Continue to Fare Better as Leads in Cable Scripted Shows

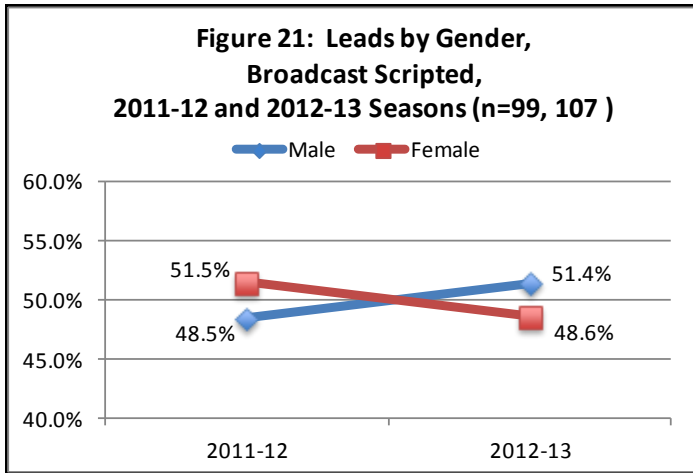
**Figure 20** shows minority actors accounted for 19.3 percent of the lead roles in cable scripted shows during the 2012-13 season — nearly a 5 percentage point improvement over the 2011-12 figure (14.7 percent). Consistent with the previous report, this



share is considerably larger than the corresponding broadcast share for minorities, due to the fact that several cable networks market primarily to minority (or “urban”) audiences. Still, minorities remained underrepresented by a factor of a little less than 2 to 1 among cable scripted leads during the 2012-13 season (gray line). The following titles are among cable scripted shows that featured minority leads in 2012-13: *Real Husbands of Hollywood* (BET), *Love Thy Neighbor* (OWN), *Single Ladies* (VH1), and *Shake It Up!* (Disney).

## 3. Women’s Share of Lead Roles in Broadcast Scripted Shows Declines Slightly

Women accounted for 48.6 percent of the lead roles in broadcast scripted shows during the 2012-13 season, down slightly from the 51.5 percent figure the group posted for 2011-12 (see **Figure 21**). Still, women ap-



proached proportionate representation among leads in the arena.

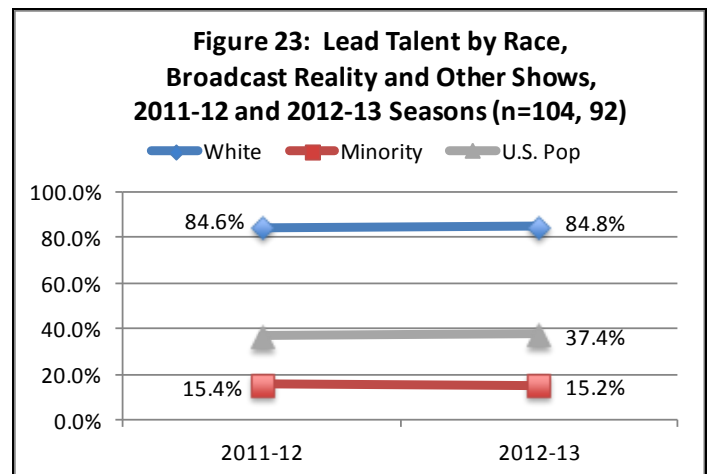
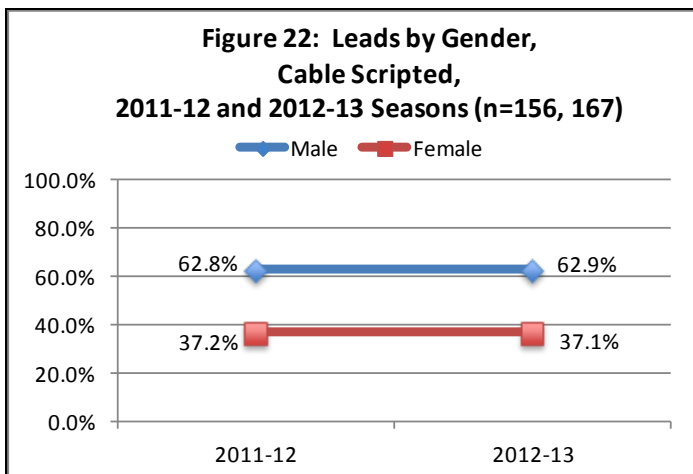
**4. Women Continue to Fare Worse as Leads in Cable Scripted Shows**

Consistent with the previous report, **Figure 22** reveals female talent claimed just 37.1 percent of the lead roles in cable scripted shows during the 2012-13 season. This figure is virtually identical to the 37.2 percent share the group posted for the 2011-12 season. At a little more than half of the U.S. population, women would have to increase their share of lead roles by nearly 40

percent to achieve proportionate representation in scripted cable television.

**5. Minorities Still More Likely to Lead Reality and Other Shows than Scripted Shows in Broadcast**

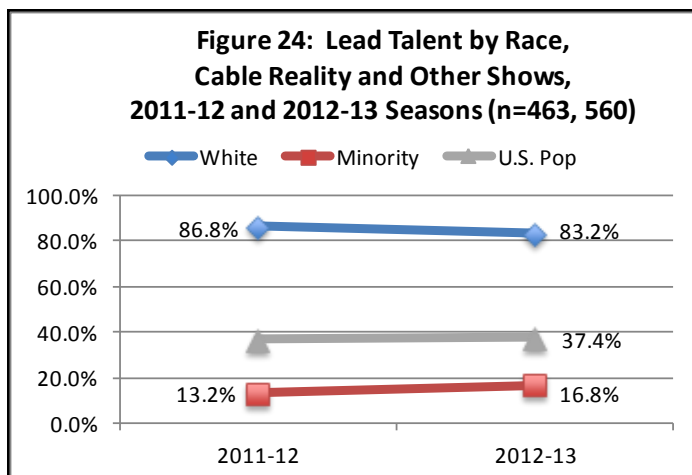
Recall that minorities were underrepresented by a factor of nearly 6 to 1 among leads in broadcast scripted shows during the 2012-13 season. Among broadcast reality and other programming — as the previous report also found — the degree of underrepresentation was less pronounced. **Figure 23** shows minorities accounted for 15.2 percent of the broadcast reality and other leads during the 2012-13 season, virtually unchanged from the 15.4 percent figure posted in 2011-12. Relative to their share of the population (gray line), minorities were underrepresented by a factor of a little more than 2 to 1 among these leads during the 2012-13 season. Broadcast reality and other shows that credited minorities as leads in 2012-13 included the following: *20/20* (ABC), *America’s Next Top Model* (CW),



*Let's Make a Deal* (CBS), and *Tavis Smiley* (PBS).

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

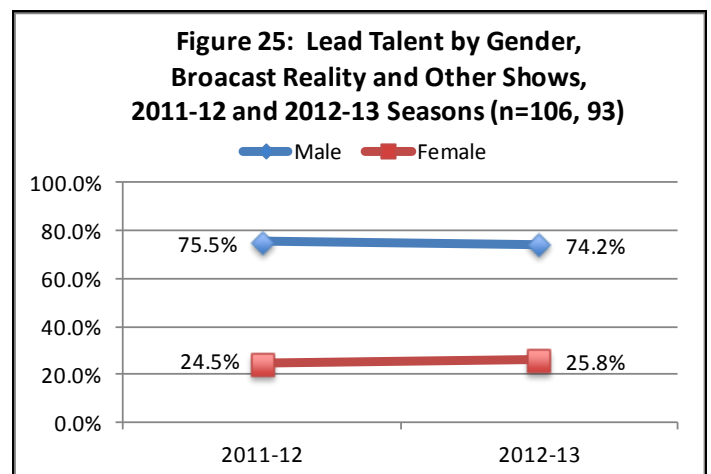
Minority talent claimed 16.8 percent of the lead roles on cable reality and other shows during the 2012-13 season, up 3.6 percentage



points from the 13.2 percent share the group claimed in 2011-12 (see **Figure 24**). Nonetheless, given the minority share of the population (gray line), the minority share of cable reality and other leads still corresponded to underrepresentation by a factor of more than 2 to 1 in 2012-13. Examples of cable reality and other shows that featured minority lead talent that season include: *106<sup>th</sup> & Park* (BET), *Basketball Wives* (VH1), *Braxton Family Values* (WEtv), *House Hunters* (HGTV), and *Tia and Tamera* (Esquire).

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

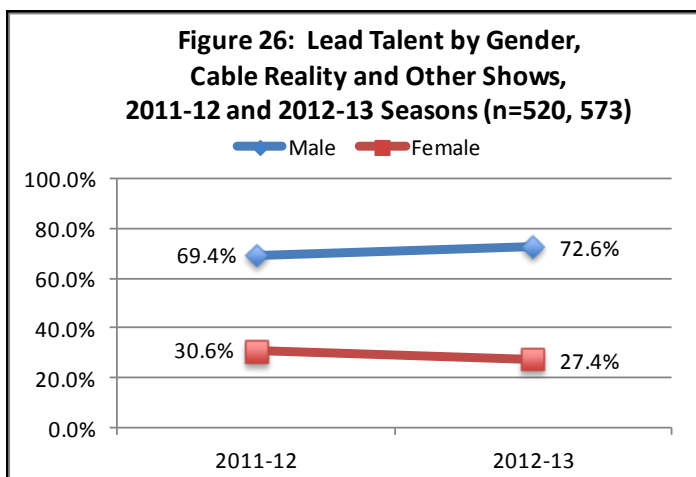
Women accounted for just 25.8 percent of the lead roles in broadcast scripted shows during the 2012-13 season, a slight increase over the 24.5 percent share the group posted in 2011-12 (see **Figure 25**). At a little more than half of the population, women continued to be underrepresented by a factor of about 2 to 1 among broadcast reality and other leads in 2012-13. By contrast, you will recall, women were closer to proportionate representation among lead roles in broadcast scripted shows. Examples of broadcast reality and other shows that featured women leads in 2012-13 include: *20/20* (ABC), *America's Next Top Model* (CW), *Live! With Kelly and Michael* (ABC), and *The Talk* (CBS).



### 8. Women Lose a Little Ground among Cable Reality and Other Leads

**Figure 26** shows women accounted for just 27.4 percent of the lead roles in cable reality

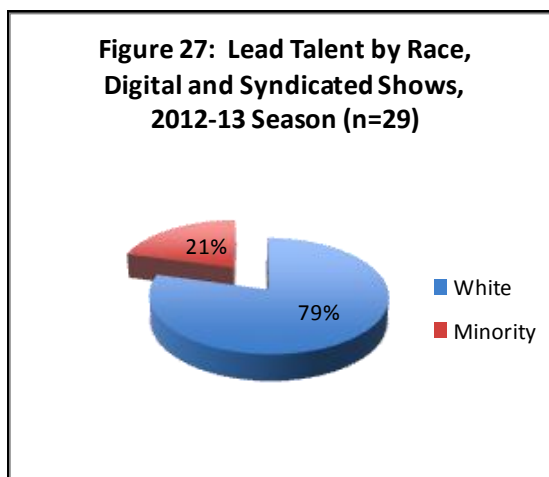




and other shows during the 2012-13 season, a 3.2 percentage point decrease from the 30.6 percent share the group claimed during the 2011-12 season. Women would thus have to nearly double their share of lead roles in cable reality and other programming in order to reach proportionate representation therein. The following titles are among the cable reality and other shows that credited women as leads in 2012-13: *America’s Supernanny* (Lifetime), *Chelsea Lately* (E!), *Face-Off* (Syfy), and *Property Virgins* (HGTV).

**9. Minorities Most Likely to Lead Digital and Syndicated Shows**

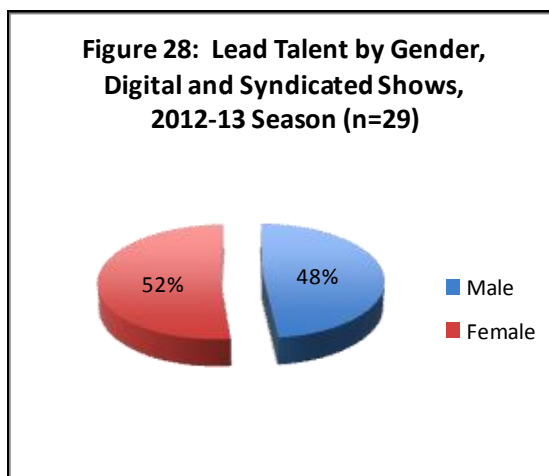
**Figure 27** shows minorities accounted for 21 percent of lead talent in digital platform and syndicated programming<sup>19</sup> for the 2012-13 season. This figure exceeds the minority share of leads in either broadcast or cable, scripted or reality and other. Still, minorities were underrepresented by a factor of nearly 2 to 1 among leads on these shows. Examples of digital platform or syndicated shows that featured minority lead talent for



2012-13 include: *East Los High* (Hulu), *Rogue* (DirecTV), *The Wendy Williams Show* (Syndicated), and *Steve Harvey* (Syndicated).

**10. Women Also Most Likely to Lead Digital and Syndicated Shows**

**Figure 28** shows women accounted for 52 percent of lead talent in digital platform and syndicated programming during the 2012-13 season — a majority share that exceeds the corresponding figures for either broadcast or cable, scripted or reality and other. Examples of digital platform or syndicated





shows that featured women leads for 2012-13 include: *Orange is the New Black* (Netflix), *Hemlock Grove* (Netflix), *The Ellen DeGeneres Show* (Syndicated), and *Access Hollywood Live* (Syndicated).

**Overall Cast Diversity**

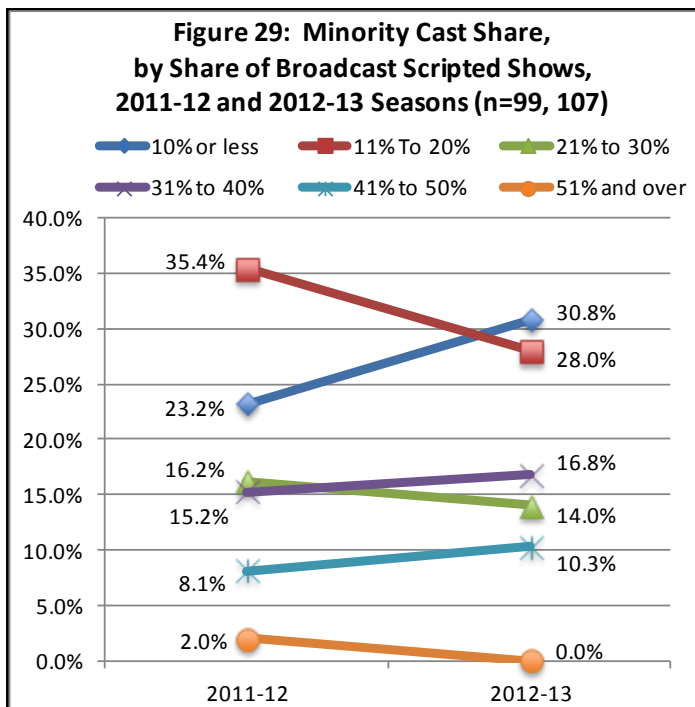
**1. Share of Least Diverse Broadcast Scripted Shows Increases**

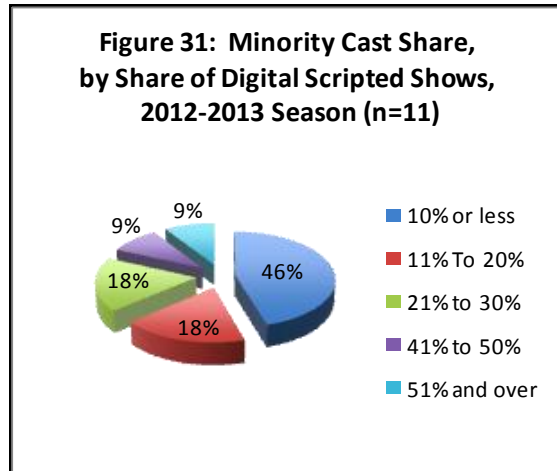
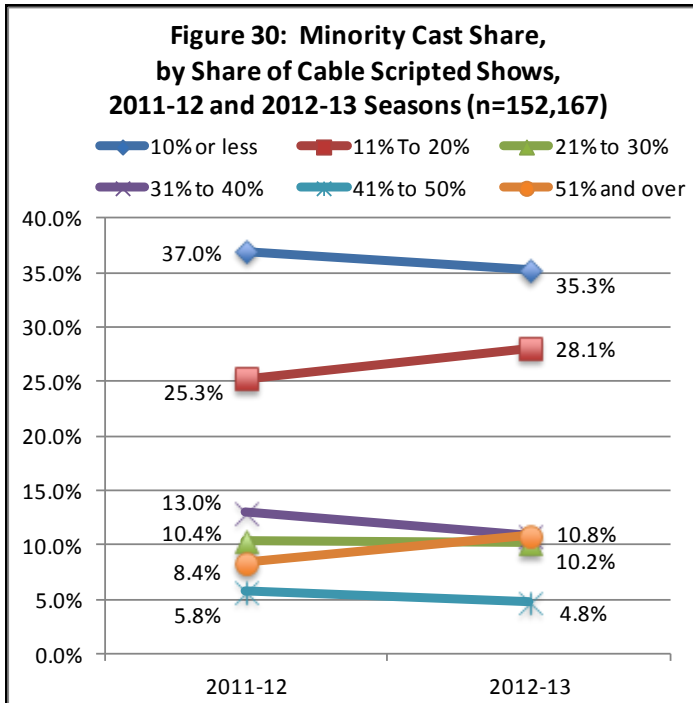
Overall cast diversity for broadcast scripted shows declined since the last report. **Figure 29** illustrates that 30.8 percent of shows in the 2012-13 season had casts that were only 10 percent minority or less – the single largest share among the cast diversity intervals that season (top blue line). And this share was a notable increase over the 23.2 percent figure for the interval in 2011-12. Meanwhile, the share of broadcast

scripted shows with casts that were from 11 percent to 20 percent minority declined between reports, from 35.4 percent during the 2011-12 season to just 28 percent during the 2012-13 season. Changes in the other diversity intervals were smaller between reports, though it’s worth noting that the diversity interval containing the 37.4 percent minority share of the U.S. population (i.e., 31 percent to 40 percent) increased its share of broadcast scripted shows from 15.2 percent in 2011-12 to 16.8 percent in 2012-13. Examples of shows that fell into this diversity interval in 2012-13 include: *2 Broke Girls* (CBS), *Bones* (Fox), *Scandal* (ABC), *Beauty and the Beast* (CW), and *Law & Order: Special Victims Unit* (NBC).

**2. Share of Least Diverse Cable Scripted Shows Decreases, While Share of Those with Majority-Minority Casts Increases**

**Figure 30** shows 35.3 percent of cable shows during the 2012-13 season had casts that were 10 percent minority or less, down slightly from the 37 percent figure posted in 2011-12. The next largest share of the programs – 28.1 percent – was composed of shows with casts between 11 percent and 20 percent minority. Meanwhile, cable scripted shows with majority-minority casts increased from 8.4 percent of all cable scripted shows in 2011-12 to 10.8 percent in 2012-13. The diversity interval containing the 37.4 percent minority share of the U.S. population (i.e., 31 percent to 40 percent) also contained 10.8 percent of the shows in 2012-13. But this figure was down from the 13 percent figure posted in 2011-12. Shows





that fell into this latter interval in 2012-13 include: *A.N.T. Farm* (Disney), *Homeland* (Showtime), *Graceland* (USA), *Army Wives* (Lifetime), and *Major Crimes* (TNT).

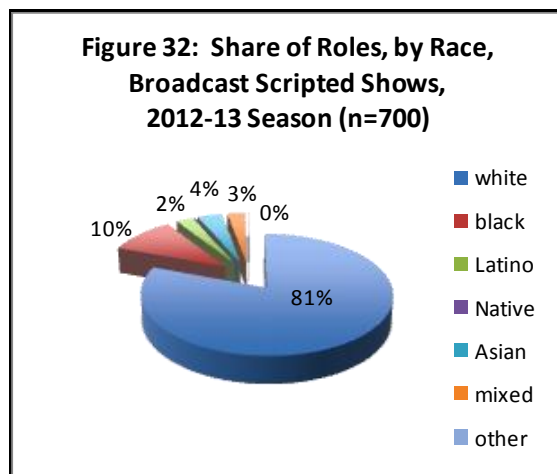
**3. Majority of Digital Scripted Shows Feature Casts with Relatively Few Minorities**

Figure 31 shows 46 percent of digital platform scripted shows featured casts that were 10 percent minority or less during the 2012-13 season, while another 18 percent had casts that were from 11 to 20 percent minority. By contrast, no digital scripted shows fell into the diversity interval containing the minority share of the population in 2012-13 (i.e., 31 percent to 40 percent). Two shows, *East Los High* (Hulu) and *Rogue* (DirecTV), alone populated the

majority-minority and 41 percent to 50 percent minority cast intervals, respectively.

**4. White Actors Dominate Broadcast Scripted Roles**

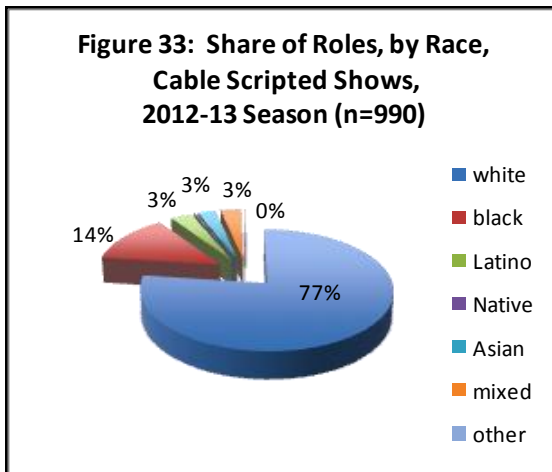
Figure 32 reveals white actors claimed 81 percent of the 700 roles examined in broadcast scripted programming during the 2012-13 season, while minorities combined for just 19 percent. Minorities would have to nearly double their share of all broadcast scripted roles to reach proportionate representation for the season. Breakdowns for specific minority group shares include:



black (10 percent), Latino (2 percent), and Asian (4 percent). Representing about 17 percent of the U.S. population in 2013, Latinos were the most underrepresented among the minority groups, by a factor of more than 8 to 1.

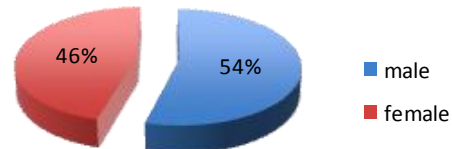
#### *4. White Actors Account for More than Three Quarters of Cable Scripted Roles*

**Figure 33** presents the percentage distribution of cabled scripted roles by race during the 2012-13 season. It shows white actors claimed 77 percent of the 990 cable scripted roles, while minorities combined for 23 percent. Though minorities collectively



fares a bit better in cable scripted casts than in broadcast, African American actors drove most of the increase: the group surpassed proportionate representation with 14 percent of the scripted roles. The shares of cable scripted roles claimed by other minority groups were similar to the small shares observed in broadcast scripted programming.

**Figure 34: Share of Roles, by Gender, Broadcast Scripted Shows, 2012-13 Season (n=700)**



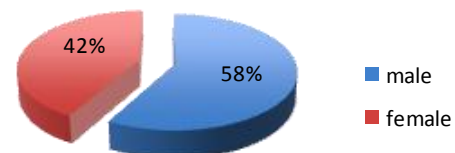
#### *5. Male Actors Claim Majority of Broadcast Scripted Roles*

**Figure 34** shows male actors accounted for 54 percent of the 700 roles examined in broadcast scripted programming during the 2012-13 season, while women claimed 46 percent of the roles.

#### *6. Male Actors Claim a Larger Share of Cable Scripted Roles*

The advantage enjoyed by male actors was more pronounced in the cable arena than it was in broadcast. **Figure 35** shows male actors accounted for 58 percent of the 1070

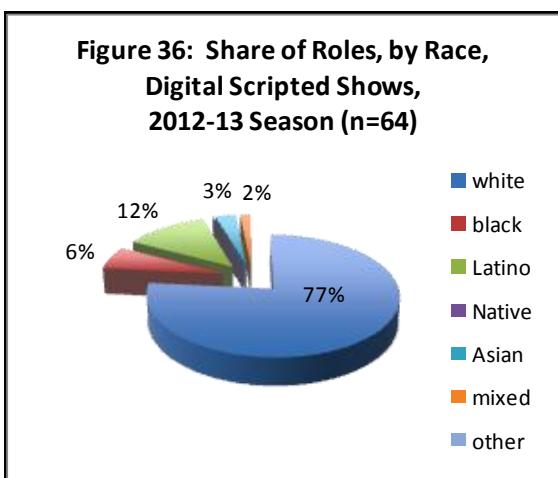
**Figure 35: Share of Roles, by Gender, Cable Scripted Shows, 2012-13 Season (n=998)**



roles examined in cable scripted programming during the 2012-13 season, while women claimed just 42 percent of the roles.

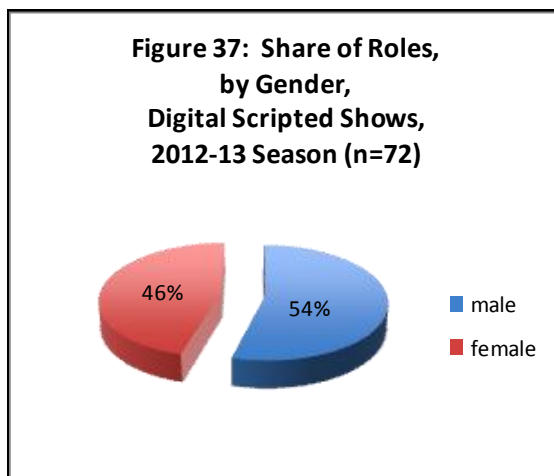
**7. White Actors Occupy More than Three Quarters of Digital Scripted Roles**

**Figure 36** presents the percentage distribution of digital scripted roles by race during the 2012-13 season. It shows white actors claimed 77 percent of the 64 scripted roles examined in digital platform programming, while minorities combined for 23 percent. The white/minority breakdown in digital scripted programming was identical to that observed above in cable scripted programming. But the distribution of specific minority group shares deviated significantly. In the digital arena, Latino actors claimed the largest share of the roles among the minority groups, 12 percent, while African Americans accounted for just 6 percent of the roles and Asians just 3 percent.



**8. Male Actors Claim Majority of Digital Scripted Roles**

**Figure 37** shows that male actors accounted for 54.2 percent of the 72 roles examined in digital scripted programming during the 2012-13 season, while women claimed 45.8 percent of the roles.

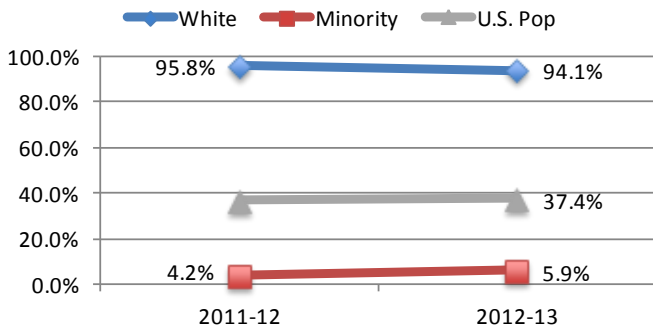


**Show Creators**

**1. Minorities Gain Ground among Creators<sup>20</sup> of Broadcast Scripted Shows**

By successfully selling the concept for a television show, a show’s creator sets the stage for a number of production choices that ultimately impact the degree of diversity in writing and casting. **Figure 38** reveals minorities were credited as creator in 5.9 percent of the broadcast scripted shows examined for the 2012-13 season, up from the 4.2 percent share posted in 2011-12. Still, minorities were underrepresented by a factor of more than 6 to 1 among the ranks of show creators in broadcast scripted programming. Consistent with findings from the previous report, half of the six

**Figure 38: Show Creators by Race, Broadcast Scripted, 2011-12 and 2012-13 Seasons (n=96, 102)**

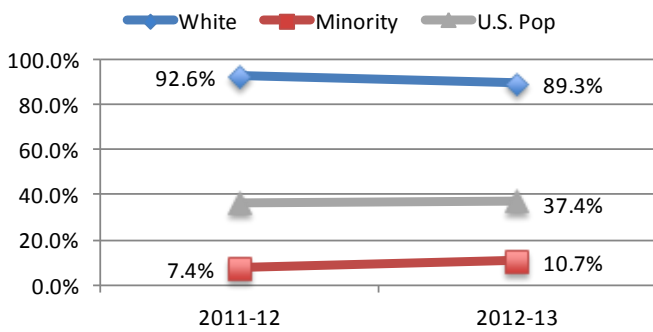


minority-created shows for 2012-13 — *Grey’s Anatomy* (ABC), *Private Practice* (ABC), and *Scandal* (ABC) — can be attributed to a sole minority show creator. Other shows created by minorities for the season include: *Raising Hope* (Fox) and *The Mindy Project* (Fox).

**2. Minorities Gain Ground among Creators of Cable Scripted Shows**

Minorities were credited as creator in 10.7 percent of cable scripted shows for the 2012-13 season, an increase over the 7.4 percent figure posted in 2011-12 (see **Figure 39**). Still, minorities were underrepresented by a

**Figure 39: Show Creators by Race, Cable Scripted, 2011-12 and 2012-13 Seasons (n=148, 159)**

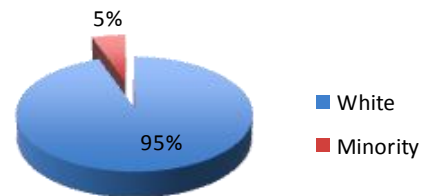


factor of more than 3 to 1 among these important industry players in cable. Examples of cable scripted shows for which minorities were credited as show creator include: *Let’s Stay Together* (BET), *Single Ladies* (VH1), *The Haves and the Have Nots* (OWN), and *Supah Ninjas* (Nick).

**3. Minorities Underrepresented by a Factor of More than 7 to 1 among Creators of Digital and Syndicated Shows**

Minorities constituted just 5 percent of the creators of digital platform and syndicated programming during the 2012-13 season (see **Figure 40**). This share consisted of a single show, *East Los High* (Hulu), and corresponds to underrepresentation by a factor of more than 7 to 1 for minorities in the arena.

**Figure 40: Show Creators by Race, Digital and Syndicated, 2012-13 Season (n=19)**



**4. Women Gain a Little Ground among Creators of Broadcast Scripted Shows**

**Figure 41** shows 28.9 percent of the creators of broadcast scripted shows were women during the 2012-13 season, up 2.4 percentage points from the 26.5 percent

**Figure 41: Show Creators by Gender, Broadcast Scripted, 2011-12 and 2012-13 Seasons (n=98, 104 )**

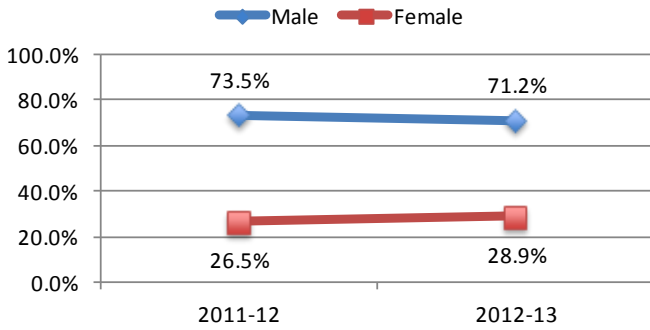
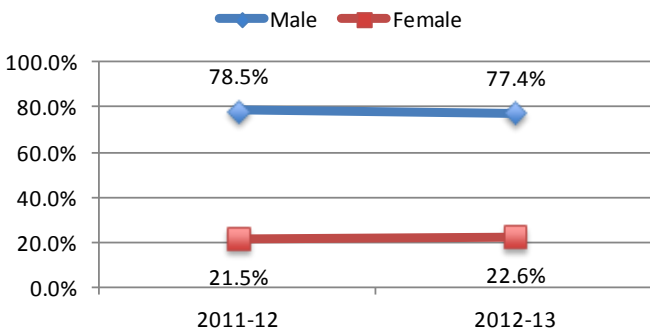


figure the group posted in 2011-12. Among broadcast scripted shows that credited women as show creator in 2012-13 are the following: *30 Rock* (NBC), *Grey’s Anatomy* (ABC), *Scandal* (ABC), and *New Girl* (Fox).

**5. Women Still Less Likely to Be Creators of Scripted Shows in Cable**

Women were credited as creator in 22.6 percent of cable scripted shows for the 2012-13 season, a figure similar to the 21.5 percent figure posted in 2011-12 (see **Figure 42**). Underrepresented by a factor of more than 2 to 1, women were less likely to create

**Figure 42: Show Creators by Gender, Cable Scripted, 2011-12 and 2012-13 Seasons (n=149, 159)**

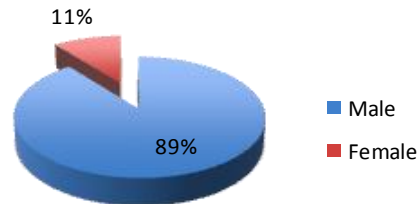


scripted shows in cable than they were in broadcast. Among cable scripted shows that credited women as show creator in 2012-13 are the following titles: *Happily Divorced* (TVLand), *The Big C* (Showtime), *Girls* (HBO), and *The Game* (BET).

**6. Women Underrepresented by a Factor of More than 4 to 1 among Creators of Digital and Syndicated Shows**

**Figure 43** shows 11 percent of the creators of digital platform and syndicated programming during the 2012-13 season were women. This share consisted of two shows in 2012-13 — *Orange is the New Black* (Netflix) and *Dr. Phil* (Syndicated); it corresponds to underrepresentation by a factor of more than 4 to 1 for women among the creators of digital and syndicated shows.

**Figure 43: Show Creators, by Gender, Digital and Syndicated, 2012-13 Season (n=19)**





## TV Writers

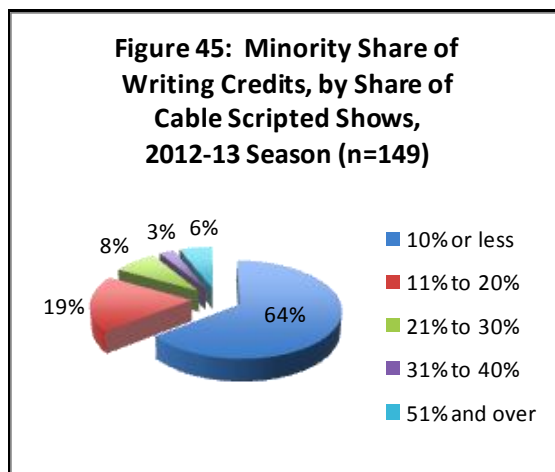
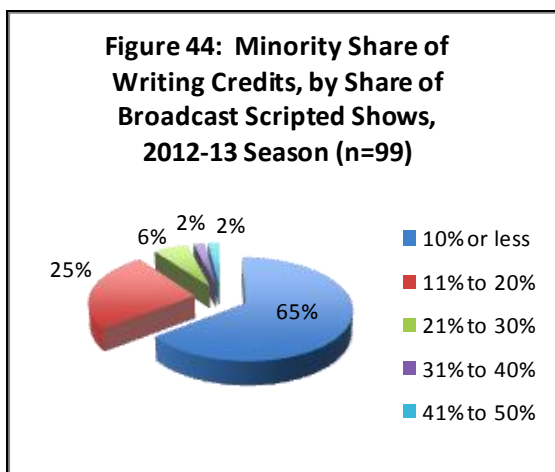
### 1. Minorities Write 10 Percent or Fewer of Episodes on Nearly Two Thirds of Broadcast Scripted Shows

Earlier studies have consistently found that Hollywood's writers' rooms are far from diverse.<sup>21</sup> Data from the 2012-13 television season echo these findings. As **Figure 44** shows, minority writers were credited for 10 percent or fewer of the episodes on 65 percent of broadcast scripted shows in 2012-13. The next largest share of shows, 25 percent, credited minority writers for between 11 and 20 percent of the episodes for the season. It's worth noting that only 2 percent of the shows credited minorities for writing between 31 percent and 40 percent of the episodes — the diversity interval containing the minority share of the population (i.e., 37.4 percent). This latter interval was composed of just two shows, *Criminal Minds* (CBS) and *Revolution* (NBC). There were no broadcast scripted shows in 2012-13 for which minority writers penned the majority of the episodes. The

overall minority share of writers for broadcast scripted shows that season was just 9.7 percent.

### 2. Minorities Credited for Writing Majority of Episodes for 6 Percent of Cable Scripted Shows

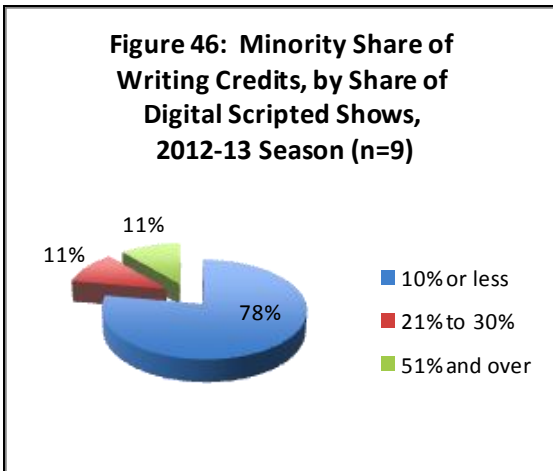
Minority writers were a little more prominent on cable scripted shows during the 2012-13 season than in the broadcast scripted arena. **Figure 45** shows minority writers were credited for more than half of the episodes for 6 percent of the shows that season. In the broadcast scripted arena, you will recall, there were no shows for which minority writers penned the majority of the episodes in 2012-13. The 6 percent share of shows featuring a majority of minority writers, of course, largely mirrored those with minority show creators and majority-minority casts in 2012-13. Indeed, all but one of the shows for which minorities wrote the majority of episodes — *Burning Love* (E!) — were black-oriented sitcoms and dramas airing on networks that cater to significant African American audiences.



Examples of these shows include: *Are We There Yet?* (TBS), *Let's Stay Together* (BET), *Single Ladies* (VH1), *The Haves and Have Nots* (OWN), and *Tyler Perry's For Better or Worse* (TBS). The overall minority share of writers for cable scripted shows in 2012-13 was 11.8 percent.

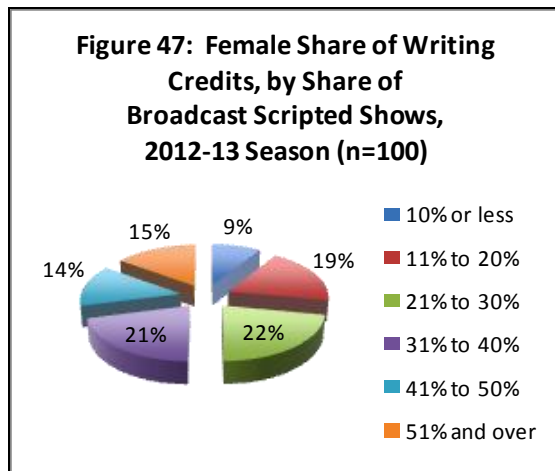
**3. Minorities Write 10 Percent or Fewer of Episodes for More than Three Quarters of Digital Scripted Shows**

As **Figure 46** illustrates, minority writers were credited for 10 percent or fewer of the episodes on 78 percent of digital scripted shows in 2012-13. Minority writers were more prominent on only two of the nine shows in the digital arena — *Orange is the New Black* (Netflix), where they penned between 21 percent and 30 percent of the episodes that season, and *East Los High* (Hulu), where they penned the majority of the episodes.



**4. Women Write More than 30 Percent of Episodes for Half of Broadcast Scripted Shows**

Consistent with findings from the previous report, women writers were much more likely to be credited for television show episodes in the 2012-13 season than for theatrical film scripts during the same period. **Figure 47** shows women writers penned between 31 percent and 40 percent of the episodes for 21 percent of broadcast scripted shows, between 41 percent and 50 percent of the episodes for 14 percent of the shows, and the majority of episodes for 15 percent of the shows. By contrast, you will

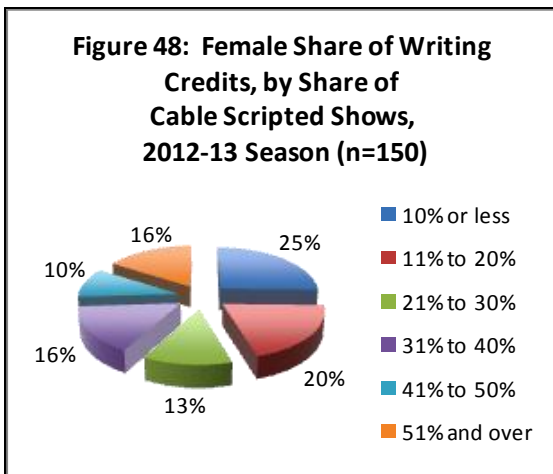


recall, women were credited as writers for only 12.9 percent of the theatrical films released in 2013 and 13 percent of the films released in 2012. Examples of broadcast scripted shows in which women wrote the majority of episodes in 2012-13 include: *2 Broke Girls* (CBS), *Grey's Anatomy* (ABC), *Beauty and the Beast* (CW), *Don't Trust the B---- in Apartment 23* (ABC), and *Smash*

(NBC). The overall female share of writers for broadcast scripted shows in 2012-13 was 32 percent.

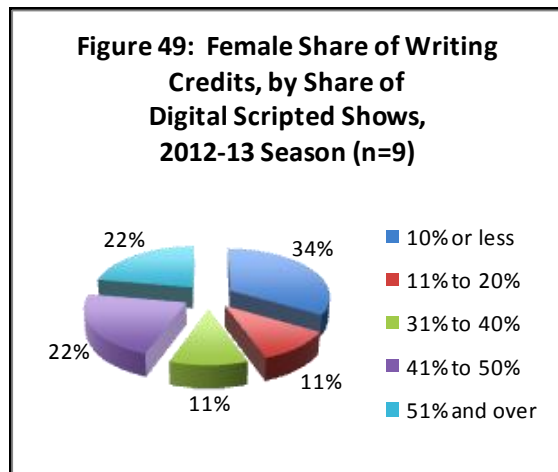
**5. Cable Scripted Writing Credits Slightly Less Gender Diverse**

Women wrote more than 30 percent of the episodes for 42 percent of cable scripted shows in the 2012-13 season (see **Figure 48**) — a figure lower than the 50 percent share of shows for which this was true in the broadcast scripted arena. That is, women received writing credits for between 31 percent and 40 percent of the episodes on 16 percent of the shows in 2012-13, for between 41 percent and 50 percent of the episodes on 10 percent of the shows, and for the majority of the episodes on 16 percent of the shows. Examples of cable scripted shows for which women penned the majority of episodes in 2012-13 include: *The Big C* (Showtime), *The Game* (BET), *Single Ladies* (VH1), *Happily Divorced* (TVLand), and *Jessie* (Disney). The overall female share of writers for cable scripted shows in 2012-13 was 29.5 percent.



**6. Women Write More than 30 Percent of Episodes for Majority of Digital Scripted Shows**

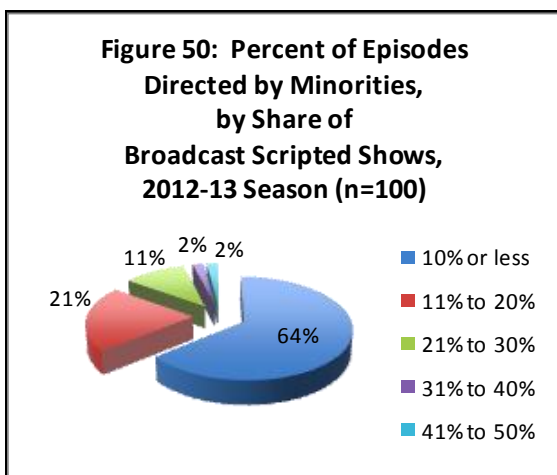
**Figure 49** shows women wrote more than 30 percent of the episodes for 55 percent of digital scripted shows in the 2012-13 season. That is, women received writing credit for between 31 percent and 40 percent of the episodes on 11 percent of the shows, for between 41 percent and 50 percent of the episodes on 22 percent of the shows, and for the majority of the episodes on 22 percent of the shows. The two shows in this arena for which women received the majority of writing credits were *East Los High* (Hulu) and *Orange is the New Black* (Netflix).



**TV Directors**

**1. Minorities Direct 10 Percent or Fewer of Episodes for Nearly Two Thirds of Broadcast Scripted Shows**

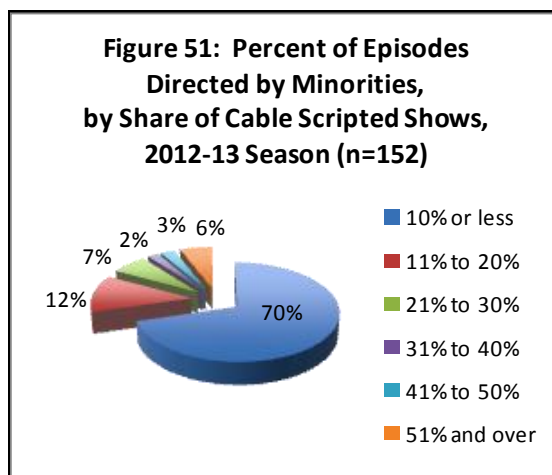
As noted in the previous report, minorities have faced an uphill battle in the past when attempting to secure directing jobs in television. This also was the case during the



2012-13 season, when for 64 percent of broadcast comedies and dramas, minorities directed 10 percent or less of the episodes (see **Figure 50**). By contrast, minorities directed between 31 percent and 40 percent of the episodes — the diversity interval containing the 37.4 percent minority share of the U.S. population — for only 2 percent of broadcast scripted shows. This interval was composed of two shows, *Emily Owens, M.D.* (CW), and *Zero Hour* (ABC), and both were canceled after one season. There were no shows in the broadcast scripted arena in 2012-13 for which minorities directed the majority of episodes. The overall minority share of directors for broadcast scripted shows in 2012-13 was just 7.5 percent.

### 2. Minority Directors Concentrated on Minority-Oriented Shows in Cable

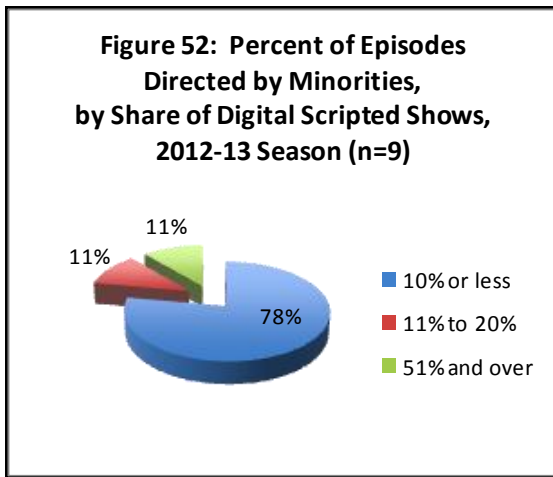
**Figure 51** shows that for 70 percent of the cable scripted shows during the 2012-13 season, minorities directed 10 percent or fewer of the episodes. By contrast, minorities directed the majority of episodes on 6 percent of the shows and between 41 percent



and 50 percent of the episodes for 3 percent of the shows. Cable scripted shows for which minorities directed the majority of episodes in 2012-13 — like those observed above for which minorities received the majority of writing credits — were typically black-oriented shows airing on networks with sizeable African American audiences. Examples of these shows include: *Let's Stay Together* (BET), *Real Husbands of Hollywood* (BET), *The Game* (BET), *The Haves and Have Nots* (OWN), and *Tyler Perry's For Better or Worse* (TBS). The overall minority share of directors for cable scripted shows in 2012-13 was 12.7 percent.

### 3. Minorities Direct 10 Percent or Fewer of Episodes for More than Three Quarters of Digital Scripted Shows

Mirroring findings above regarding minority writers in the digital scripted arena, minorities directed 10 percent or fewer of the episodes on 78 percent of digital scripted shows in 2012-13 (see **Figure 52**). Moreover, the single digital scripted show for which minorities wrote the majority of



episodes for the season, *East Los High* (Hulu), was the same show for which minorities directed the majority of episodes.

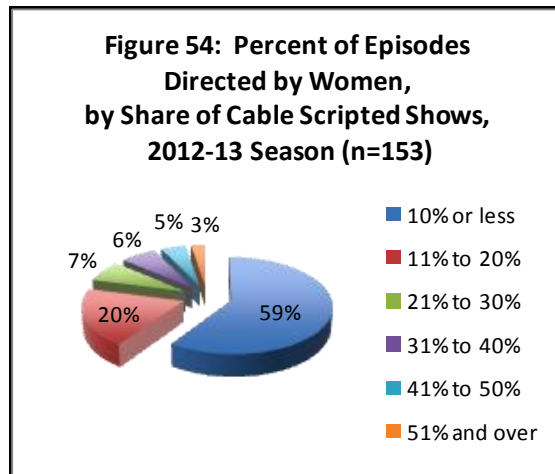
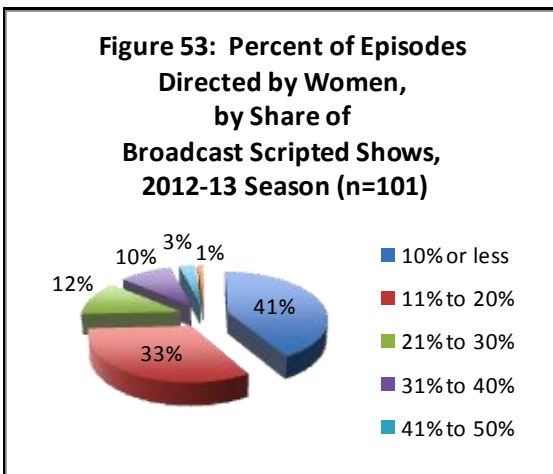
**4. Women Direct 20 Percent or Fewer of Episodes for Nearly Three Quarters of Broadcast Scripted Shows**

While previous studies document that women have had a harder time securing directing employment in television than their male counterparts,<sup>23</sup> their directorial prospects in television have far exceeded those in theatrical film. Recall that women directed only 6.3 percent of the films

examined in 2013, up from the 4.1 percent share observed for 2011 films. **Figure 53** shows that for the 2012-13 season, women directed 10 percent or fewer of the episodes for 41 percent of broadcast scripted shows, and between 11 and 20 percent of the episodes for 33 percent of the shows. Meanwhile, women directed more than 20 percent of episodes that season for 26 percent of broadcast scripted shows, which includes the majority of episodes for a single show, *Call the Midwife* (PBS). The overall female share of directors for broadcast scripted shows in 2012-13 was 11.3 percent.

**5. Women TV Directors Don't Fare Better in Cable**

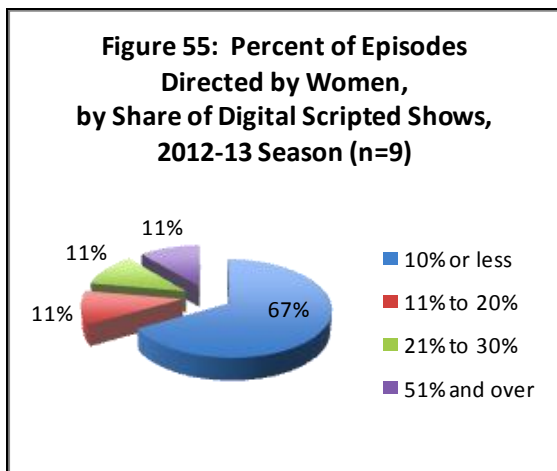
**Figure 54** shows that for 59 percent of the cable scripted shows examined in 2012-13, women directed 10 percent or fewer of the episodes. The comparable figure in the broadcast scripted arena, you will recall, was just 41 percent of the episodes. Meanwhile, women directed the majority of the episodes for just 3 percent of the cable scripted shows examined in 2012-13. Examples of these



shows include: *Hit the Floor* (VH1) and *The Fosters* (ABC Family). The overall female share of directors for cable scripted shows in 2012-13 was just 11.2 percent.

**6. Women TV Directors Fare Worst in Digital**

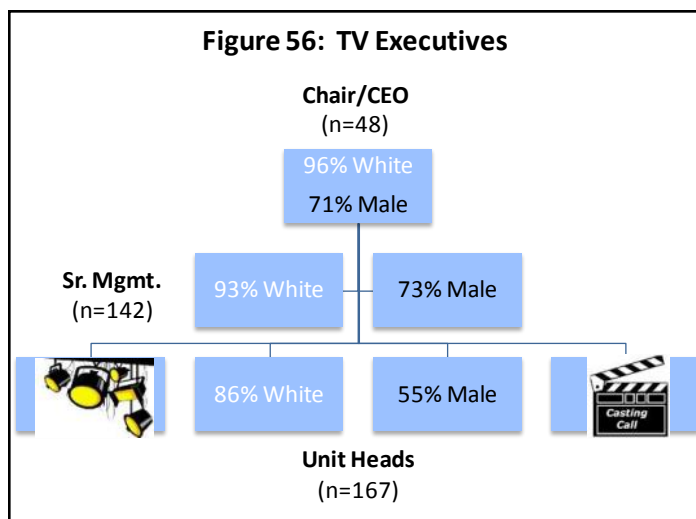
**Figure 55** shows that for 67 percent of the digital scripted shows examined in 2012-13, women directed 10 percent or fewer of the episodes. Women directed more than 30 percent of the episodes for a single show in this arena – *Quick Draw* (Hulu) – for which they directed the majority of the episodes.



**Executives**

*TV Executive Suites Dominated by Whites, but More Gender Diverse than Film Counterparts*

While the corps of television executives positioned to green-light projects is far from diverse, women executives were notably more prominent in television than they were in film. **Figure 56** shows that at the time of this report’s writing, the corps of CEOs and/



or chairs running the 48 networks/TV studios examined was 96 percent white and just 71 percent male (compared to 100 percent male for film). Meanwhile, the studios’ senior management corps<sup>23</sup> was 93 percent white and 73 percent male. An accounting of television industry unit heads<sup>24</sup> revealed the most gender diversity – just 55 percent male – though whites still claimed a dominant 86 percent share of the positions.

**Summary**

**Table 2** summarizes the various film and television arenas examined for 2012-13 by degree of underrepresentation for minorities and women (see **Appendix**). It shows that across all arenas, for both minorities and women, pronounced underrepresentation is still the norm, though minorities posted notable gains in key film and television arenas since the last report. In a couple of arenas, women also enjoyed gains but they actually regressed in a couple of others.





## Accolades

In the Hollywood industry, members of professional academies each year come together to recognize and celebrate excellence in film and television production. Awards are presented in globally televised ceremonies that serve to crown new Hollywood royalty or to reinvigorate old bloodlines. But as the previous Hollywood Diversity Report noted, these ceremonies are often rather short on meaningful minority participation, an awkward reflection of academy memberships that are overwhelming white and male.<sup>25</sup> Moreover, the standards these members invoke to recognize artistic merit tend to reinforce a taste culture that has traditionally overlooked more diverse talent. Meanwhile, the paucity of diversity in accolades reaffirms the idea that the pool of minority talent isn't very deep. We come full circle.

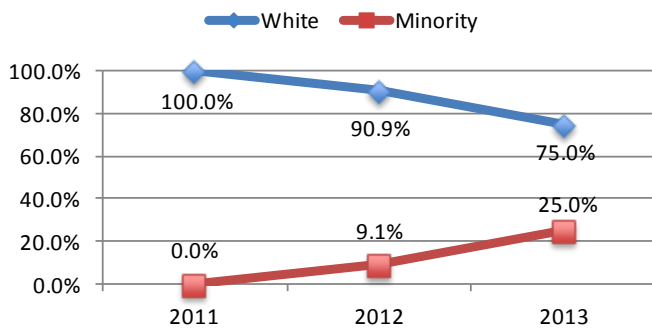
The following headlines survey the diversity of talent celebrated in film for 2012 and 2013 and television during the 2012-13 season. Particular attention is paid to any changes in the racial and gender distribution of Oscar and Emmy winners<sup>26</sup> since the previous report.

### **Oscar**

#### ***1. Minority-Directed Films Gain at Oscars***

**Figure 57** shows minority directors led 25 percent of the eight films examined for 2013 that won at least one Oscar and 9.1 percent of the 11 films for 2012. Both figures mark notable gains for minority-directed films since the last report, given that none of the 21 films directed by minorities in 2011 won any Oscars. In 2012, the minority-directed share of Oscar winners was composed of a single film, *Life of Pi*. In 2013, Oscar

**Figure 57: Oscar Winners by Director Race, Theatrical Films, 2011-2013 (n=11, 11, 8)**

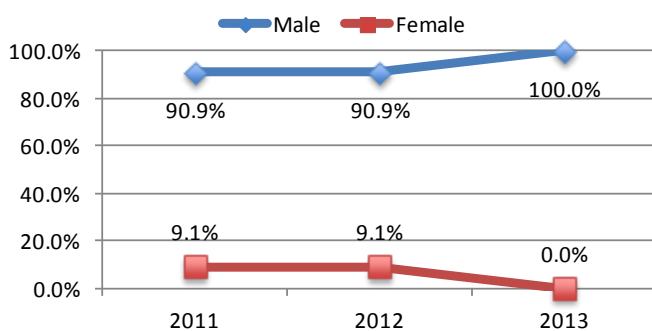


winners included two minority-directed films, *Gravity* and *12 Years a Slave*.

**2. Share of Oscar-Winning Films Directed by Women Declines**

**Figure 58** shows women directed only 9.1 percent of the eight films that received at least one Oscar in 2012 and none in 2013. This latter figure marks a decline since the previous report, which noted that women directed 9.1 percent of the 11 films that won at least one Oscar in 2011. The one woman-directed Oscar winner in 2012 was *Zero Dark Thirty*.

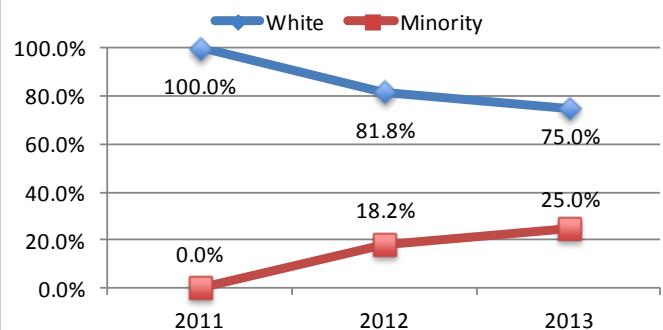
**Figure 58: Oscar Winners by Director Gender, Theatrical Films, 2011-2013 (n=11, 11, 8)**



**3. Films with Minority Leads Gain at Oscars**

As **Figure 59** illustrates, the share of Oscar-winning films with minority leads has increased since the last report. That is, while no films with minority leads won at least one Oscar in 2011, 18.2 percent of the 11 Oscar-winning films had a minority lead in 2012 and 25 percent of the eight Oscar winners did so in 2013. Of course, *12 Years a Slave* accounted for half of the Oscar-winning films

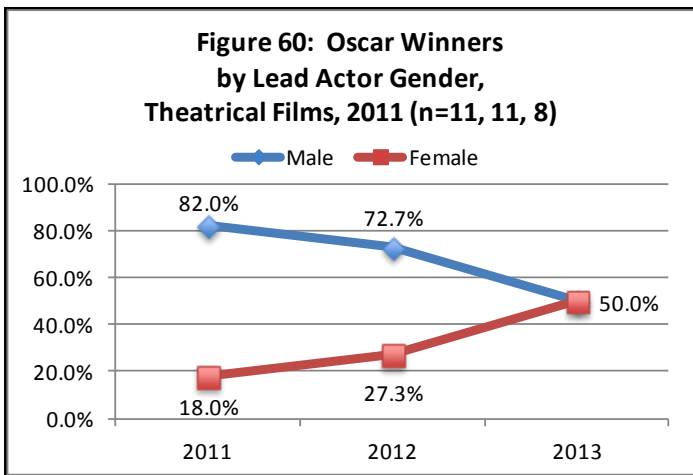
**Figure 59: Oscar Winners by Lead Actor Race, Theatrical Films, 2011-2013 (n=11, 11, 8)**



with a minority lead in 2013 as well as half of the Oscar-winning films directed by a minority. The other Oscar-winning film with a minority lead in 2013 was *20 Feet from Stardom*. For 2012, the share of Oscar winners with a minority lead was composed of two films, *Django Unchained* and *Life of Pi*, which, you will recall, was also the single Oscar winner directed by a minority that year.

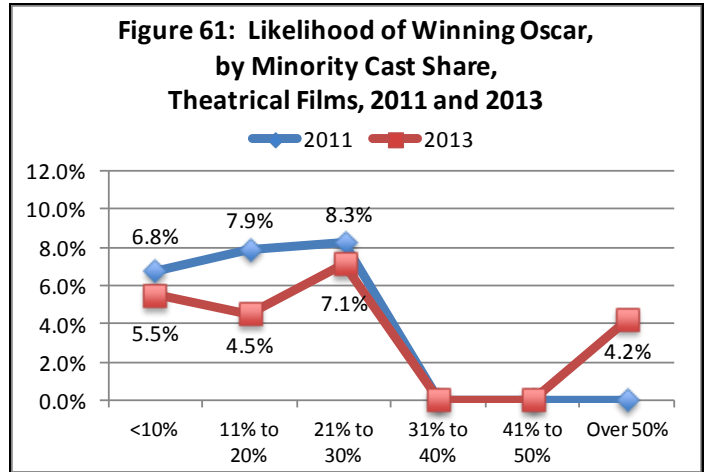
**4. Films with Women Leads Reach Parity with Those with Male Leads at Oscars**

The previous report noted that more than 80 percent of films that won at least one Oscar in 2011 featured a male lead. By 2013, however, films with a woman lead reached parity with their male-led counterparts at the Oscars. That is, half of the eight Oscar-winning films for 2013 featured women leads (see **Figure 60**). These films included: *Frozen*, *Gravity*, *Blue Jasmine*, and *20 Feet from Stardom*. For 2012, women actors led 27.3 percent of the 11 films that won at least one Oscar. These three films included: *Brave*, *Zero Dark Thirty*, and *Anna Karenina*.



**5. Likelihood of Winning Oscar Plummets with Casts Greater Than 30 Percent Minority**

**Figure 61** charts a film’s likelihood of winning at least one Oscar for 2011 and 2013, given the minority share of the cast. The previous report noted that the likelihood of winning an Oscar fell to zero for casts greater than 30 percent minority (blue line). By

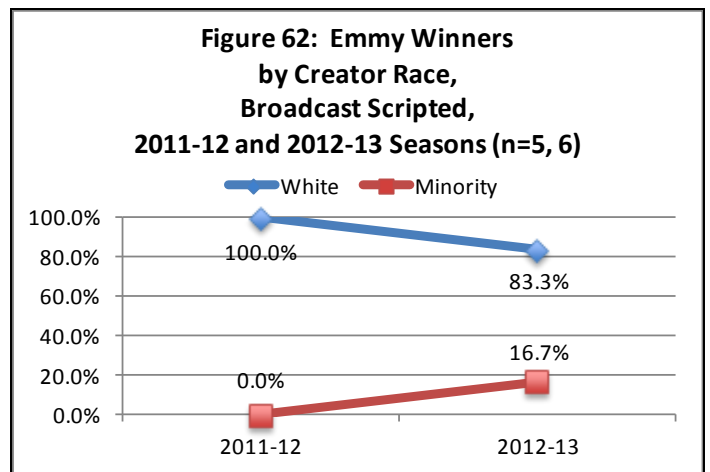


2013, however, 4.2 percent of the 24 films examined with casts greater than 50 percent minority won at least one Oscar. This share was composed of a single film, *12 Years a Slave*.

**Emmy<sup>27</sup>**

**1. Share of Emmy-Winning Shows Created by Minorities Increases in Broadcast**

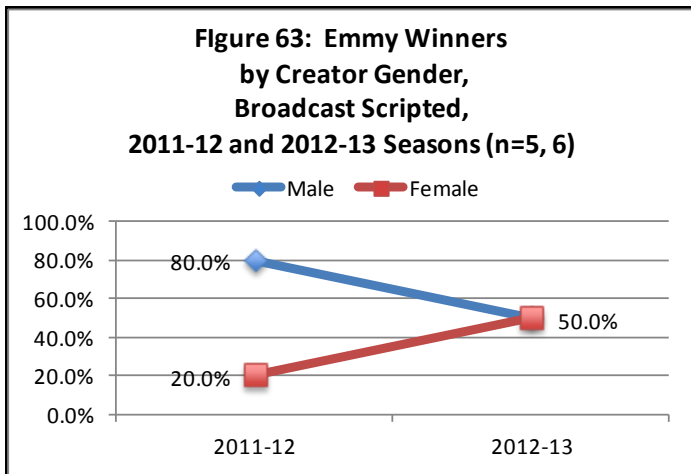
For the 2012-13 season, minorities created 16.7 percent of the broadcast scripted shows that won at least one major Emmy, up from none in 2011-12 (see **Figure 62**). The



Emmy-winning, broadcast scripted shows created by minorities in 2012-13 was composed of a single show, *Scandal* (ABC).

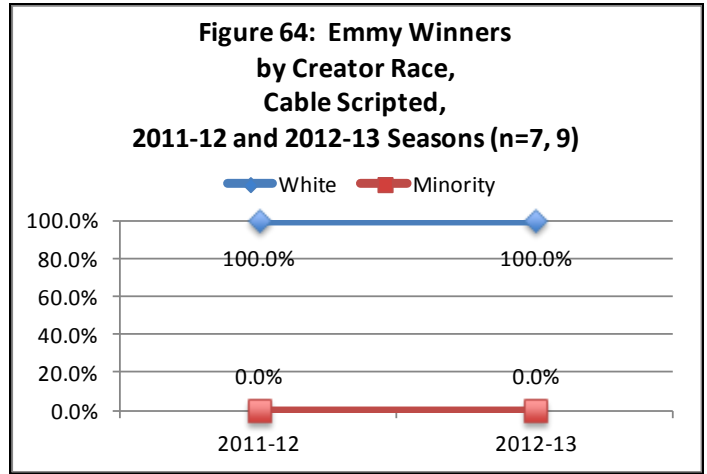
**2. Share of Emmy-Winning Shows Created by Women Increases in Broadcast**

**Figure 63** illustrates that women created half of the broadcast-scripted shows that won at least one Emmy in 2012-13, up from just 20 percent a season earlier. The Emmy-winning, broadcast scripted shows created by women in 2012-13 included the following: *30 Rock* (NBC), *Scandal* (ABC), and *The Good Wife* (CBS).



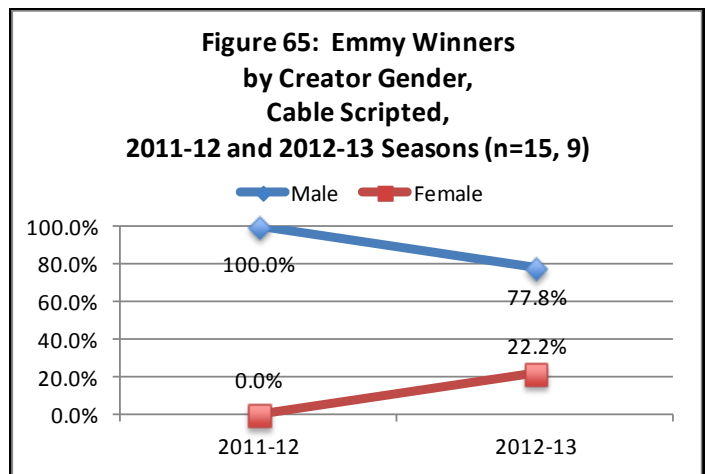
**3. No Cable Shows Created by Minorities Win Emmy**

Consistent with findings from the previous report, white show creators were responsible for 100 percent of the cable scripted shows that won at least one Emmy in 2012-13. This figure, as **Figure 64** shows, was unchanged from the previous season.



**4. Share of Emmy-Winning Shows Created by Women Increases in Cable**

Women created 22.2 percent of the cable scripted shows that won at least one Emmy in the 2012-13, up from none the previous season (see **Figure 65**). The Emmy-winning, cable scripted shows created by women in 2012-13 consisted of *The Big C* (Showtime) and *The Hour* (BBC America).

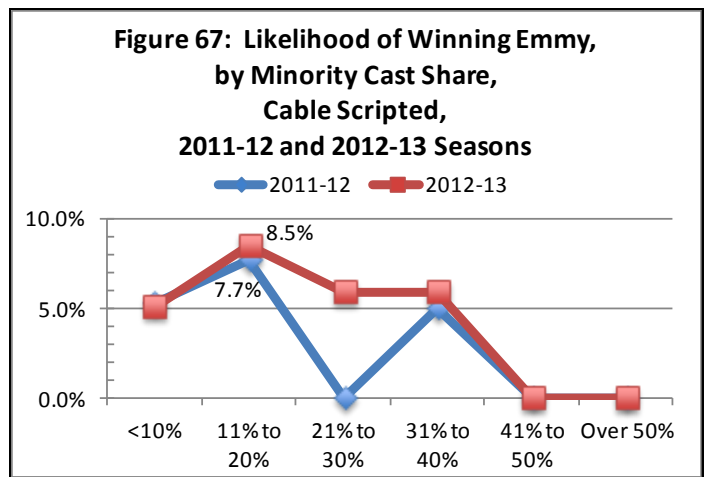
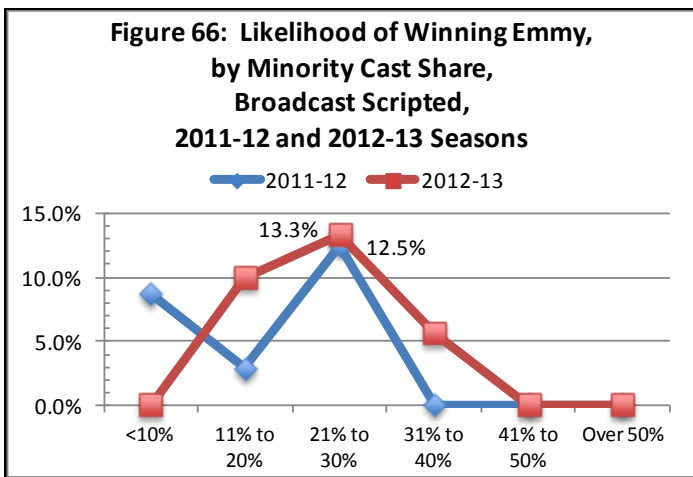


**5. Broadcast Scripted Shows with Casts 21 Percent to 30 Percent Minority Most Likely to Win Emmy**

Consistent with findings from the previous report for the 2011-12 season, broadcast scripted shows with casts that were from 21 percent to 30 percent minority were most likely to win at least one Emmy in 2012-13. **Figure 66** reveals that 13.3 percent of the 15 shows in this diversity interval won at least one major Emmy that season. These two shows were *Saturday Night Live* (NBC) and *The Good Wife* (CBS). The previous season, a comparable 12.5 percent of the shows with casts that were from 21 percent to 30 percent were Emmy winners. It's worth noting that while no broadcast scripted show with a cast more than 30 percent minority won an Emmy in 2011-12, a single show did so in 2012-13. That is, *Scandal* (ABC), which featured a cast that was from 31 percent to 40 percent minority, was an Emmy winner for 2012-13.

**6. Cable Scripted Shows with Casts 11 Percent to 20 Percent Minority Most Likely to Win Emmy**

**Figure 67** charts the likelihood of a cable scripted show winning a major Emmy, by minority cast share, for the 2011-12 and 2012-13 seasons. Relative to the pattern evident above in broadcast, the casts of Emmy winners in cable tended to be a little less diverse. That is, shows with casts from just 11 percent to 20 percent minority were most likely to be Emmy winners in cable both seasons (7.7 percent of the shows in 2011-12 and 8.5 percent of 47 shows in 2012-13). These latter Emmy winners consisted of *Boardwalk Empire* (HBO), *Nurse Jackie* (Showtime), *The Big C* (Showtime), and *Veep* (HBO). No cable scripted shows with casts more than 40 percent minority won an Emmy in either season.



## Gatekeeping

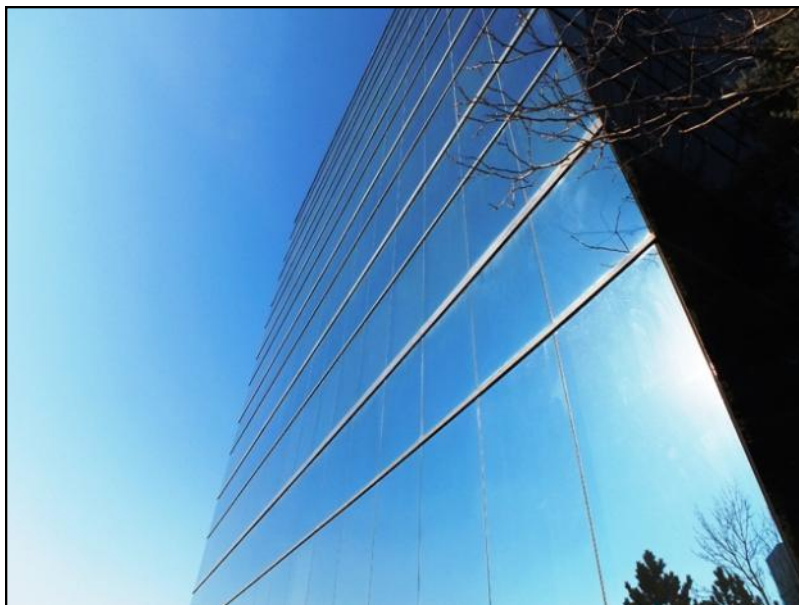
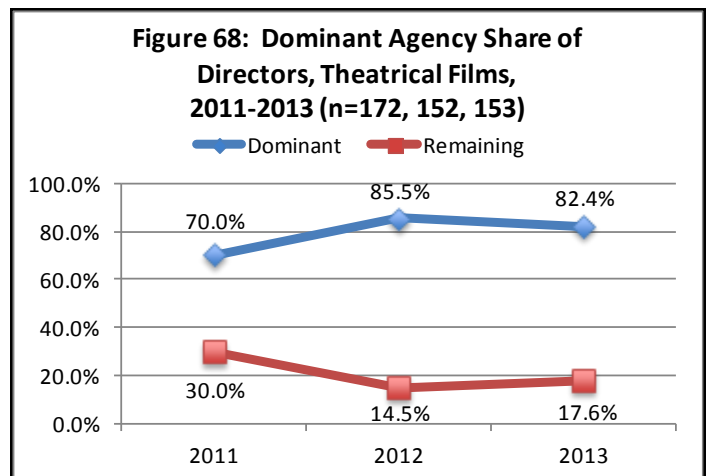
The previous Hollywood Diversity Report concluded that the dominant talent agencies contributed very little to film or television diversity in 2011. Not only did these gatekeepers represent the lion's share of major talent credited in film and television that year but this talent was typically less diverse than the credited talent on the rosters of the remaining agencies.

The following headlines report on relationships between agency representation and talent diversity in film and television for 2012-2013, paying particular attention to any changes since the last report.

### Film

#### 1. Dominant Talent Agencies Increase Their Share of Film Directors

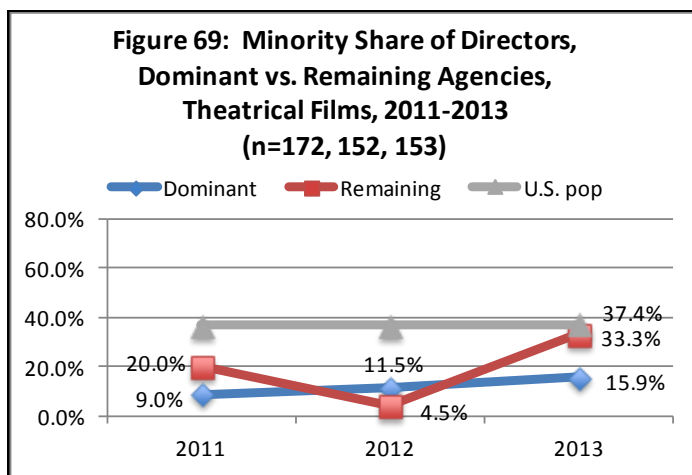
The directors of the top films examined for 2012 and 2013 were represented by a collection of 11 different talent agencies. But as noted in the previous report, three of these agencies claimed on their rosters the lion's share of credited film directors. Indeed, these dominant agencies increased their collective share of directors from 70 percent in 2011, to 85.5 percent in 2012 and 82.4 percent in 2013 (see **Figure 68**).





## 2. Minority Film Directors Underrepresented by Factor of More than 2 to 1 at Dominant Talent Agencies

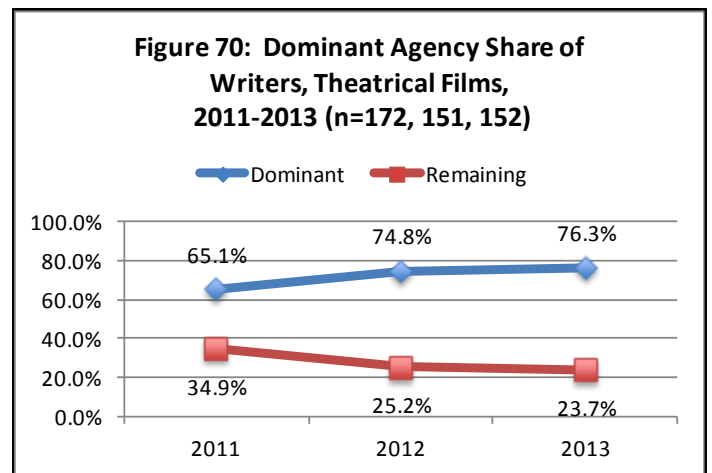
The minority share of film directors represented by the three dominant talent agencies increased between 2011 and 2013 (see **Figure 69**). In 2012, 130 of the films



examined that year featured directors who were on the rosters of the three dominant firms, and 15 of these directors were minorities (11.5 percent). In 2013, 126 of the films examined credited directors represented by the dominant agencies, and 20 were minorities (15.8 percent). While both of these figures are notable increases over the 9 percent minority share for directors the dominant agencies posted in 2011, they remain far below proportionate representation (gray line). By contrast, the combined minority share of credited film directors on the rosters of the remaining firms, 33.3 percent, approached proportionate representation in 2013.

## 3. Dominant Talent Agencies Increase Their Share of Film Writers

Between 2011 and 2013, the three dominant talent agencies increased their combined share of the film writers credited each year (see **Figure 70**). In 2012, the writers credited for 74.8 percent of the 151 films examined that year were on the rosters of one of the dominant agencies, up from the 65.1 percent figure noted in the previous report. By 2013, the dominant agency share of credited writers had increased further to 76.3 percent.



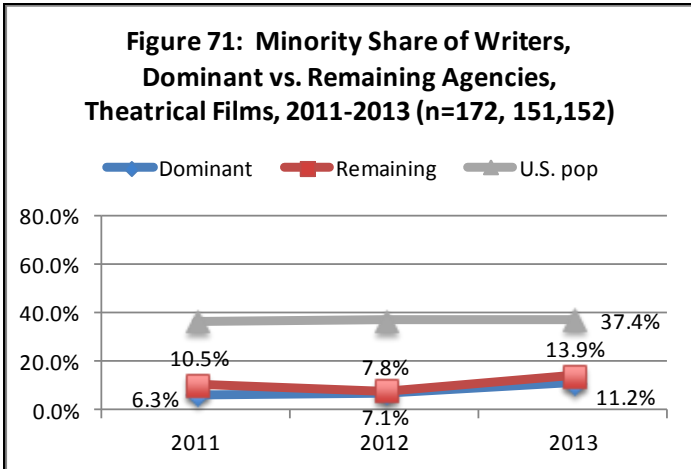
## 4. Minority Film Writers Remain Underrepresented at Dominant and Remaining Talent Agencies

**Figure 71** shows the minority share of film writers represented by the dominant agencies increased between 2011 and 2013 — from the 6.3 percent figure for 2011 noted in the previous report, to 7.1 percent in 2012 (8 of 113 writers), and to 11.2 percent in 2013 (13 of 116 writers). The minority shares of writers for the remaining firms were

marginally better over the period, though the shares at neither dominant nor remaining agencies approached anything close to proportionate representation (gray line).

2013, both increases over the 72.1 percent figure reported for 2011 in the previous report (see **Figure 72**).

**Figure 71: Minority Share of Writers, Dominant vs. Remaining Agencies, Theatrical Films, 2011-2013 (n=172, 151,152)**



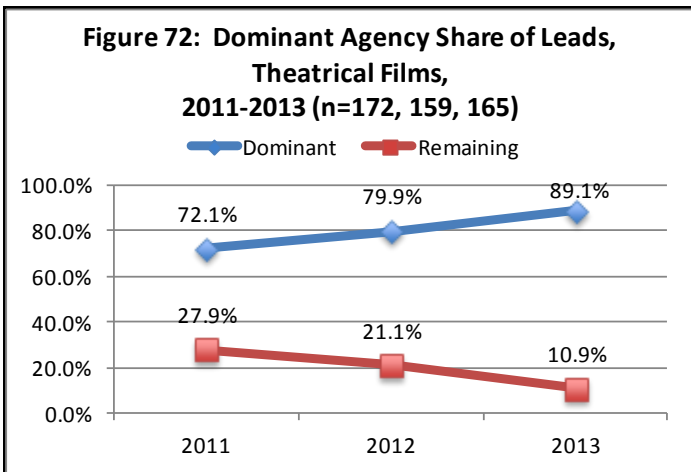
**5. Dominant Talent Agencies Increase Their Share of Film Leads**

Between 2011 and 2013, the dominant agencies each year tightened their hold on the talent credited as film leads. The three agencies combined to represent 79.9 percent of these leads in 2012 and 89.1 percent in

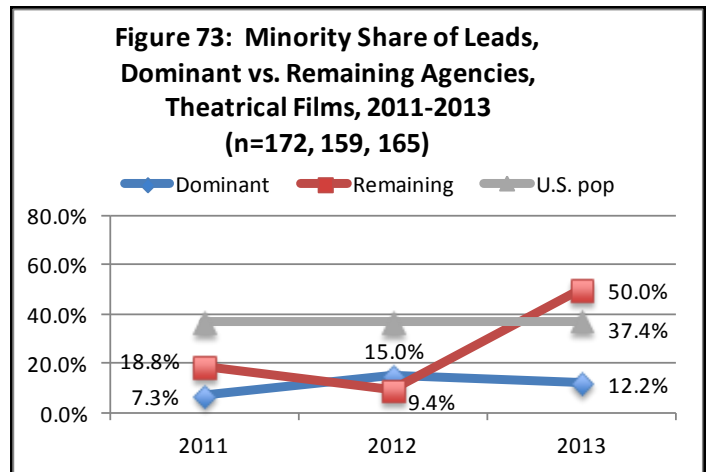
**6. Minority Film Leads Underrepresented by Factor of More than 3 to 1 at Dominant Talent Agencies**

**Figure 73** compares the minority share of film leads for the dominant and remaining talent agencies between 2011 and 2013. In 2013, you will recall, the remaining talent agencies represented just 18 of the 165 leads credited in the films examined (10.9 percent). But half of these leads (9 of 18) were minorities, which pushed the minority share of leads for the remaining agencies beyond proportionate representation that year (gray line). By contrast, only 12.2 percent of the credited leads represented by the three dominant agencies in 2013 were minorities (18 of 147 leads) – a figure corresponding to underrepresentation by a factor of more than 3 to 1.

**Figure 72: Dominant Agency Share of Leads, Theatrical Films, 2011-2013 (n=172, 159, 165)**



**Figure 73: Minority Share of Leads, Dominant vs. Remaining Agencies, Theatrical Films, 2011-2013 (n=172, 159, 165)**

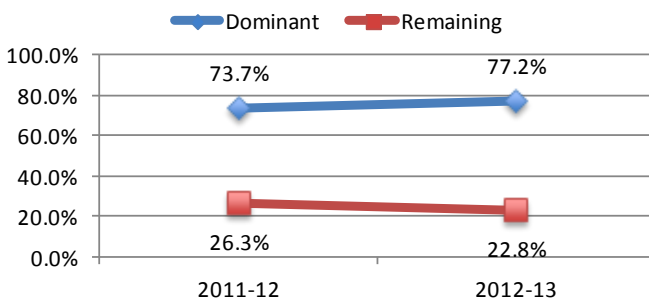


**Television**

*1. Dominant Talent Agencies Increase Their Share of Show Creators in Broadcast*

The creators of the 92 broadcast scripted shows examined for the 2012-13 season were represented by a collection of 10 talent agencies. The same three agencies that dominated talent representation in film also did so in television. Collectively, these three agencies claimed on their talent rosters 77.2 percent of the show creators that season (71 of 92 show creators), which exceeded their combined 73.7 share noted in the previous report for the 2011-12 season (see **Figure 74**).

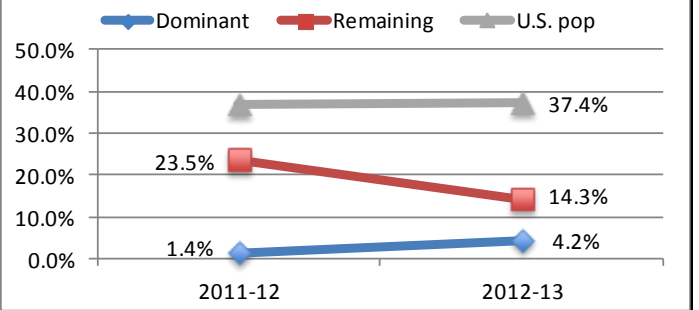
**Figure 74: Agency Share of Show Creators, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 and 2012-13 Seasons (n=99, 92)**



*2. Minority Show Creators in Broadcast Underrepresented by Factor of Nearly 9 to 1 at Dominant Talent Agencies*

**Figure 75** reveals that the minority share of the creators of broadcast scripted shows represented by the three dominant agencies actually increased since the previous report, from just 1.4 percent for the 2011-12 season to 4.2 percent in 2012-13 (3 of 71 show

**Figure 75: Minority Share of Show Creators, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 and 2012-13 Seasons (n=99, 92)**

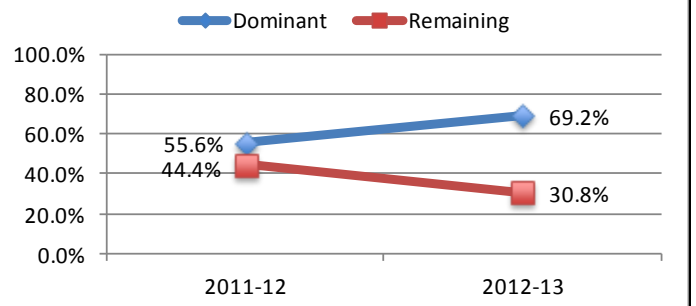


creators). Despite this increase, minorities were still far from reaching proportionate representation among the ranks of broadcast show creators at the dominant agencies (gray line).

Meanwhile, the minority share of the show creators represented by the remaining talent agencies declined between the seasons, from 23.5 percent of the show creators on their rosters in 2012-12 to 14.3 percent in 2012-13 (3 of 21 show creators).

*3. Dominant Talent Agencies Increase Their Share of Broadcast Scripted Leads*

**Figure 76: Agency Share of Leads, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 and 2012-13 Seasons (n=99, 104)**



Fourteen talent agencies represented the lead talent credited on broadcast scripted shows examined for the 2011-12 and 2012-13 seasons. **Figure 76** shows the three dominant agencies have increased their share of this talent since the last report, from 55.6 percent of leads in the 2011-12 season to 69.2 percent in 2012-13 (72 of 104 leads).

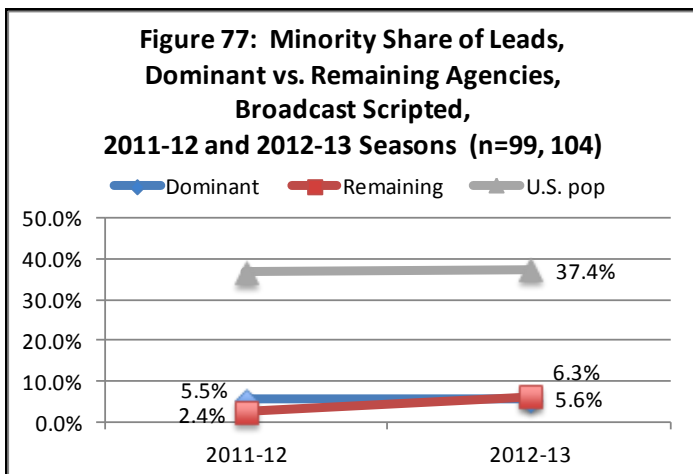
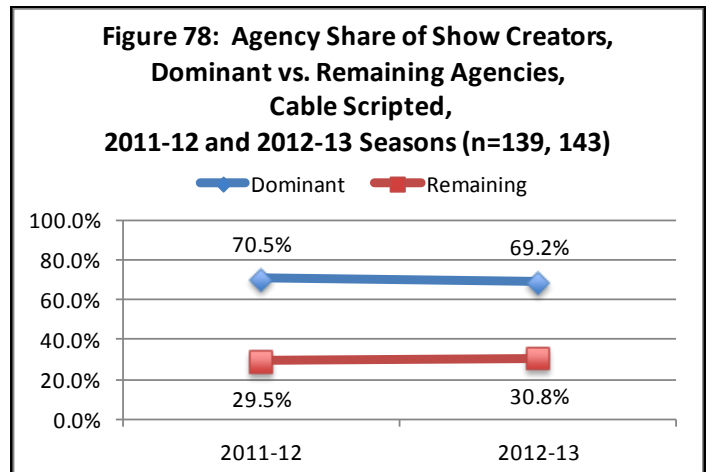
**4. Minority Leads in Broadcast Underrepresented by Factor of Nearly 7 to 1 at Dominant Talent Agencies**

When we consider lead actor diversity in the broadcast arena for 2011-12, the dominant talent agency rosters actually looked a bit better than those of the remaining agencies (see **Figure 77**). But by the 2012-13 season, the minority share of leads represented by the remaining agencies surpassed that of the dominant agencies (6.3 percent and 5.6 percent, respectively), though minority leads were still far below proportionate representation at either (gray line). Indeed, for the 2012-13 season, minority leads on broadcast scripted shows were underrepresented by a factor of nearly 7 to 1 at the dominant talent

agencies and nearly 6 to 1 at the remaining agencies.

**5. Dominant Talent Agencies' Share of Show Creators in Cable Unchanged**

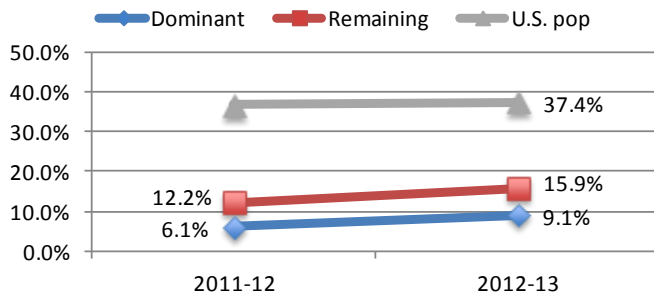
Nineteen agencies represented the talent credited with creating the cable scripted shows examined for the 2012-13 season. **Figure 78** shows the dominant agencies' combined share of these show creators has remained virtually the same since the last report — 70.5 percent of credited show creators in 2011-12 and 69.2 percent in 2012-13.



**6. Minority Show Creators in Cable Underrepresented by Factor of More than 4 to 1 at Dominant Talent Agencies**

**Figure 79** reveals that the minority share of cable show creators represented by the dominant agencies has actually increased since the last report, from 6.1 percent for the 2011-12 season to 9.1 percent in 2012-13 (9 of 99 show creators). Still, minorities were underrepresented by a factor of more than 4

**Figure 79: Minority Share of Show Creators, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 and 2012-13 Seasons (n=139, 143)**

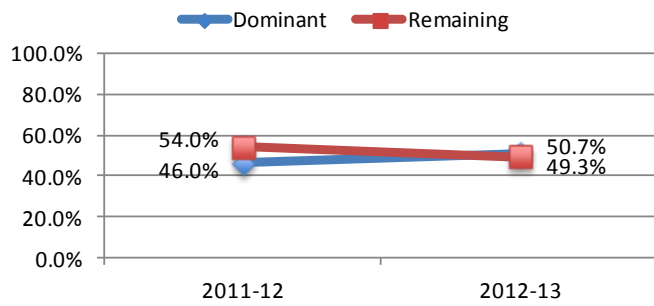


to 1 among the ranks of cable show creators at the dominant agencies in 2012-13. By contrast, they were only underrepresented by a factor of about 2 to 1 at the remaining agencies that season.

**7. Dominant Agencies Increase Their Share of Cable Scripted Leads**

Twenty-six talent agencies represented the actors credited as leads on the cable scripted shows examined for the 2012-13 season. The three dominant talent agencies combined to represent 50.7 percent of these leads, up

**Figure 80: Agency Share of Leads, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 and 2012-13 Seasons (n=150, 144)**

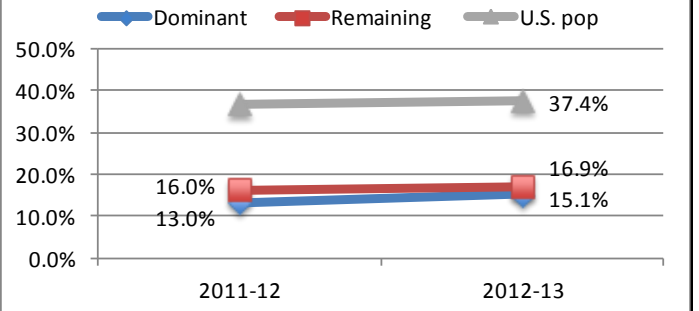


from the 46 percent share they claimed on their rosters in 2011-12 (see **Figure 80**).

**8. Minority Leads in Cable Underrepresented by Factor of More than 2 to 1 at Dominant and Remaining Talent Agencies**

**Figure 81** shows the minority share of cable leads represented by the dominant agencies has increased a bit since the last report, from 13 percent for the 2011-12 season to 15.1 percent in 2012-13 (11 of 73 leads). Meanwhile, the minority share for the remaining agencies was only marginally better that year, 16.9 percent. Minorities were thus underrepresented by a factor of more than 2 to 1 among the ranks of cable leads at both the dominant and remaining agencies in 2012-13.

**Figure 81: Minority Share of Leads, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 and 2012-13 Seasons (n=150, 144)**





## Images of Diversity

For the first time in the Hollywood Diversity Report series, this report goes beyond questions of employment and bottom-line performance to consider the images of minorities and women that circulate on popular television shows.

A sample of 16 “diverse” television shows was selected from the 1105 shows examined for the 2012-13 season (see **Table 3, Appendix**).<sup>28</sup> Five of the shows were situation comedies and the remaining 11 were dramas. Researchers viewed and coded<sup>29</sup> four episodes for each show,<sup>30</sup> for a total of 64 episodes or about 39 hours of programming (excluding commercials). The idea was to examine the content of shows that were most likely the best examples of programming that is successful *both* in terms of the bottom line and in modeling an

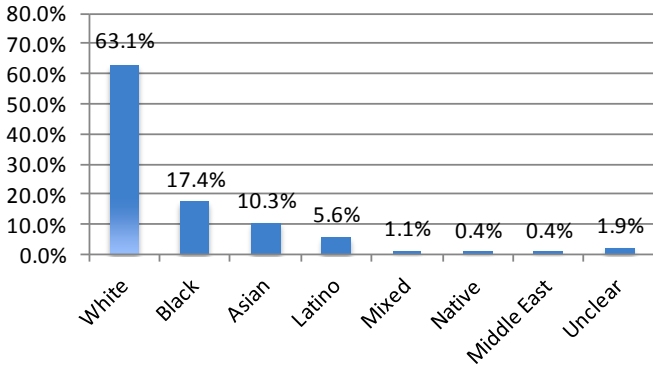
inclusive society. How did these shows depict women and minority characters compared to their male and white counterparts?

### *1. Blacks Overrepresented, Latinos Underrepresented in “Diverse” Shows*

**Figure 82** presents the racial shares of all 536 characters<sup>31</sup> coded. White characters accounted for 63.1 percent of the total, a figure that approximates the white share of the overall U.S. population in 2013. Meanwhile, black characters were somewhat overrepresented in the analysis, constituting 17.4 percent of all characters coded, though the African American share of the population was just 13.2 percent. By contrast, Latino characters were notably underrepresented in the shows, accounting for just 5.6 percent of the characters. Latinos constituted 17.1 percent of the population in 2013. Asian



**Figure 82: Share of Characters, by Race, Select TV Shows, 2012-2013 Season (n=536)**

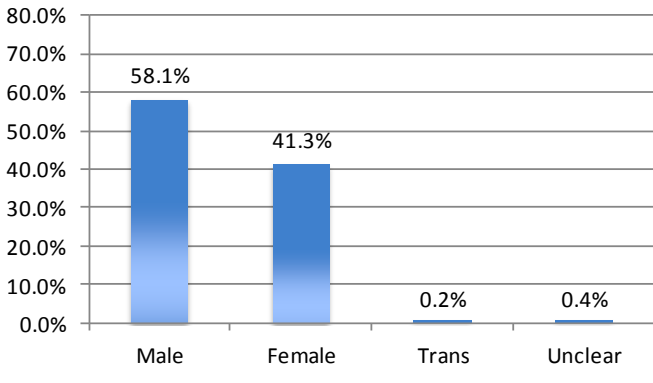


American characters and Native (Pacific Islander) characters accounted for 10.3 percent and just .4 percent of the total, respectively.

**2. Males Overrepresented on “Diverse” Shows**

**Figure 83** presents the shares of all characters coded by gender. It shows males were overrepresented among the characters, accounting for 58.1 percent of the total. Women, by contrast, were underrepresented with a 41.3 percent share, while transgender characters and unclear gendered characters

**Figure 83: Share of Characters, by Sex, Select TV Shows, 2012-2013 Season (n=537)**



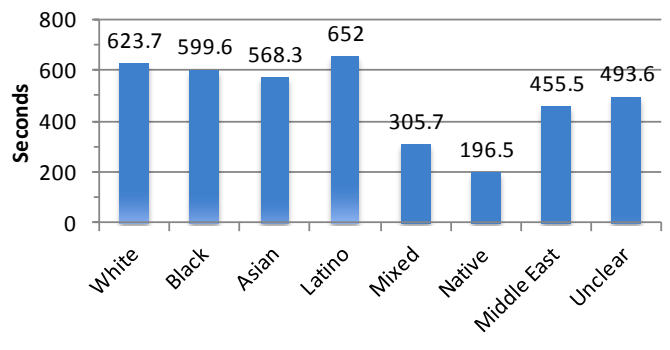
claimed .2 percent and .4 percent of the total, respectively.

**3. Latino Characters Post Highest Scene Time in “Diverse” Shows, Followed by Whites and Blacks**

By considering the amount of time a character interacts with other characters within a scene, a useful measurement of character prominence can be established.<sup>32</sup>

**Figure 84** charts mean “scene time” by race for the characters examined in the 64 episodes. It shows that though Latinos were underrepresented among all characters coded, when they *were* present in a show, they were quite prominent. Latinos exceeded all other racial and ethnic groups in terms of scene time, a mean of 652 seconds per episode/appearance (about 10 minutes and 52 seconds). White characters followed next in terms of scene time, a mean of 623.7 seconds per episode/appearance (about 10 minutes and 24 seconds). It’s worth noting that not only did Native characters account for the smallest share of characters but they were also the least prominent in terms of

**Figure 84: Overall Mean Scene Time, by Race, Select TV Shows, 2012-2013 Season**



scene time, a mean of just 196.5 seconds per episode/appearance (about 3 minutes and 17 seconds). While black characters were second behind whites in terms of total number of characters, they ranked third in terms of scene time, a mean of 599.6 seconds per episode/appearance (about 9 minutes and 59 seconds).

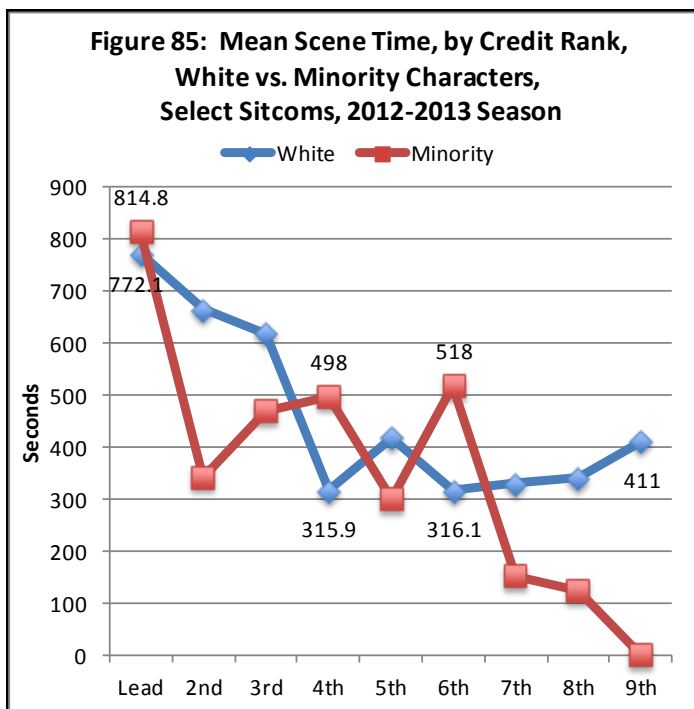
**4. Minority Leads in “Diverse” Sitcoms More Prominent than White Counterparts**

**Figure 85** charts the minority-white breakdown of mean scene time in situation comedies, by the credit rank of the actor playing the role (i.e., lead through ninth credited actor). As expected, it shows that mean scene time generally decreases as credit rank increases. It also shows that among the sitcom leads examined, minority characters posted a slightly higher mean

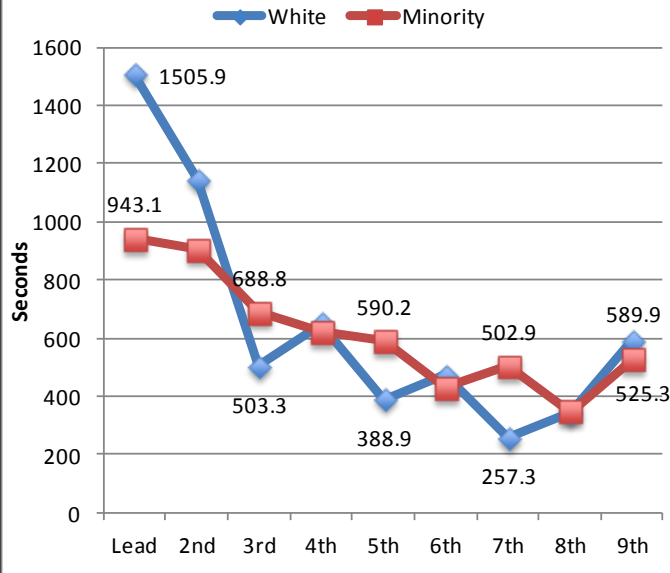
scene time than their white counterparts (814.8 seconds versus 772.1 seconds). But the only other times the minority mean scene time exceeded the corresponding white figure were for the fourth credited actor (498 seconds versus 315.9 seconds) and for the sixth credited actor (518 seconds versus 316.1 seconds). That is, the white mean scene time exceeded the corresponding minority figure for six of the nine credit ranks. It’s worth noting here that the ninth credited actor, typically a guest star or major recurring character, posted a mean scene time of 411 seconds and was uniformly white in the sample of situation comedies examined.

**5. White Leads in “Diverse” Dramas More Prominent than Minority Counterparts**

**Figure 86** graphs the minority-white breakdown of mean scene time in dramas, by the credit rank of the actor playing the role. It shows that in dramas mean scene time also generally decreases as credit rank increases. But in contrast to what we observed above in sitcoms, the graph shows that among the drama leads examined, white characters occupied considerably more scene time on average than their minority counterparts (1505.9 seconds versus 943.1 seconds). For the other credit ranks no clear pattern emerged regarding the relative prominence of white or minority characters in terms of mean scene time.



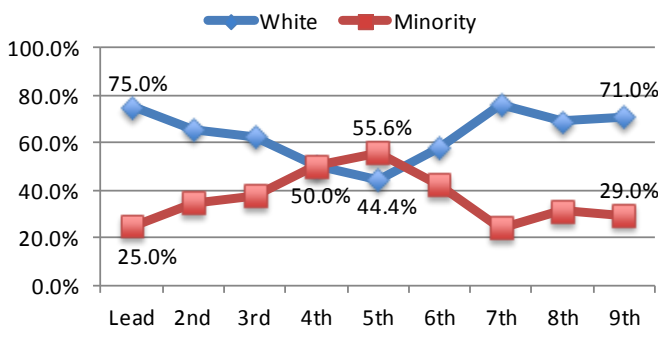
**Figure 86: Mean Scene Time, by Credit Rank  
White vs. Minority Characters,  
Select Dramas, 2012-2013 Season**



**6. White Actors Dominate Top Credits in “Diverse” Shows**

Figure 87 presents the share of characters examined by race and credit rank. It shows that white characters accounted for the majority of the first three credited actors (including 75 percent of leads), after which the lines cross between the fourth and sixth

**Figure 87: Share of Characters,  
by Race and Credit Rank,  
Select TV Shows, 2012-2013 Season**

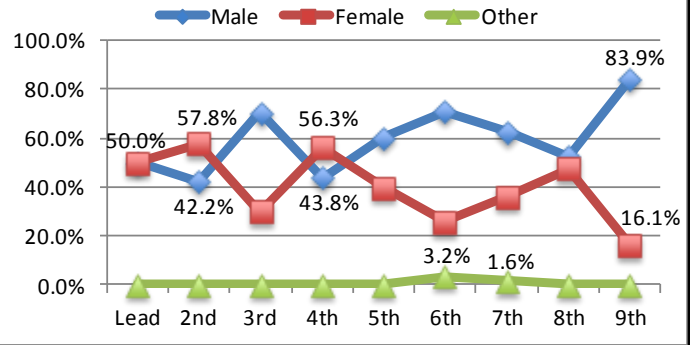


credited actors and move in opposite directions. Recall that the ninth credited actor in this analysis is typically a guest star or major recurring actor. White actors also dominated these positions, accounting for 71 percent of the total across all 64 episodes examined.

**7. Women Well-Represented among Top Credited Actors in “Diverse” Shows**

Figure 88 graphs the share of characters examined by gender and credit rank. It shows that among leads, males and females both posted a 50 percent share of the characters. With the exception of the second and fourth credited actors – for which women held an advantage relative to their male counterparts – the male shares for all of the other credit ranks exceeded those for women. In other words, though only 41.3 percent of all 537 characters coded were women (see above), women were well represented among the most prominent credited actors on the shows examined.

**Figure 88: Share of Characters,  
by Gender and Credit Rank,  
Select TV Shows, 2012-2013 Season**

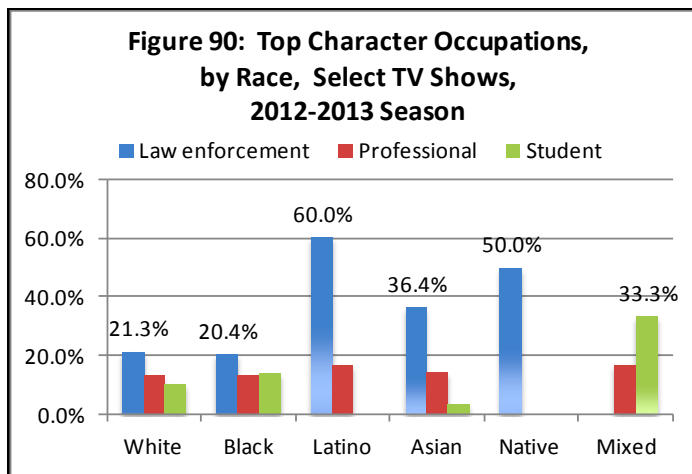
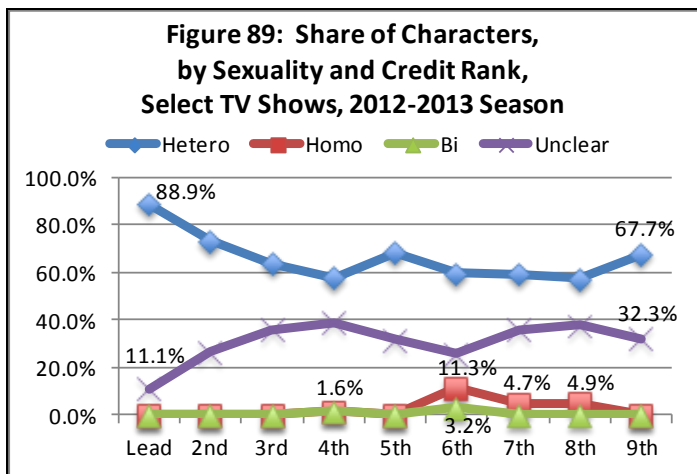


**8. LGBT Characters Relegated to Lower Credited Actors in “Diverse” Shows**

**Figure 89** charts the share of characters by sexuality and credit rank. A number of findings emerge from this graph. First, the heterosexual share of characters is dominant at every credit rank, particularly among leads, where heterosexual characters accounted for 88.9 percent of the characters. Second, the sizable shares of characters for which sexuality is “unclear”<sup>33</sup> were distributed across each of the other credit ranks. Finally, the small shares of bisexual and homosexual characters in the sample were not very prominent relative to their heterosexual and unclear counterparts. Indeed, bisexual and homosexual characters did not appear before the fourth credited actor (1.6 percent homosexual and bisexual shares), after which other relatively larger shares emerged – the sixth credited actor (11.3 percent homosexual share and 3.2 percent bisexual share), the seventh credited actor (4.7 percent homosexual share), and the eighth credited actor (4.9 percent homosexual share).

**9. Law Enforcement, Professional, and Student: Top 3 Character Occupations in “Diverse” Shows**

**Figure 90** presents, by race, the top occupations for the 536 characters examined in the 64 episodes. It shows that the occupational profiles for white and black characters were remarkably similar for the selected shows. That is, “law enforcement” was the most frequent occupation for both groups, accounting for 21.3 percent of the occupations for white characters and 20.4 percent of the occupations for black characters. This occupation was followed for both groups by “professional” and “student,” which each accounted for about 10 percent of group occupations. For Latino and Asian American characters, however, “law enforcement” dwarfed all other occupations, accounting for 60 percent and 36.4 percent of the groups’ occupations, respectively. Unlike whites and blacks, Asians and Latinos were rarely if ever depicted as students in the 64 episodes examined. Meanwhile, one of the two Native characters in the sample was depicted as working in law enforcement (50 percent).



percent of the group's occupations), while mix-raced characters were the most likely to be depicted as students (33.3 percent of the group's occupations).

### *10. Racial and Gender Stereotypes Muted in "Diverse" Shows*

Researchers coded each of the 537 characters examined for a variety of qualities associated with prominent racial and gender stereotypes. These qualities included: intelligence ("dumb, average, smart"); economic class ("poor, middle, upper"); laziness ("yes, no, unclear"); helpfulness<sup>34</sup> ("gives help, receives help, both, unclear"); whether the character is defined by his or her race ("yes, no"); and whether or not the character's primary function is to provide comic relief ("yes, no"). A series of cross tabulations for these character qualities by race and gender suggested that — while present at times in certain episodes<sup>35</sup> — common racial and gender stereotypes were not typical features of the 64 episodes examined.

### *Not Just Entertainment*

In the final analysis, these findings are meaningful because, as noted in the previous report, media images contribute greatly to how we think about ourselves in relation to others. When marginalized groups in society are absent from the stories a nation tells about itself, or when media images are rooted primarily in stereotype, inequality is normalized and is more likely to be reinforced over time through our prejudices and practices.<sup>36</sup> Given that our society is becoming more diverse with each passing

day, media images that work against diversity also undermine the democracy we claim to be.

## Diversity and the Bottom Line: Casting and Writing,<sup>37</sup> Box Office and Ratings

The previous Hollywood Diversity Report documented important positive relationships between cast diversity and bottom-line performance in film and television. Films with relatively diverse casts were found to excel in terms of box office receipts and return on investment. Similarly, television shows with casts that reflected the nation's diversity were found to shine in terms of audience ratings.

Fast forward a year and the question is as follows: Do previous findings linking cast diversity to bottom-line performance hold up in the face of new data?

The following headlines summarize the relationships between box office and cast diversity in theatrical films released in 2012 and 2013, and between cast and writer diversity and audience ratings during the 2012-13 television season.

### Film

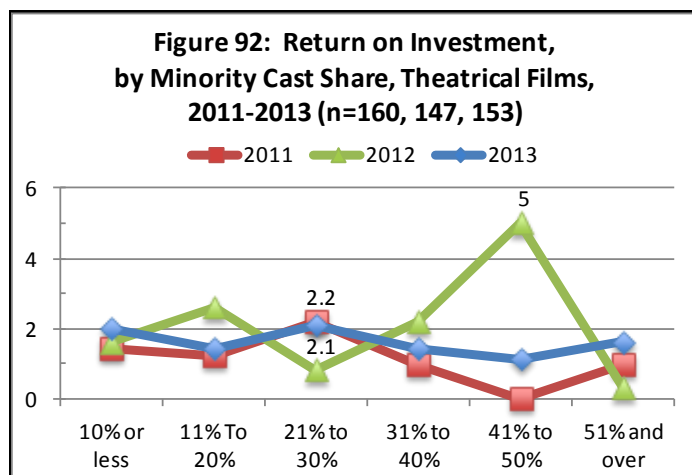
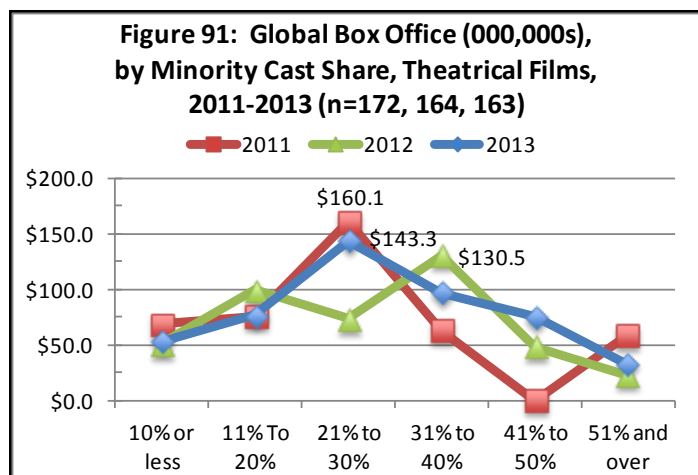
#### 1. *Films with Relatively Diverse Casts Continue to Excel at Box Office*

**Figure 91** presents an analysis of median global box office by cast

diversity interval for 164 films released in 2012 and 163 in 2013. As a benchmark for comparison, it includes the analysis presented in the previous report for films released in 2011. Several findings emerge from the chart. First, consistent with findings from the previous report, median global box office peaked in 2013 for the 28 films with casts that were from 21 percent to 30 percent minority (\$143.3 million). Films that occupied this cast diversity interval in 2013 included: *The Hunger Games: Catching Fire*, *Iron Man 3*, *Star Trek Into*







*Darkness*, and *G.I. Joe: Retaliation*. (Note that median worldwide box office was only \$53.2 million for the 50 films with casts that were 10 percent minority or less in 2013.)

Meanwhile, for 2012, median worldwide box office was actually highest for the 15 films with casts that were from 31 percent to 40 percent minority (\$130.5 million), the cast diversity interval that contains the minority share of the U.S. population. Films occupying this cast diversity interval in 2012 included: *Madagascar 3: Europe's Most Wanted*, *MIB 3*, and *Django Unchained*. (Note that the median global box office was only \$50.7 million for the 64 films with casts that were 10 percent minority or less in 2012.)

## 2. Films with Relatively Diverse Casts Continue to Excel in Terms of Return on Investment

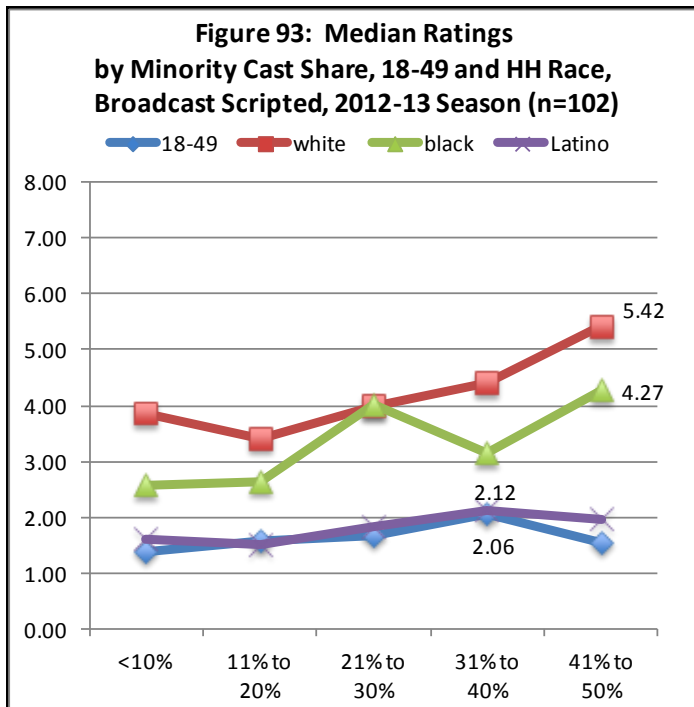
If we consider return on investment,<sup>38</sup> which factors a film's budget into the analysis, we see a similar pattern, which echoes the findings from the previous report. **Figure 92** shows the 28 films that fell into the 21

percent to 30 percent minority interval in 2013 posted the highest median return on investment (2.1), while the 15 films in the 41 percent to 50 percent minority interval in 2012 celebrated the highest return (5.0).

## Television<sup>39</sup>

### 1. Broadcast Scripted Shows with Diverse Casts Continue to Excel in Ratings

**Figure 93** presents an analysis of median ratings (18-49, white households, black households, and Latino households) by minority cast share for broadcast scripted shows from the 2012-13 season. It mirrors findings from the previous report that suggest diversity has a meaningful, positive impact on the ratings bottom line. Among black and white households, median ratings peaked for shows with casts that were from 41 percent to 50 percent minority (4.27 ratings points and 5.42 ratings points, respectively). Meanwhile, median ratings were highest among Latino households and among viewers 18-49 for shows with casts



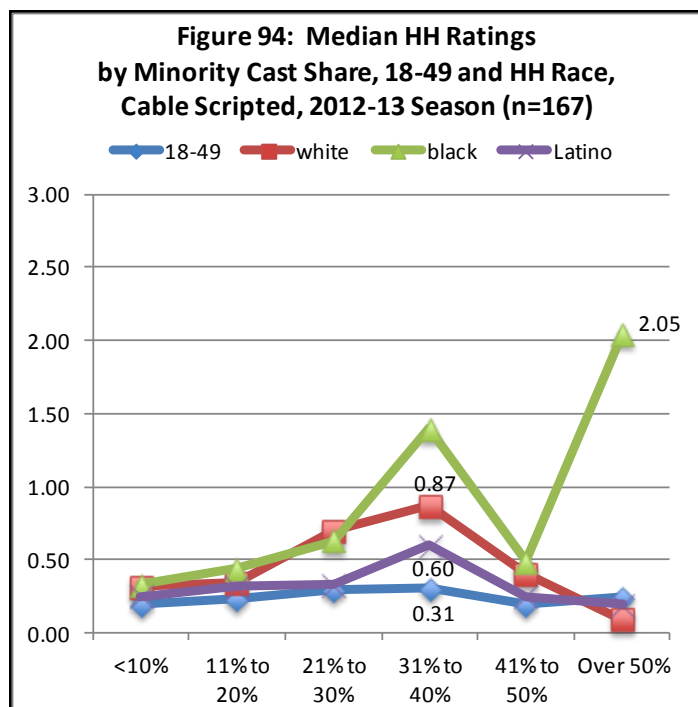
that were from 31 percent to 40 percent minority (2.12 ratings points and 2.06 ratings points, respectively). This cast diversity interval, of course, is the one that contains the minority share of the U.S. population. Examples of broadcast scripted shows that fell into the 31 percent to 40

percent cast diversity interval for the season include: *Under the Dome* (CBS), *New Girl* (Fox), and *Scandal* (ABC). Shows that fell into the 41 percent to 50 percent cast diversity interval included: *Elementary* (CBS), *Grey’s Anatomy* (ABC), and *Hawaii Five-o* (CBS).

**2. Ratings Continue to Peak among Cable Scripted Shows with Casts that Reflect Nation’s Racial Diversity**

**Figure 94** replicates the previous analysis for cable scripted shows from the 2012-13 season. It reveals that median white household (.87 ratings points), Latino household (.60 ratings points), and 18-49 ratings (.31 ratings points) all peaked for shows with casts that were from 31 percent to 40 percent minority – the cast diversity interval containing the minority share of the U.S. population. Cable scripted shows that fell into this interval for the season included: *Suits* (USA), *Major Crimes* (TNT), and *White Collar* (USA).



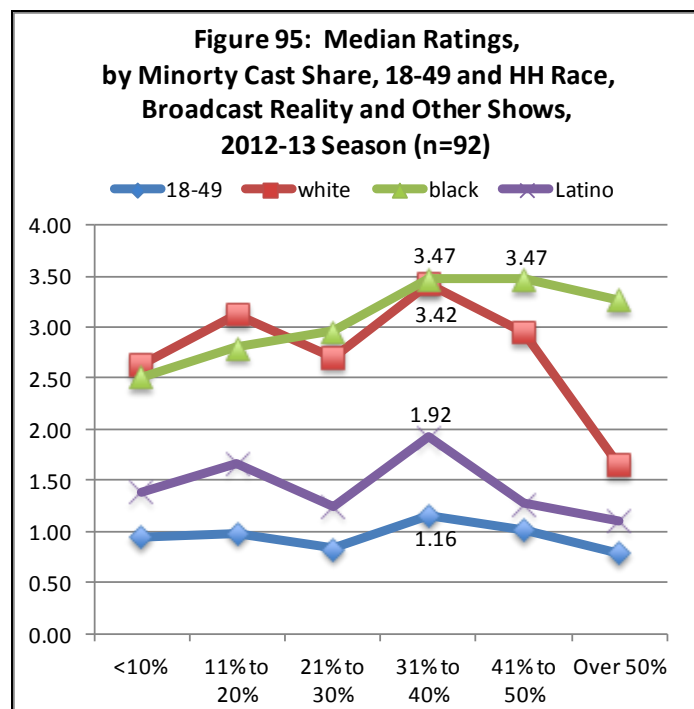


Meanwhile, an altogether different pattern emerged for cable scripted programs among black households. Median black household ratings peaked for shows with casts that were *over 50 percent* minority (2.05 ratings points). This extraordinarily high figure for black households, of course, was driven by black viewers' attraction to several black-oriented, cable scripted shows airing on niche-marketed networks during the season. Examples include: *The Game* (BET), *The Haves and the Have Nots* (OWN), *Real Husbands of Hollywood* (BET), and *Let's Stay Together* (BET).

### 3. Ratings Continue to Peak among Diverse Broadcast Reality and Other Shows

Consistent with the ratings analyses presented above, **Figure 95** shows broadcast reality and other shows that were

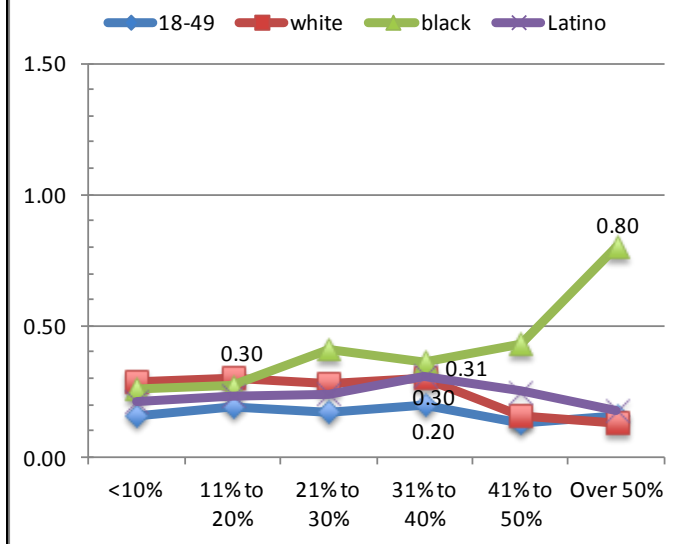
from 31 percent to 40 percent minority enjoyed the highest median white household (3.42 ratings points<sup>40</sup>), black household (3.47 ratings points), Latino household (1.92 ratings points), and 18-49 viewer ratings (1.16 ratings points) during the 2012-13 season. Examples of the eight broadcast reality and other shows that fell into this cast diversity interval for the season include: *The Voice* (NBC), *Dancing with the Stars* (ABC), *America's Got Talent* (NBC).



### 4. Ratings Peak for most Groups among Cable Reality and Other Shows with Diverse Casts

As **Figure 96** illustrates, the relationship between cast diversity and ratings for cable reality and other shows was similar in 2012-13 to the one observed above for cable

**Figure 96: Median HH Ratings, by Minority Cast Share, 18-49 and HH Race, Cable Reality and Other Shows, 2012-13 Season (n=544)**

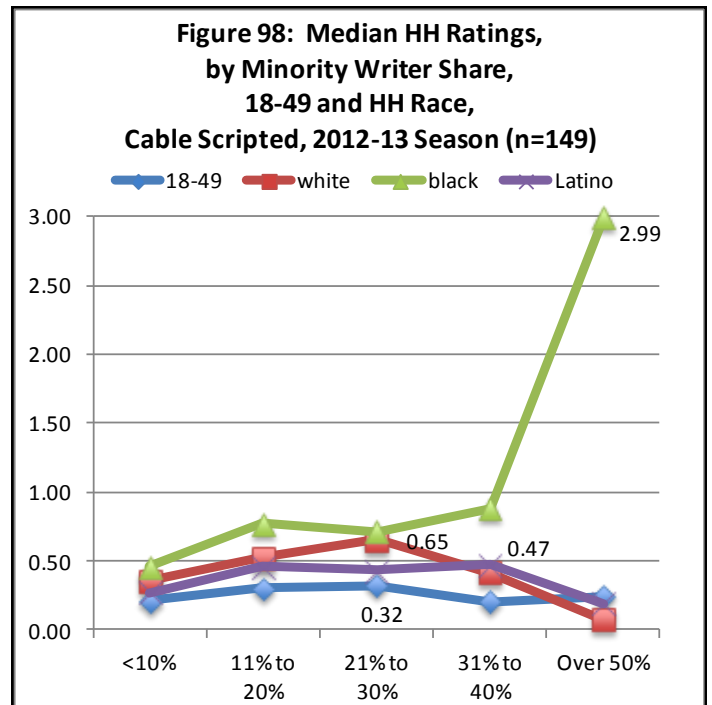
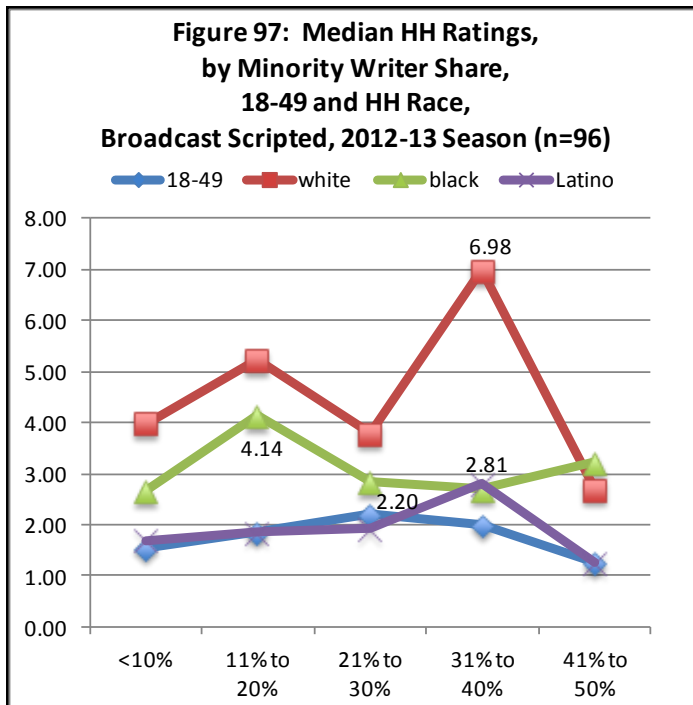


scripted shows, but with one exception — median white household ratings peaked for shows with casts that were only from 11 percent to 20 percent minority *and* for those with casts from 31 percent to 40 percent minority (both .30 ratings points). Meanwhile, median Latino household ratings (.31 ratings points) and 18-49 viewer ratings (.20 ratings points) were highest for shows that fell into the 31 percent to 40 percent interval. Black household ratings (.80 ratings points) again crested for shows with casts that were majority minority. Examples of cable reality and other shows that fell into the 31 percent to 40 percent cast diversity interval for 2012-13 include: *Kung Fu Panda: Legends of Awesomeness* (Nick), *Iron Chef America* (Food) and *Aqua Teen Hunger Force* (Cartoon). Cable reality and other shows in the 11 percent to 20 percent cast diversity

interval that were popular among white households include: *Jersey Shore* (MTV), *Big Rig Bounty Hunters* (History), and *Archer* (FX). Finally, examples from the majority-minority cast interval popular among black households include: *Basketball Wives* (VH1), *106<sup>th</sup> & Park: BET Top 10 Live* (BET), and *Deon Cole's Black Box* (TBS).

### 5. Ratings Peak among Broadcast Scripted Shows with Relatively Diverse Writings Corps

Recall that in the 2012-13 season, the overall minority share of writers for broadcast scripted shows was just 9.7 percent and that minorities constituted 10 percent or fewer of the writers for nearly two-thirds of all broadcast scripted shows. Against this backdrop, **Figure 97** reveals median ratings peaked in 2012-13 among all groups for broadcast scripted shows featuring relatively diverse writing corps. Median household ratings peaked among whites and Latinos for shows whose episodes were written between 31 percent and 40 percent of the time by minorities (6.98 ratings points and 2.81 ratings points, respectively), though this writer diversity interval contained only two shows in 2012-13 — *Criminal Minds* (CBS) and *Revolution* (NBC). Meanwhile, six shows constituted the 21 percent to 30 percent writer diversity interval for which 18-49 ratings peaked (2.20 ratings points). Examples of these shows for the season include: *Scandal* (ABC), *Grey's Anatomy* (ABC), and *New Girl* (Fox). Finally, median household ratings peaked among black households in 2012-13 for shows written



between 11 percent and 20 percent of the time by minorities. These shows included: *NCIS: Los Angeles* (CBS), *Chicago Fire* (NBC), and *The Big Bang Theory* (CBS).

#### 6. Ratings Also Peak among Cable Scripted Shows with Relatively Diverse Writing Corps

**Figure 98** reveals that median ratings for cable scripted shows were also highest among all groups in 2012-13 when writing corps were relatively diverse. For white households and viewers 18-49, median ratings peaked that season when the shows were written between 21 percent and 30 percent of the time by minorities (.65 ratings points and .32 ratings points, respectively). Cable scripted shows that fell into this writer diversity interval for 2012-13 include: *True Blood* (HBO), *The Client List* (Lifetime), and

*Sullivan & Son* (TBS). Median Latino household ratings peaked for cable scripted shows in the 31 percent to 40 percent writer diversity interval (.47 ratings points), which included shows like *Devious Maids* (Lifetime) and *House of Lies* (Showtime). Finally, median black household ratings peaked for cable scripted shows that were written more than 50 percent of the time by minorities (2.99 ratings points). Shows falling into this writer diversity interval mirrored those noted above for the majority-minority cast diversity interval. Examples include: *The Game* (BET), *Real Husbands of Hollywood* (BET), and *Let's Stay Together* (BET).





## Conclusion: Flipping the Script

The Hollywood race and gender problem documented in this report is nothing new. From the earliest days of the industry, white males have dominated the plum positions in front of and behind the camera, thereby marginalizing women and minorities in the creative process by which a nation circulates popular stories about itself.

What's new is that business as usual in the Hollywood industry may soon be unsustainable. Evidence from this report (and its predecessor in the series) shows clearly that America's increasingly diverse audiences prefer diverse content created with the input of diverse talent. Diversity sells. The disconnect between this increasingly obvious fact and the stubborn fact of Hollywood's race and gender problem poses an interesting conundrum: How can we flip the script?

Over the course of several years, the researchers behind this report have met with

the full gamut of industry stakeholders in an effort to better understand how day-to-day business practices may either erect barriers to or provide opportunities for advancement on the Hollywood diversity front. The talent agencies tell us they are in the business of selling to the networks and studios the kinds of packaged projects they demand.

Networks and studios — whose executive suites are almost exclusively white and male — ironically suggest that packaged projects could be more inclusive were it not for overly narrow talent rosters. Dominated by white male members, the academies continue to celebrate the work of white males as a matter of course, insisting that they do so in the name of talent and artistic merit.

Meanwhile, women and minority talent decry being relegated to lower-tier projects or being excluded altogether from industry employment. But the idea that the pool of diverse talent is relatively small motivates employment guilds, networks, and studios to offer an array of “pipeline” initiatives that



scarcely impact the overall diversity numbers confronting us each year.

### *Conflicting Interests?*

Part of Hollywood's race and gender problem may lie in a latent conflict between individual and institutional interests. Industry employment can be incredibly lucrative for individuals privileged enough to have it. Because of the high risk associated with the typical project — most new television shows fail, most films underperform — individual stakeholders in the industry (typically white and male) look to surround themselves with other individuals with whom they feel comfortable, with whom they feel they have the best prospects for producing a successful project. These latter individuals, of course, tend to think and look like the former, thereby reproducing an industry culture that routinely devalues the talent of minorities and women. Institutional interests thus suffer as revenue is left on the table due to the failure of business as usual to provide for increasingly diverse audiences what they really want.

In the end, every industry stakeholder — individual and institutional — has a role to play if meaningful industry advancement is to be achieved on the diversity front. Broadcast networks must begin to treat the airwaves as a public good through which diverse content promotes profits *and* democracy. Studios must cast the net much more widely when they entertain pitches for film and television projects. Talent agencies must diversify their rosters, packaged projects, and their own ranks. The film and

television academies must overhaul their memberships. The guilds must better understand their respective membership pipelines and find ways to increase access and professional development for minorities and women. Individual producers and writers must finally accept the notion that having diverse voices and perspectives in the room actually increases their odds for success.

Unfortunately, there's no magic bullet for Hollywood's race and gender problem. It's a multi-dimensional problem that requires innovative interventions on every front. It's *not* a problem that will simply fix itself in the normal course of business. The ongoing disconnect between the marginalization of minorities and women in Hollywood and what we know today's audiences desire should make this clear. Flipping the script will require a genuine commitment and considerable persistence. This report series aims to provide the data necessary for facilitating these efforts.

## Endnotes

1. These films included the top 200 theatrical films for 2012 and 2013, ranked by worldwide box office, minus foreign films.
2. The 2012-13 season is defined as television programming that originally aired between September 1, 2012 and August 31, 2013.
3. Digital platform and syndicated programming were considered together in many analyses due to the relatively small number of shows in these arenas for the season.
4. Total numbers for the various analyses in this report may deviate from the overall total for the number of films (n=172, 175) or television shows considered (n=1105) due to focused analyses on a subset of the data (noted below) or missing values for some cases (e.g., many reality shows do not identify a cast, directors, or writers).
5. Household ratings (HH) are defined as the percentage of the universe of households tuned to a particular TV program during the average minute of the program. This includes incremental viewing to programs watched at the time of the telecast as well as watched in DVR playback that occurs within 7 days of the original telecast. The HH ratings presented by race are based on the race of the head of household, while 18-49 ratings are based on individual viewers.
6. Theatrical Market Statistics: 2013. MPAA (2013), p. 4.
7. These figures include films that received any domestic box office in a given year. Ibid, p. 22.
8. Ibid., p. 11.
9. Ibid, p. 12.
10. Genres were derived from the primary genre The Studio System identified for each film.
11. “Other” programming includes news, sports, and animated.
12. According to the *Los Angeles Times*, the number of top-grossing films made in California has dropped 60 percent in the last 15 years (Horsey, January 8, 2014). A large share of television production has also left the state for other locales, where incentives offered to television producers enhance the bottom line (Watt, August 28, 2013).
13. “Lead role” is defined in this report as the first credited actor/performer for a given project’s list of cast members.
14. [http://www.nytimes.com/2013/06/02/movies/coming-soon-a-breakout-for-black-filmmakers.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2013/06/02/movies/coming-soon-a-breakout-for-black-filmmakers.html?pagewanted=all&_r=0)
15. The cast diversity measure used in this report for both film and television is based only on the first eight credited actors for a given title.
16. Women and minorities were counted as “writer” for the film analyses if they were credited as the sole writer or at least as part of a writing team.
17. Examples of titles coded as part of “senior management” for film include: CFO, president, co-chairman, co-president, and COO. By contrast, the “Chair/CEO” was coded as the person at the very top of a given studio’s organization chart.
18. The heads of the following types of film units were counted in the analysis: animation, production, creative affairs, acquisitions, and casting.
19. Digital platform and syndicated programming consisted of scripted as well as unscripted shows.

20. The analysis of creator racial status and gender was limited to individuals clearly credited as “creator.”
21. For example, see Hunt, D. (2014). “Turning Missed Opportunities Into Realized Ones: The 2014 Hollywood Writers Report.” Los Angeles: Writers Guild of America, West.
22. <http://variety.com/2015/tv/news/dga-study-shows-women-minorities-lagging-as-first-time-tv-directors-1201395895/>
23. Senior management titles in television included the following examples: president, co-president, and CFO.
24. The heads of the following types of television units were counted in the analysis: current programming, alternative programming, comedy development, drama development, scheduling, casting, and production.
25. According to the *Los Angeles Times*, the Motion Picture Academy’s membership today is about 93 percent white, 76 percent male, and has an average age of 63 years Horn & Smith (December 21, 2013).
26. In the analyses for this section, a film or television show that received an Oscar or Emmy in any category is counted as an “Oscar winner” or “Emmy winner.” No distinction is made between films or television shows that won a single or multiple awards.
27. “Emmy winners” for each season are defined as shows that won at least one major Emmy award. The relevant categories include the following: Outstanding Lead Actress in a Drama Series; Outstanding Lead Actor in a Drama Series; Outstanding Supporting Actress in a Drama Series; Outstanding Supporting Actor in a Drama Series; Outstanding Guest Actress in a Drama Series; Outstanding Guest Actor in a Drama Series; Outstanding Writing for a Drama Series; Outstanding Directing for a Drama Series; Outstanding Drama Series; Outstanding Lead Actress in a Comedy Series; Outstanding Lead Actor in a Comedy Series; Outstanding Supporting Actress in a Comedy Series; Outstanding Supporting Actor in a Comedy Series; Outstanding Guest Actress in a Comedy Series; Outstanding Guest Actor in a Comedy Series; Outstanding Writing for a Comedy Series; Outstanding Directing for a Comedy Series; Outstanding Comedy Series.
28. Show selection was based on the following criteria: the minority share of the first eight credited actors had to be at least 35 percent; overall household ratings had to exceed 1.00 for cable shows (with the exception of premium cable shows) and 2.00 for broadcast shows.
29. To maximize intercoder reliability, researchers reached agreement in a series of coding pretests before beginning work on data used in the analysis.
30. For each show, these episodes included the season premiere or pilot, the season finale, and two randomly selected episodes from the season.
31. Because the characters played by the first nine credited actors were coded for each of the four selected episodes of a given show, most of the characters were counted multiple times for the analyses that follow. The figures for the overall number of characters used in each chart may vary slightly due to missing values for race, gender, or some other variable.
32. For a lengthier discussion of this type of measure, see Hunt, D. (2005). *Channeling*

- Blackness: Studies on Television and Race in America*. NY: Oxford University Press.
33. Characters coded as “unclear” in terms of sexuality were those for which there were no clear signifiers *within the episode* regarding their sexual orientation.
  34. This variable was included to identify the presence of the “magical negro,” a stock supporting character whose primary function in Hollywood productions is to provide help for the protagonist, who is usually white. See Glenn, C. and Cunningham, L. (2009), “The Power of Black Magic: The Magical Negro and White Salvation Films.” *Journal of Black Studies*, 40(2), 135-152.
  35. For example, in an episode of *Elementary* (CBS) from the sample, a call girl gives her business card to Watson (played by the Asian American actress Lucy Liu) in order to solicit a threesome, thus invoking the attractive-Asian-female-as-sex-goddess trope. The same episode reinforces a racial pecking order through the power dynamics between three major characters based on their relative intelligence: Sherlock (white male) > Watson (Asian American woman) > Detective Bell (black male).
  36. See Entman, R. and Rojecki, A. (2000). *The Black Image in the White Mind*. Chicago, IL: University of Chicago Press.
  37. For the film bottom-line analyses we only consider cast diversity due to the exceedingly small number of films in 2012 and 2013 written by minorities.
  38. For these analyses, simple return on investment is computed as follows: (Revenue – Budget)/Budget. That is, the higher the ratio, the higher the rate of return.
  39. Only dramas and comedies are considered in these analyses.
  40. The median black household ratings for shows between 41 percent and 50 percent minority was also 3.47 ratings points.

## About the Authors

**Dr. Darnell Hunt** is director of the Ralph J. Bunche Center for African American Studies and professor of sociology and African American Studies at UCLA. Dr. Hunt has written extensively on race and media. He is editor of *Channeling Blackness: Studies on Television and Race in America*, (Oxford University Press, 2005), an anthology of classic and contemporary studies examining television access and images of race. He also authored (with Dr. Ana-Christina Ramon and Dr. Zachary Price) “The 2014 Hollywood Diversity Report: Making Sense of the Disconnect,” released by the Bunche Center in February of 2014. Over the past 20 years, Dr. Hunt has contributed to numerous projects addressing the issues of access and diversity in the entertainment industry, including work with the WGA, SAG, AFTRA, NAACP and U.S. Commission on Civil Rights.

**Dr. Ana-Christina Ramón**, Assistant Director and Associate Researcher of the Bunche Center, is a social psychologist trained in quantitative and qualitative methods. She currently manages the Hollywood Advancement Project and supervises and trains its graduate student research team. For the past ten years, she has worked extensively on social justice issues related to equity and access in higher education and the entertainment industry. Her past research has also focused on conflict perceptions and racial and gender stereotypes. She co-edited (with Dr. Darnell Hunt) *Black Los Angeles: American Dreams*

and *Racial Realities* (New York University Press, 2010). On behalf of California Social Science Researchers, she co-authored (with Dr. Hunt) amicus briefs in support of affirmative action which were submitted to the U.S. Federal Court of Appeals and to the U.S. Supreme Court. She previously worked at a market research company and was a summer research associate at the RAND Corporation.

## Appendix

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

A&E	Esquire
ABC	FX
ABC Family	Food Network
AMC	Fox
Adult Swim	GAC
Animal Planet	HBO
BBC America	HGTV
BET	Hallmark Channel
Bravo	History Channel
CBS	Hub
CMT	Hulu
CNN	IFC
CW	ION Television
Cartoon Network	Investigation Discovery
Cinemax	Lifetime
Comedy Central	Logo
DIY	MSNBC
Destination America	MTV
DirecTV	NBC
Discovery	National Geographic
Disney	Nat Geo Wild
Disney XD	Netflix
E!	Nickelodeon
ESPN	Nick Jr.
	OWN
	Oxygen
	PBS



Reelz  
 Science Channel  
 Showtime  
 Spike  
 Starz  
 Sundance Channel  
 Syfy  
 TBS  
 TLC  
 TNT  
 TVLand  
 TeenNick  
 Travel Channel

TruTV  
 USA  
 VH1  
 WEtv

**Table 2:**  
 Underrepresentation Factors, by Arena, Minorities and Women, 2012-13\*

Arena	Minorities	Women
Film Leads (2013)	>2 to 1	2 to 1
Film Directors (2013)	2 to 1	8 to 1
Film Writers (2013)	3 to 1	<4 to 1
Broadcast Scripted Leads	<6 to 1	<Proportionate
Cable Scripted Leads	<2 to 1	<2 to 1
Broadcast Reality/Other Leads	>2 to 1	2 to 1
Cable Reality/Other Leads	>2 to 1	<2 to 1
Digital/Syndicated Leads	<2 to 1	Proportionate
Broadcast Scripted Creators	>6 to 1	<2 to 1
Cable Scripted Creators	>3 to 1	>2 to 1
Digital/Syndicated Creators	>7 to 1	>4 to 1

\*Gains since the previous report highlighted in green, losses in red.

**Table 3: Content analysis sample of “diverse” TV shows**

1. *A.N.T. Farm* (Disney)
  2. *Castle* (ABC)
  3. *Chicago Fire* (NBC)
  4. *Community* (NBC)
  5. *Dexter* (Showtime)
  6. *Elementary* (CBS)
  7. *Grey’s Anatomy* (ABC)
  8. *Hannibal* (NBC)
  9. *Hawaii Five-o* (CBS)
  10. *House of Lies* (Showtime)
  11. *Major Crimes* (TNT)
  12. *Mistresses* (ABC)
  13. *New Girl* (Fox)
  14. *Parks and Recreation* (NBC)
  15. *Scandal* (ABC)
  16. *Treme* (HBO)
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