

2016 Hollywood Diversity Report: Busine\$\$ as Usual?

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 about 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 third 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 2014 and 1146 broadcast, cable and digital platform television shows from the 2013-14 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 this year's analysis:

1. Minorities. Constituting nearly 40 percent of the U. S. population in 2014, minorities will become the majority within a few decades. Since the previous report, people of color have posted gains relative to their white counterparts in only one industry employment arena (broadcast scripted leads). Minorities lost ground in six of the 11 arenas examined and merely held their ground in the other four. They remained underrepresented on every front in 2013-14:

- Nearly 3 to 1 among film leads
- Nearly 3 to 1 among film directors
- Nearly 5 to 1 among film writers
- Nearly 5 to 1 among broadcast scripted leads
- Greater than 2 to 1 among cable scripted leads

- Greater than 2 to 1 among leads for both broadcast and cable reality and other shows
- 4 to 1 among digital scripted leads
- 11 to 1 among the creators of broadcast scripted shows
- Nearly 5 to 1 among the creators of cable scripted shows
- 6 to 1 among the creators of digital scripted shows
- Nearly 4 to 1 among the writers credited for broadcast scripted shows
- Greater than 4 to 1 among the writers credited for cable scripted shows

2. Women. Women posted no gains relative to their male counterparts in Hollywood employment since the previous report. They suffered losses in eight of the 11 arenas examined and merely treaded water in the other three. Like minorities, they were underrepresented on every front in 2013-14:

- 2 to 1 among film leads
- Nearly 12 to 1 among film directors
- Nearly 4 to 1 among film writers
- Less than proportionate representation among broadcast scripted leads
- Nearly 2 to 1 among cable scripted leads
- 2 to 1 among broadcast reality and other leads
- 2 to 1 among cable reality and other leads
- Nearly 2 to 1 among digital scripted leads
- Greater than 2 to 1 among creators of broadcast scripted shows

- Nearly 3 to 1 among creators of cable scripted shows
- Greater than 3 to 1 among the creators of digital scripted shows

3. 2015-16 TV Pilot Pipeline. There were 1046 television pilots in the development pipeline as of April 2015 — 54.1 percent of the projects were dramas, 40.8 percent were comedies, and 5.1 percent were animated shows. While more than half of the pilots had at least one female auspice associated with them (54.9 percent), less than a quarter (22 percent) had at least one minority auspice. As a result, minorities were underrepresented by a factor of nearly 2 to 1 at the earliest stages of the television development process.

4. Accolades. In 2014, minority-directed films and those with minority leads lost ground at the Oscars relative to those led by white directors or that featured white leads. While films directed by women gained some ground at the Oscars in 2014, those with women leads did worse than the year before. At the Emmys, shows created by women and/or minorities, as well as those with female and/or minority leads, lost ground relative to their male or white counterparts in the collection of accolades.

5. Gatekeeping. Since the last report, the three dominant talent agencies have maintained (and in some cases increased) their combined, dominant 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. The people behind these

important industry gatekeepers — from the executive staff, to the agents, to the partners — were overwhelmingly white and disproportionately male. Meanwhile, in every arena, minorities remained underrepresented on the agencies' talent rosters in 2013-14.

6. The Bottom Line. Consistent with the findings of earlier reports in this series, new evidence from 2013-14 suggests that America's 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
- Minorities accounted for the majority of ticket sales for four of the top-10 films in 2014 (ranked by global box office), including the highest grossing film for the year
- Median 18-49 viewer ratings (as well as median household ratings among whites, blacks, Latinos, and Asian Americans) peaked for broadcast scripted shows featuring casts that were greater than 40 percent minority
- Social media engagement peaked for broadcast scripted shows with casts that were greater than 30 percent minority
- Median 18-49 viewer ratings (as well as household ratings for blacks and Latinos) peaked for cable scripted shows with casts that were at least 31 percent minority
- Social media engagement peaked for cable scripted shows with casts that were majority minority



2016 Hollywood Diversity Report

This report is the third 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 2016 Hollywood Diversity Report examines 163 theatrical films released in 2014,¹ as well as 1146 television shows airing or streaming during the 2013-14 season.² The television shows were distributed across six broadcast networks, 69 cable networks, 10 digital platforms, and through syndication (see **Table 1, Appendix**). They were sorted into the following categories for analysis: 124 broadcast scripted shows; 83 broadcast reality and other shows; 182 cable scripted shows; 675 cable reality and other shows; 35 digital platform scripted shows; 31 digital platform reality and other shows; and 16 syndicated shows.³ 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
- Racial status of talent agents
- Gender of talent agents
- Racial status of TV pilot auspices
- Gender of TV pilot auspices
- Nielsen viewer and social media ratings⁴
- Global and domestic box office
- Rentrak ticket buyer demographics⁵

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, Rentrak and Box Office Mojo.

The Hollywood Landscape

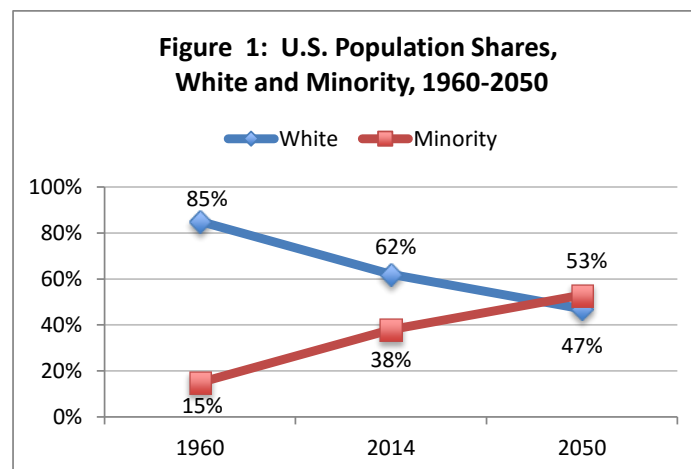
The previous Hollywood Diversity Report concluded that part of Hollywood's race and gender problem may lie in a latent conflict between individual and institutional interests. That is, the disconnect between the industry's professed focus on the bottom line and actual industry staffing practices may be largely explained by the reluctance of those in control to concede that they cannot meet the needs of an increasingly diverse audience all alone.

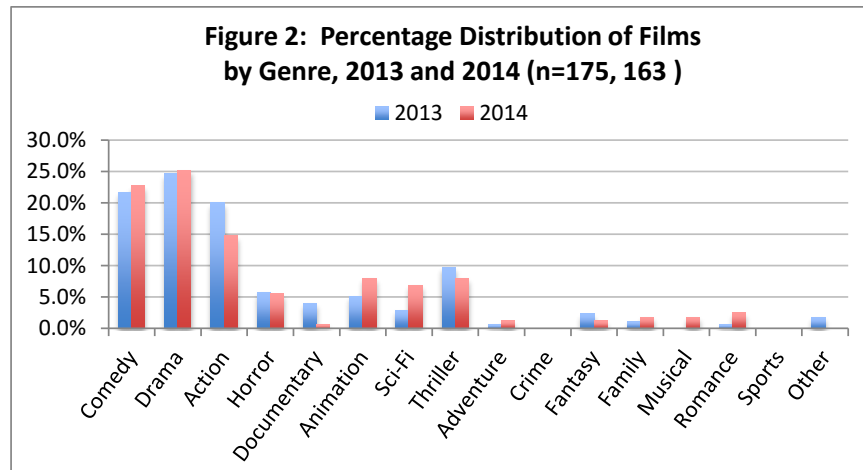
For the second year running, findings from the previous report revealed that films and television shows with casts which roughly reflect the nation's racial and ethnic diversity, on average, posted the highest box office and ratings numbers. Yet the industry's homogenous corps of decision makers made relatively few of these types of diverse projects, potentially leaving billions in revenue on the table. While these (mostly white, mostly male) individuals enjoyed the spoils associated with employment in the lucrative Hollywood industry, the institu-

tions for which they worked — and the increasingly diverse viewing public — were shortchanged.

Figure 1 documents the opposing trends in the nation's white and minority populations from 1960 to 2050. It reveals that the nation was nearly 40 percent minority in 2014 — the last year examined in this report — 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 business-as-usual practices, the disconnect documented in earlier reports in this series will only widen.

This report picks up where the 2015 Hollywood Diversity Report left off. In the following pages, it looks closely at patterns evident in 2014 films and in television during the 2013-14 season in order to specify further the relationships between diversity and the bottom line.





Film

1. U.S. and Canada Box Office Decreases 5 Percent between 2013 and 2014

Global box office reached \$36.4 billion in 2014, a 1 percent increase over the 2013 figure. However, total box office for the United States and Canada in 2014 was just \$10.9 billion, a 5 percent decrease compared to 2013's total.⁶ In 2014, 707 films were released, which represents a 7.3 percent increase over the 659 films released in 2013.⁷

2. Minorities Purchase Nearly Half of All Movie Tickets in 2014

In 2014, people of color purchased 46 percent of all movie tickets sold in the United States. Latinos were particularly well represented among minority ticket buyers. Though the group constituted only about 18 percent of the U.S. population in 2014, they accounted for 25 percent of all frequent moviegoers.⁸

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

The 163 films examined for 2014 were categorized into 16 genres. Three of the genres⁹ — Drama (25.2 percent), Comedy (22.7 percent), and Action (14.7 percent) — collectively accounted for 62.6 percent of the top-grossing films in 2014, compared to 66.3 percent of the top 175 films considered in the previous report for 2013 (see **Figure 2**).

Television

1. No Single Genre Dominates Broadcast Programming

As in the previous report, **Figure 3** reveals that no single genre represented a majority of broadcast television programming during the 2013-14 season. That is, dramas (38.6 percent) and reality programming (24.2 percent) together accounted for 62.8 percent of the 207 broadcast shows examined, while the remaining 37.2 percent share was divided between comedy (21.3 percent) and other¹⁰ programming (15.9 percent).

Figure 3: Broadcast TV by Genre, 2013-14 Season (n=207)

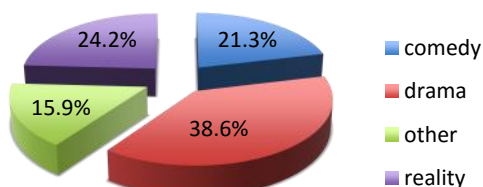


Figure 4: Cable TV by Genre, 2013-14 Season (n=856)

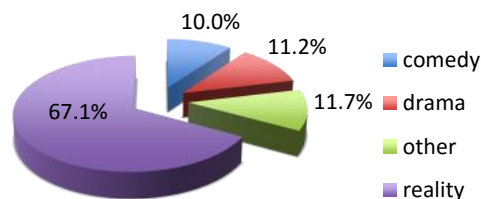


Figure 5: Digital Platform TV by Genre, 2013-14 Season (n=66)

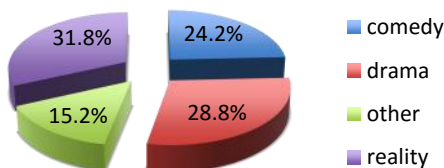
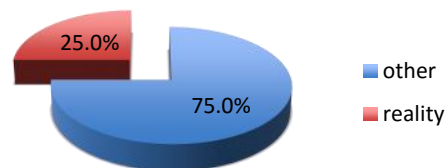


Figure 6: Syndicated TV by Genre, 2013-14 Season (n=16)



2. Reality Shows Dominate Cable Programming

Consistent with the previous reports in this series, the picture was altogether different for the 856 cable shows examined. **Figure 4** shows that 67.1 percent of cable programming during the 2013-14 season consisted of reality shows, followed by other programming (11.7 percent), drama (11.2 percent), and comedy (10 percent).

3. No Genre Dominates Digital Programming

Figure 5 shows that reality programming accounted for the largest share of the 66 digital shows examined in this report (31.8 percent), followed by drama (28.8 percent), comedy (24.2 percent), and other programming (15.2 percent).

4. Other Programming Dominates Syndicated

Figure 6 shows that 75 percent of the 16 syndicated shows examined in this report

Figure 7: Share by Location, Broadcast Scripted Shows, 2013-14 Season (n=100)

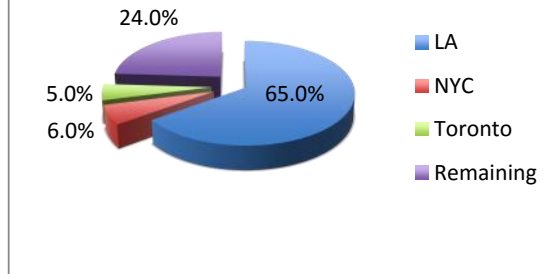
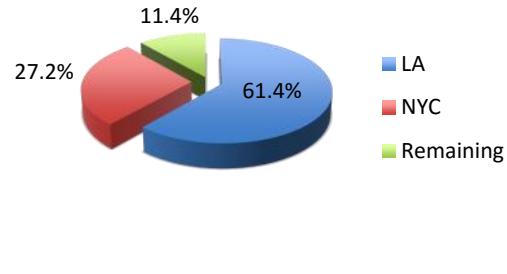


Figure 8: Share by Location, Broadcast Reality and Other Shows, 2013-14 Season (n=44)



consisted of other programming. Reality programming accounted for the remaining 25 percent of the shows.

5. Los Angeles's Share of Broadcast TV Locations Increases

Consistent with news accounts of “runaway production,”¹¹ previous reports in this series found that other regions around the country and in Canada have increased their shares of film and television production to notable levels. **Figure 7** shows that for the 2013-14 season, however, Los Angeles accounted for nearly two thirds of broadcast scripted show locations (65 percent), up significantly from its 51.6 percent share for the 2012-13 season. The New York area (6 percent) and Toronto (5 percent) also claimed significant shares of locations for broadcast scripted series during the 2013-14 season.

Figure 8 shows that the Los Angeles area also served as the location for the largest share of broadcast reality and other programming during the 2013-14 season (61.4 percent). The New York area (27.2

percent) also accounted for a notable share of these locations, increasing its share nearly 7 percentage points since the 2012-13 season (20.5 percent).

6. Los Angeles Reclaims Majority of Cable TV Locations

The previous report revealed that no single region claimed a majority share of scripted cable television production during the 2012-13 season. **Figure 9**, however, shows Los Angeles hosted the majority of this for the 2013-14 season (54.7 percent). Other notable locations for cable scripted productions included the New York area (7.8 percent), Atlanta (5.5 percent), and Toronto (4.7 percent).

Figure 10 reveals that since the last report, the Los Angeles area has also gained among cable reality and other locations. For the 2013-14 season, Los Angeles accounted for nearly half of these locations (49.6 percent), up from less than a third for the 2012-13 season (30.7 percent). The New York area was the other notable location for

Figure 9: Share by Location, Cable Scripted Shows, 2013-14 Season (n=128)

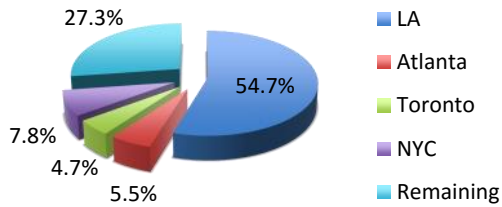


Figure 10: Share by Location, Cable Reality and Other Shows, 2013-14 Season (n=236)

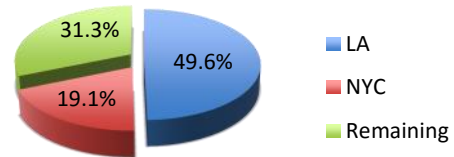
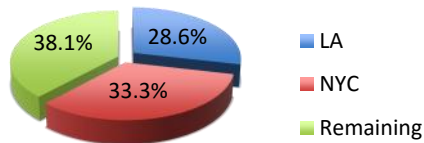


Figure 11: Share by Location, Digital Scripted Shows, 2013-14 Season (n=21)



cable reality and other productions, claiming 19.1 percent of these locations for 2013-14.

For digital scripted productions, the New York area led the way as a location for the 2013-14 season (see **Figure 11**). That is, 33.3 percent of these productions were shot in New York, followed closely by Los Angeles (28.6 percent).

Hollywood Diversity: Take Three

The previous report in this series examined theatrical films released in 2012 and 2013 and broadcast, cable, and digital shows airing or streaming during the 2012-13 season. The goal was 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), last year's report (as its predecessor) found that underrepresentation was the norm for minorities and women. The only variation was the degree of underrepresentation, which ranged from marginal to extreme.

This report extends the analyses presented in the prior reports in the Hollywood Diversity Report series. It examines broadcast, cable,

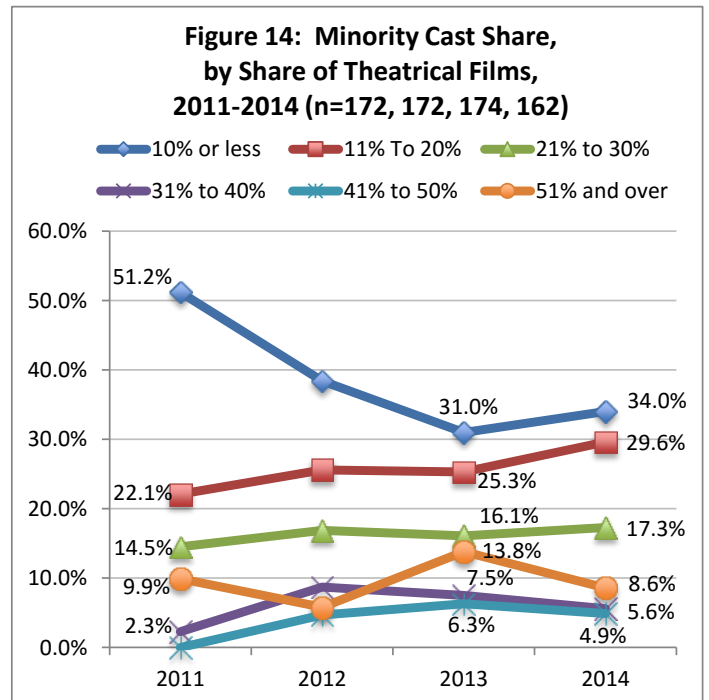
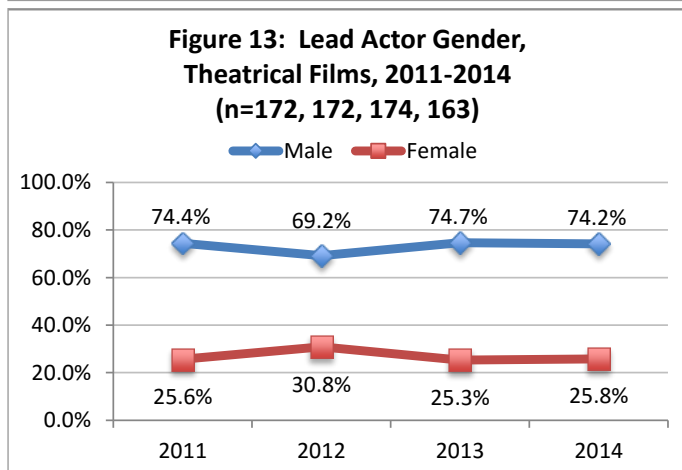
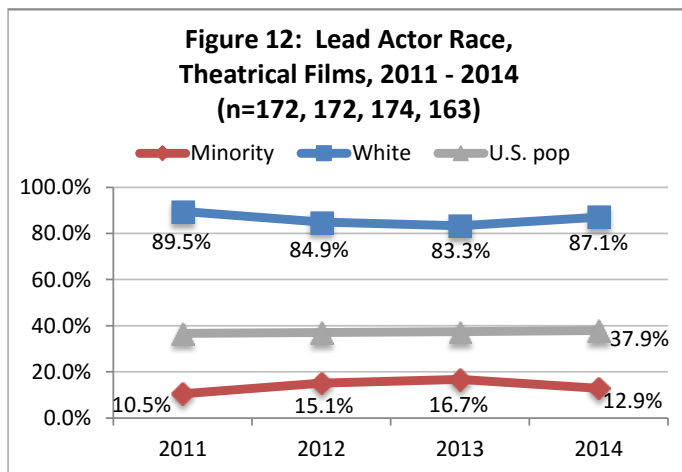
digital platform and syndicated shows airing or streaming during the 2013-14 season and theatrical films released in 2014 in order to identify any meaningful trends in minority access to industry employment. The following headlines summarize the most significant findings.

Film

1. Minorities Lose Ground among Lead Roles¹² in Film

Figure 12 shows minorities (red line) claimed 12.9 percent of the lead roles in the 163 films examined for 2014, down from 16.7 percent in 2013 and 15.1 percent in 2012. Because minorities collectively accounted for 37.9 percent of the U.S. population in 2014 (gray line), they were underrepresented by a factor of nearly 3 to 1 among lead roles in the films examined for that year. Still, this was an improvement over minorities' share of lead film roles in 2011 (10.5 percent), which corresponded to underrepresentation by a factor of nearly 4 to 1. Films with minority leads in 2014 include *The Equalizer*, *Ride Along*, *Annie*, *Think Like a Man Too*, and *Selma*. It should be noted that 81.3 percent of the minority leads in the top films examined were African American. From the trend line evident in **Figure 12**, it appears as if 2013 — dubbed by some as a “breakout year for black film”¹³ — may have been just a brief deviation from business as usual in Hollywood.





2. Women Continue to Tread Water among Lead Roles in Film

Women (red line) claimed the lead roles in only 25.8 percent of the 163 top films examined for 2014 (see **Figure 13**). This figure is a bit lower than the share the group claimed in 2012 (30.8 percent) but very similar to the figures it posted in 2011 (25.6 percent) and 2013 (26.4 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 2014. Films that featured female leads that year include

Maleficent, The Hunger Games: Mockingjay –Part I, Lucy, and Annabelle.

3. Overall Cast Diversity¹⁴ in Film Decreases

Figure 14 reveals that the share of top films with casts that are less than 30 percent minority (the top three lines) has increased since the last report (from 72.4 percent to 80.9 percent). That is, films that are 10 percent minority or less (top line) increased their plurality share of the top films from 31 percent in 2013 to 34 percent in 2014. Similarly, the share of films with casts that

were only between 11 percent and 20 percent minority also increased, from 25.3 percent of the top films in 2013 to 29.6 percent in 2014. Finally, the share of films with casts that were between 21 percent and 30 percent minority increased more modestly since the last report, from 16.1 percent in 2013 to 17.3 percent in 2014.

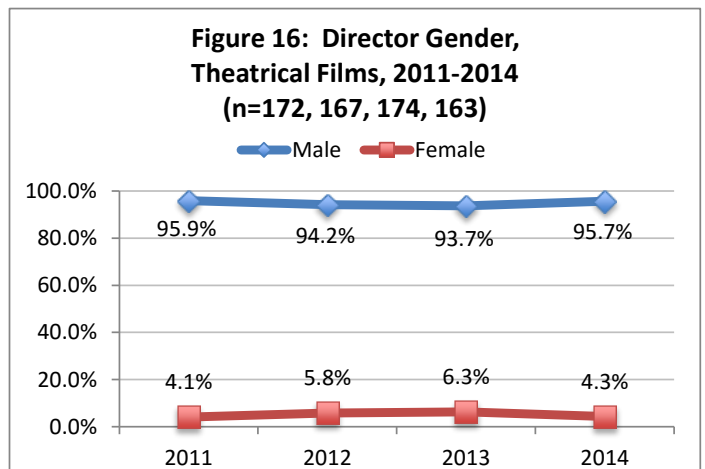
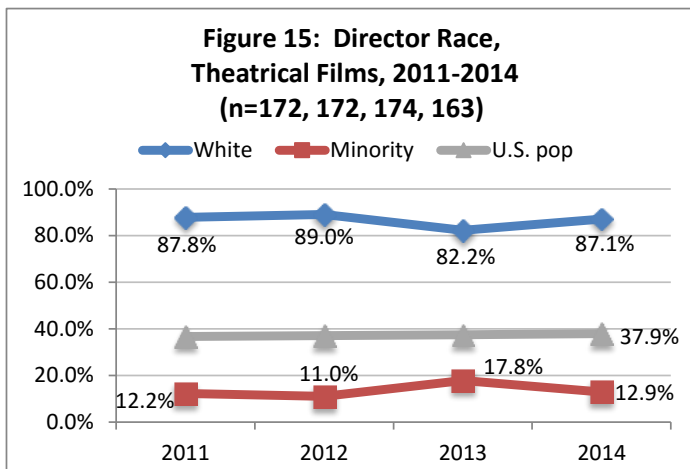
Meanwhile, the share of the films with the most diverse casts (the bottom three lines) have all declined since the last report, their combined share of the top films dropping from 27.6 percent in 2013 to just 19.1 percent in 2014. It is worth noting that the share for films with casts from 31 percent to 40 percent minority – the interval containing the minority share of the overall population in 2014 (37.9 percent) – declined from 7.5 percent of the top films in 2013 to only 5.6 percent in 2014. Similarly, just 8.6 percent of the films examined for 2014 featured casts that were majority minority, down from 13.8 percent in 2013. Titles in this latter category for 2014 include *Ride Along*, *Think Like a Man Too*, *Selma*, and *No Good Deed*.

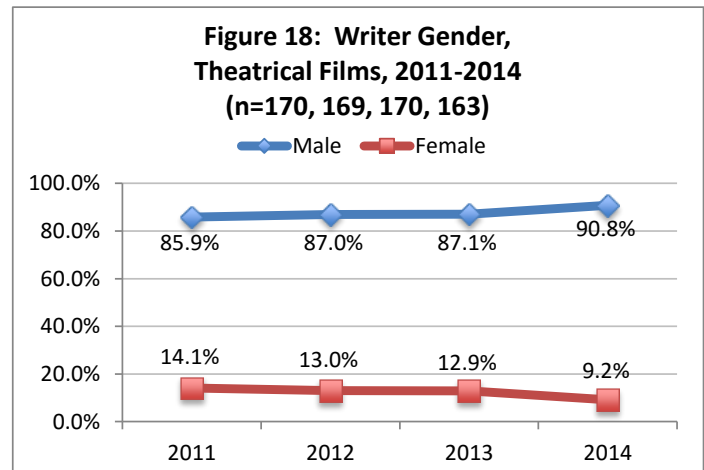
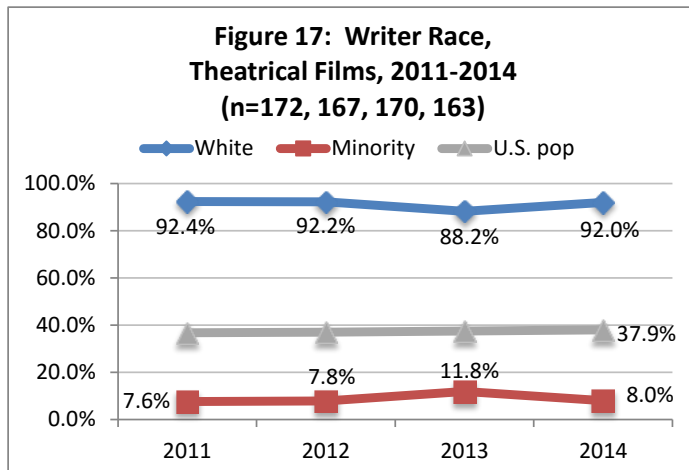
4. Minorities Lose Ground among Film Directors

Minorities directed 12.9 percent of the 163 films examined for 2014 (see **Figure 15**), down from 17.8 percent in 2013 but virtually identical to the figure posted in 2011. As minorities accounted for 37.9 percent of population in 2014 (gray line), their degree of underrepresentation within the corps of film directors fell back to the factor of nearly 3 to 1 documented in earlier reports in this series. As we noted above for minority lead actors, it appears as if the progress on the director front identified in the previous report was more of an aberration than the beginning of an upward trend. Examples of minority-directed films from 2014 include *Rio 2*, *Selma*, and *Think Like a Man Too*.

5. Women Lose Ground among Film Directors

Figure 16 shows that women directed just 4.3 percent of the top films examined for 2014, down from the 6.3 percent figure the group posted in 2013. A little more than 50 percent of the population, women were thus





underrepresented by a factor of nearly 12 to 1 among film directors in 2014. This is the second-highest degree of underrepresentation documented in this report for any group in any arena. Films directed by women in 2014 include *Unbroken*, *Selma*, *Endless Love*, and *Belle*.

6. Minorities Lose Ground among Film Writers¹⁵

Consistent with findings above about the losses minorities have endured since the previous report in their share of film leads and film directors, minorities have also lost ground within the corps of film writers.

Figure 17 shows minorities wrote just 8 percent of the 163 films examined for 2014, down from 11.8 percent in 2013, and more in line with figures evident in earlier years examined in this report series. Relative to the minority share of the population (gray line), minorities were underrepresented by a factor of nearly 5 to 1 among film writers in 2014, a step back from what now appears to have been a momentary spike in 2013. Films from 2014 that featured minority writers

include *Into the Storm*, *The Book of Life*, and *Dear White People*.

7. Women Lose Ground among Film Writers

Women received writing credits in just 9.2 percent of the 163 films examined for 2014, down from the 12.9 percent figure the group posted in 2013 (see **Figure 18**). Indeed, the graph reveals a clear downward trend for women in the film writing arena over the course of this report series, from a high of 14.1 percent in 2011 to 2014's new low. However, women still fared better as writers in film in 2014 than as directors, though they remained underrepresented by a factor of more than 5 to 1 among film writers. Examples of films written by women that year include *The Hobbit: The Battle of the Five Armies*, *Maleficent*, *Gone Girl* and *Sex Tape*.

Television

Leads

1. Minorities Gain among Broadcast Scripted Leads

Minority actors claimed 8.1 percent of the lead roles in broadcast scripted programming during the 2013-14 season, up from the 6.5 percent figure posted for the 2012-13 season (see **Figure 19**). While the trend line for minority leads (red line) has a clear upward trajectory, minorities remain seriously underrepresented in this broadcast scripted arena. That is, given that minorities accounted for 37.9 percent of the population in 2014 (gray line), their 2013-14 share of broadcast scripted leads corresponds to underrepresentation by a factor of nearly 5 to 1, though an improvement over the 6 to 1 figure cited in the previous report. Examples of broadcast scripted shows that featured minority leads in the 2013-14 season include



Scandal (ABC), *Extant* (CBS), *Gang Related* (Fox), and *The Mindy Project* (Fox).

2. Minorities Lose Ground among Cable Scripted Leads

Figure 20 shows minority actors accounted for 16.6 percent of the lead

roles in cable scripted shows during the 2013-14 season — nearly a 3 percentage point drop from the 2012-13 figure (19.3 percent). Consistent with the previous report, this share remains 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 were underrepresented by a factor of a little more than 2 to 1 among cable scripted leads during the 2013-14 season (gray line). The following titles are among cable scripted shows that featured minority leads in 2013-14: *Being*

Figure 19: Leads by Race, Broadcast Scripted, 2011-12 to 2013-14 Seasons (n=99, 107, 123)

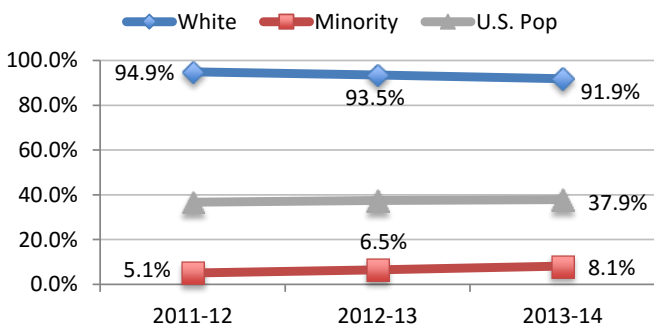
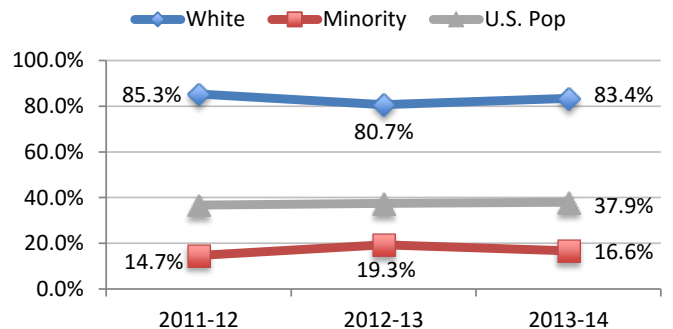


Figure 20: Leads by Race, Cable Scripted, 2011-12 to 2013-14 Seasons (n=156, 166, 181)



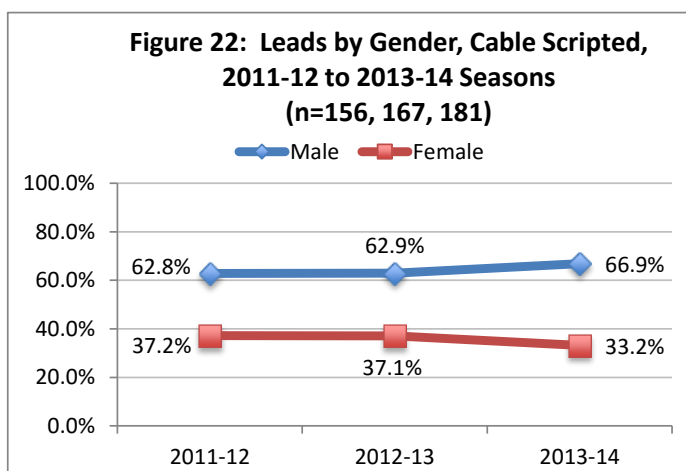
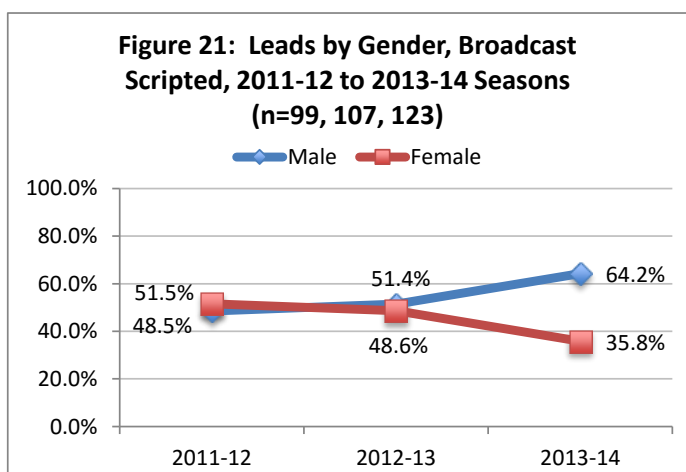
Mary Jane (BET), *Devious Maids* (Lifetime), *Matador* (El Rey), *Sullivan & Son* (TBS), and *Black Jesus* (Adult Swim).

3. Women Lose Ground among Broadcast Scripted Leads

Women accounted for just 35.8 percent of the lead roles in broadcast scripted shows during the 2013-14 season, down from the 48.6 percent figure the group posted for 2012-13 (see **Figure 21**). While the previous reports in this series document that women approached proportionate representation among leads in the arena, the current report reveals that women lost considerable ground to their male counterparts in 2013-14. Examples of broadcast scripted shows with women leads that season include *2 Broke Girls* (CBS), *Grey's Anatomy* (ABC), *New Girl* (Fox), and *Nikita* (CW).

4. Women Lose Ground among Cable Scripted Leads

Figure 22 shows women claimed just 33.2 percent of the lead roles in cable scripted shows in the 2013-14 season, down from the 37.1 share posted a season earlier. As a result, women did only marginally better in the broadcast scripted arena in 2013-14 than in the cable scripted arena, a notable change from previous reports showing women fared much better as leads in broadcast. At a little more than half of the U.S. population, women would have to increase their share of lead roles in 2013-14 by slightly more than 50 percent to achieve proportionate representation in scripted cable television. Cable scripted shows featuring women as leads in 2013-14 include *Bates Motel* (A&E), *Girls* (HBO), *Lost Girl* (Syfy), and *Rizzoli & Isles* (TNT).

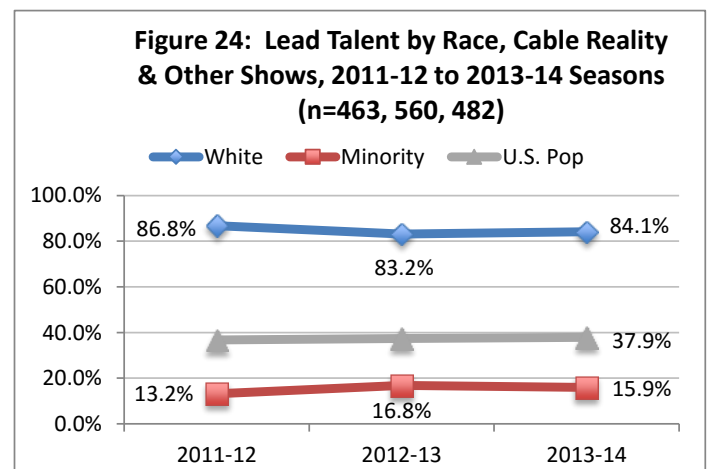
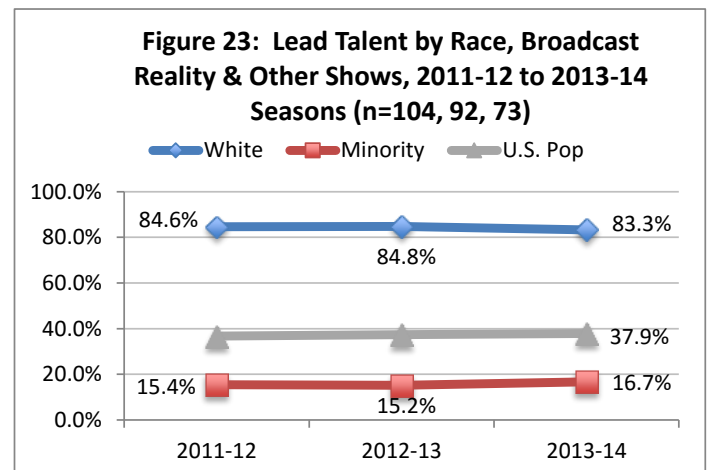


5. Minorities Still More Likely to Lead Reality and Other Shows than Scripted Shows in Broadcast

Recall that minorities were underrepresented by a factor of nearly 4 to 1 among leads in broadcast scripted shows during the 2013-14 season. Among broadcast reality and other programming — as the previous reports in this series also found — the degree of underrepresentation was less pronounced. **Figure 23** shows minorities accounted for 16.7 percent of the broadcast reality and other leads during the 2013-14 season, up slightly from the 15.2 percent figure posted in 2012-13. Relative to their share of the population (gray line) however, minorities remained underrepresented by a factor of a little more than 2 to 1 among these leads during the 2013-14 season. Broadcast reality and other shows that credited minorities as leads in 2012-13 include the following: *America's Next Top Model* (CW), *Let's Make a Deal* (CBS), *Tavis Smiley* (PBS), and *X Factor* (Fox).

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

Minority talent claimed 15.9 percent of the lead roles on cable reality and other shows during the 2013-14 season, down about a percentage point from the 16.8 percent share the group claimed in 2012-13 (see **Figure 24**). 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 2013-14. Examples of cable reality and other shows that featured minority lead talent that season include *Apollo Live* (BET)



and *Basketball Wives LA* (VH1).

7. Women Lose Ground among Broadcast Reality and Other Leads

Women accounted for just 20.8 percent of the lead roles in broadcast reality and other shows during the 2013-14 season, a 5 percentage point decline from the 25.8 percent share the group posted in 2012-13 (see **Figure 25**). At a little more than half of the population, women were underrepresented by a factor of more than 2 to 1 among broadcast reality and other leads in 2013-14. Examples of broadcast reality and other shows that featured women leads in 2013-14 include *20/20* (ABC), *America's Next Top Model* (CW), and *The Talk* (CBS).

8. Women Continue to Lose Ground among Cable Reality and Other Leads

Figure 26 shows women accounted for just 24.9 percent of the lead roles in cable reality and other shows during the 2013-14 season, a 2.5 percentage point decrease from the 27.4 percent share the group claimed during the 2012-13 season. Women would thus have to double their share of lead roles in cable reality and other programming in order to reach proportionate representation in this arena. The following titles are among the cable reality and other shows that credited women as leads in 2013-14: *Chelsea Lately* (E!), *Dance Moms* (Lifetime), *Girl Code* (MTV), and *Here Comes Honey Boo Boo* (TLC).

Figure 25: Lead Talent by Gender, Broadcast Reality & Other Shows, 2011-12 to 2013-14 Seasons (n=106, 93, 73)

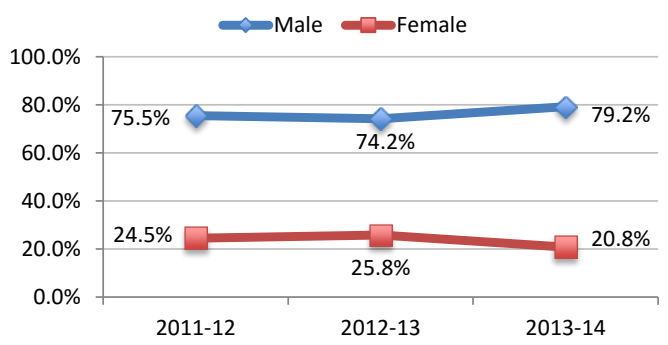
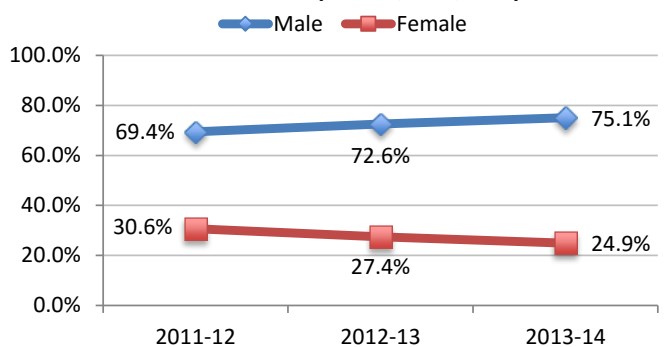


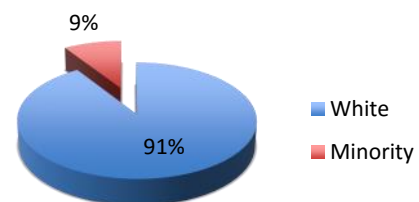
Figure 26: Lead Talent by Gender, Cable Reality & Other Shows, 2011-12 to 2013-14 Seasons (n=520, 573, 482)



9. *Minority Share of Digital Scripted Leads Mirrors Broadcast Arena*

Minorities accounted for just 9.1 percent of lead roles in digital scripted shows for the 2013-14 season (see **Figure 27**). This figure is comparable to the minority share of leads in broadcast scripted programming for the season (8.1 percent) but significantly lower than the group's share in cable scripted programming (16.6 percent). As in the broadcast scripted arena, minorities were underrepresented by a factor of more than 4 to 1 among leads on these shows. Examples of digital scripted shows that featured minority leads for 2013-14 include *East Los High* (Hulu), *Rogue* (DirecTV), and *Chop Shop* (MachinimaPrime).

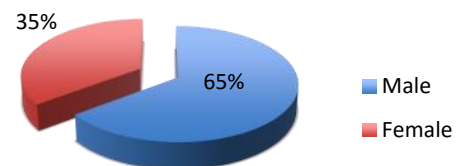
Figure 27: Leads by Race, Digital Scripted Shows, 2013-14 Season (n=33)



10. *Women's Share of Digital Scripted Leads Mirrors Broadcast Arena*

Figure 28 shows women accounted for 35 percent of the lead roles in digital scripted programming during the 2013-14 season. This figure is virtually identical to 35.3 percent share the group posted in the broadcast scripted arena for the 2013-14 season. Examples of digital scripted shows that featured women leads that season include *Ghost Ghirls* (Yahoo!) and *Orange is the New Black* (Netflix).

Figure 28: Leads by Gender, Digital Scripted Shows, 2013-14 Season (n=34)



Overall Cast Diversity

1. Shares of Least Diverse Broadcast Scripted Shows Decrease

Overall cast diversity for broadcast scripted shows has increased a bit since the last report. **Figure 29** illustrates that 28.1 percent of shows in the 2013-14 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). But this share was a small drop from the 30.8 percent figure for the interval in 2012-13. Meanwhile, the share of broadcast scripted shows with casts that were from 11 percent to 20 percent minority also declined between reports, from 28 percent during the 2012-13 season to just 24.8 in 2013-14. With the exception of the interval with casts between 41 percent and 50 percent minority, all of the other more diverse cast intervals posted increases between reports. Broadcast scripted shows with casts from 21 percent to 30 percent minority posted the largest increase, from just 14 percent of the total in 2012-13 to 20.7 percent in 2013-14. Whereas there were no broadcast scripted shows with majority-minority casts in 2012-13, for the 2013-14 season these shows constituted 3.3 percent of the total. It is worth noting that the diversity interval containing the 37.9 percent minority share of the U.S. population in 2014 (i.e., 31 percent to 40 percent) saw a slight increase in its share of broadcast scripted shows between reports, from 16.8 percent in 2012-13 to 17.4 percent in 2013-14. Examples of shows that fell into this diversity interval in 2013-14 include *2 Broke Girls* (CBS), *Bones* (Fox), *Grey's Anatomy* (ABC), and *New Girl* (Fox).

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

Figure 30 shows that 36.7 percent of cable shows during the 2013-14 season had casts that were 10 percent minority or less, up about a percentage point from the 35.3 percent figure posted in 2012-13. The next largest share of the programs — 20.9 percent — consisted of those with casts between 11 percent and 20 percent minority. Meanwhile, cable scripted shows with majority-minority casts decreased from 10.8 percent of all cable scripted shows in 2012-13 to 9 percent in 2013-14. The diversity interval containing the 37.9 percent minority share of the U.S. population in 2014 (i.e., 31 percent to 40 percent) contained 13.6 percent of the shows in 2013-14, up from just 10.8 percent of the total in 2012-13. Shows that fell into this latter interval in 2013-14 include *Lab Rats* (Disney XD), *Helix* (Syfy), *Graceland* (USA), *Sullivan & Son* (TBS), and *Treme* (HBO).

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

Figure 31 shows that 47.1 percent of digital platform scripted shows featured casts that were 10 percent minority or less during the 2013-14 season, up from 45.5 percent a season earlier. Meanwhile, another 26.5 percent had casts that were from 11 to 20 percent minority, up from just 18.2 percent of the total in 2012-13. By contrast, only 2.9 percent of all digital scripted shows fell into the diversity interval containing the minority share of the population in 2013-14 (i.e., 31 percent to 40

Figure 29: Minority Cast Share, by Share of Broadcast Scripted Shows, 2011-12 to 2013-14 Seasons (n=99, 107, 121)

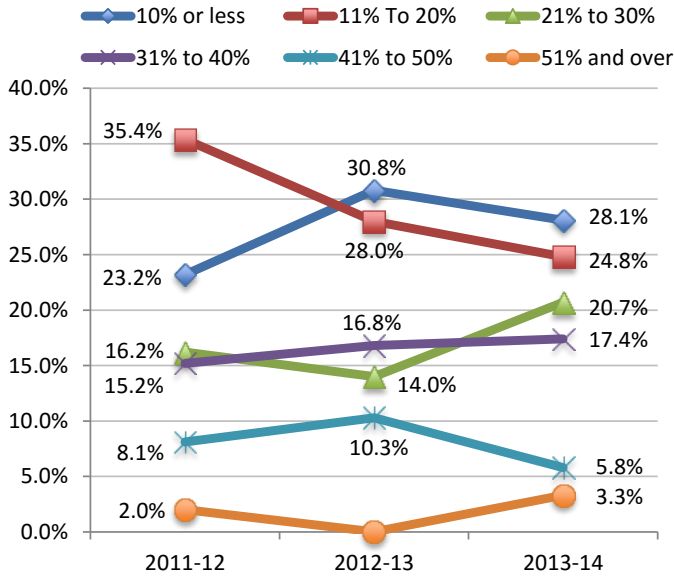


Figure 30: Minority Cast Share, by Share of Cable Scripted Shows, 2011-12 to 2013-14 Seasons (n=152, 167, 177)

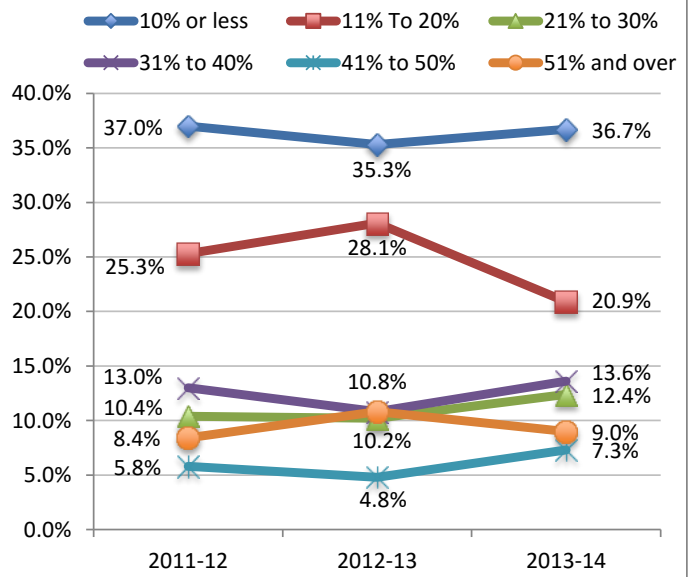
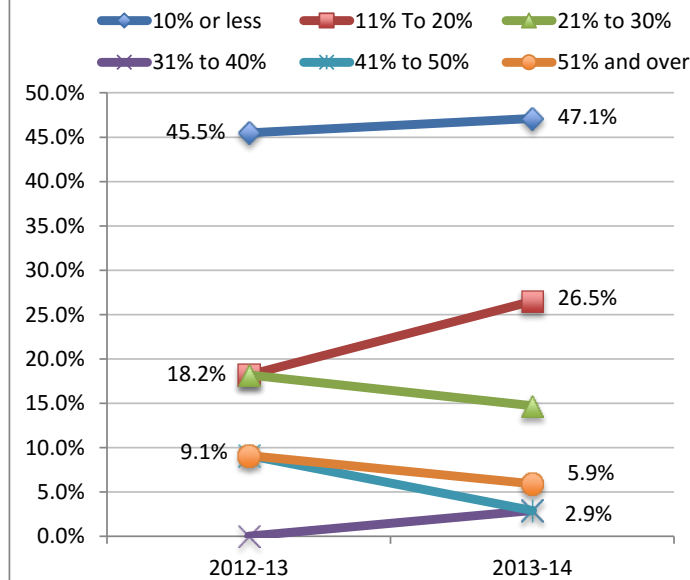


Figure 31: Minority Cast Share, by Share of Digital Scripted Shows, 2012-13 and 2013-14 Seasons (n=11, 34)



percent). A single show, *Bosch* (Amazon), populated this latter diversity interval.

4. White Actors Continue to Dominate Broadcast Scripted Roles

Figure 32 reveals white actors claimed 80 percent of the 825 roles examined in broadcast scripted programming during the 2013-14 season, while minorities combined for just 20 percent. This is nearly identical to the shares documented in the previous report. 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 are as follows: black, 9 percent; Latino, 5 percent; Asian American, 4 percent; Native Americans, 0 percent¹⁶; and mixed, 2 percent. Representing nearly 18 percent of the U.S. population in 2014, Latinos were the most underrepresented among the minority groups, by a factor of more than 3 to 1.

4. White Actors Continue to Account for More than Three Quarters of Cable Scripted Roles

Figure 33 presents the percentage distribution of cable scripted roles by race during the 2013-14 season. It shows white actors claimed 78 percent of the 1120 cable scripted roles, while minorities combined for 22 percent. As noted above for broadcast scripted roles, the white and minority shares were nearly identical to those documented in the previous report for the 2012-13 season. Though minorities collectively fared a bit better in cable scripted casts than in broadcast, African American actors accounted for most of the minority share, nearly matching their group's share of the

U.S. population with 12 percent of the scripted roles in 2013-14. The shares of cable scripted roles claimed by other minority groups were similar to the small shares observed in broadcast scripted programming (4 percent for Latinos, 2 percent for Asian Americans, and 0 percent for Native Americans¹⁷).

5. Male Actors Increase Majority Share of Broadcast Scripted Roles

Figure 34 shows male actors accounted for 56 percent of the 828 roles examined in broadcast scripted programming for the 2013-14 season, up from 54 percent a year earlier. Women claimed 44 percent of the roles.

6. Male Actors Maintain Majority Share of Cable Scripted Roles

The advantage enjoyed by male actors continued to be more pronounced in the cable arena than it was in broadcast. **Figure 35** shows male actors accounted for 59 percent of the 1124 roles examined in cable scripted programming for the 2013-14 season, while women claimed just 41 percent of the roles. These figures approximated those documented in the previous report.

7. White Actors Increase Majority Share of Digital Scripted Roles

Figure 36 presents the percentage distribution of digital scripted roles by race during the 2013-14 season. It shows white actors claimed 80 percent of the 193 scripted roles examined in digital platform programming, while minorities combined for just 20 percent. The white/minority breakdown in digital scripted programming is identical to that observed above in broadcast scripted

Figure 32: Share of Roles, by Race, Broadcast Scripted Shows, 2013-14 Season (n=825)

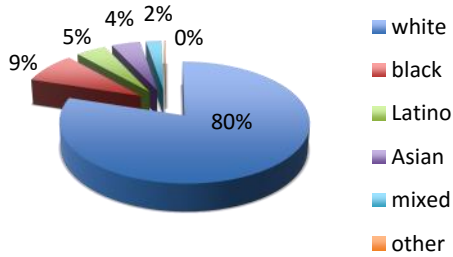


Figure 33: Share of Roles, by Race, Cable Scripted Shows, 2013-14 Season (n=1120)

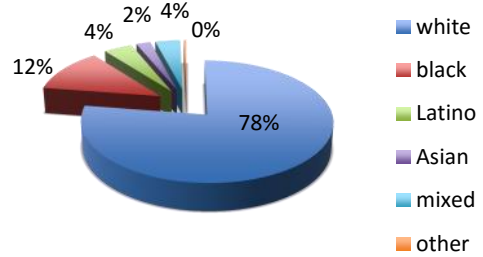


Figure 34: Share of Roles, by Gender, Broadcast Scripted Shows, 2013-14 Season (n=828)

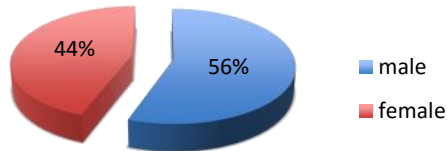


Figure 35: Share of Roles, by Gender, Cable Scripted Shows, 2013-14 Season (n=1124)

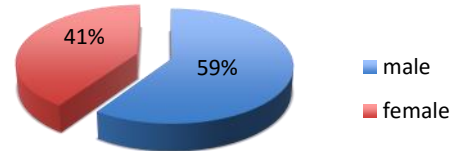


Figure 36: Share of Roles, by Race, Digital Scripted Shows, 2013-14 Season (n=193)

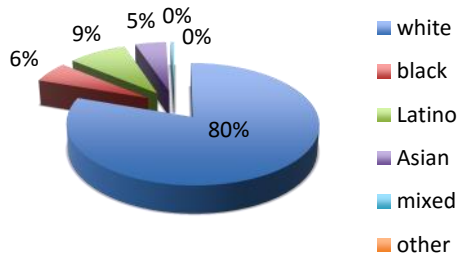
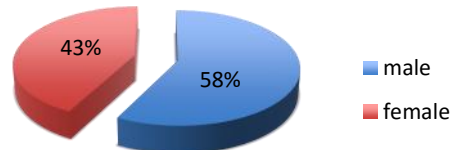


Figure 37: Share of Roles, by Gender, Digital Scripted Shows, 2013-14 Season (n=200)



programming and approximated the cable scripted breakdown. 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, 9 percent, while African Americans accounted for just 6 percent of the roles and Asian Americans just 5 percent.

8. Male Actors Increase Majority Share of Digital Scripted Roles

Figure 37 shows that male actors accounted for 57.5 percent of the 200 roles examined in digital scripted programming for the 2013-14 season, up from 54.2 percent a season earlier. Women's share of digital scripted roles for 2013-14 declined accordingly, to 42.5 percent.

Show Creators

By successfully selling the concept for a television show, a show's creator sets in motion a host of production choices that ultimately impact the degree of diversity in writer staffing and casting. Previous reports in this series reveal that television's corps of creators have been overwhelming male and white.

1. Minorities Lose Ground among Creators¹⁸ of Broadcast Scripted Shows

Figure 38 reveals minorities were credited as creator in just 3.3 percent of the broadcast scripted shows examined for the 2013-14 season, down from the 5.9 percent share posted in 2012-13. As a result, minorities were underrepresented by a factor of more than 11 to 1 among the ranks of show

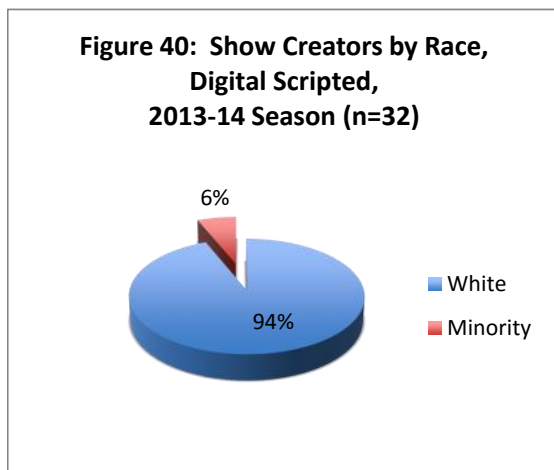
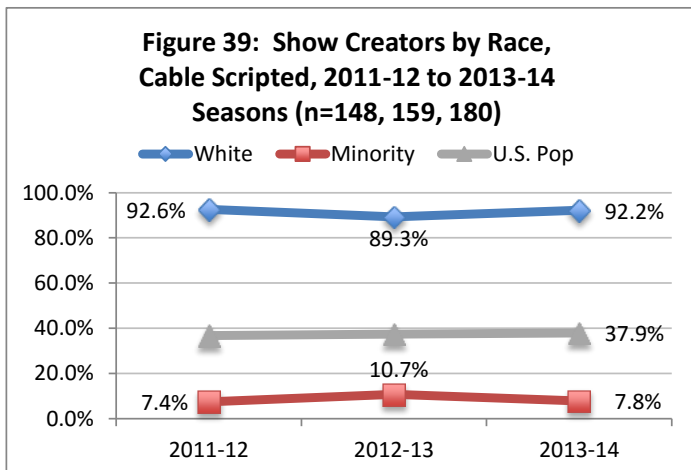
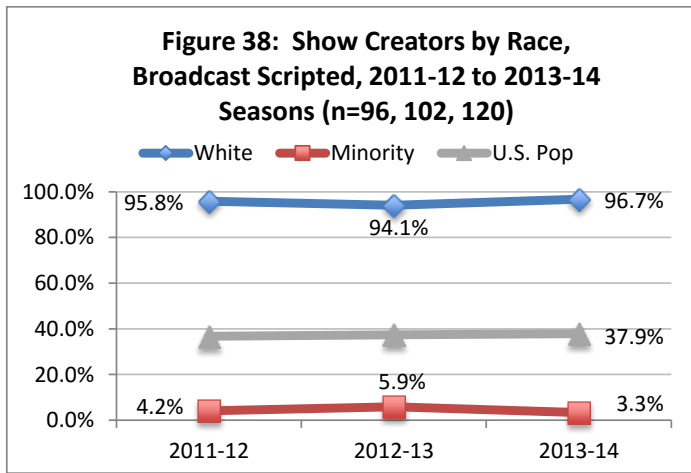
creators in broadcast scripted programming. Consistent with findings from previous reports in this series, it is worth noting that half of the four minority-created shows for 2013-14 — *Grey's Anatomy* (ABC) and *Scandal* (ABC) — can be attributed to a sole minority show creator and a single network. The other shows with minority creators for 2013-14 also air on a single network, *Sleepy Hollow* (Fox) and *The Mindy Project* (Fox).

2. Minorities Lose Ground among Creators of Cable Scripted Shows

Minorities were credited as creator in just 7.8 percent of cable scripted shows for the 2013-14 season, a decline from the 10.7 percent figure posted in 2012-13 (see **Figure 39**). As a result, minorities were underrepresented by a factor of nearly 5 to 1 among these important industry players in cable. Examples of cable scripted shows for which minorities were credited as show creator in 2013-14 include *Being Mary Jane* (BET), *Black Jesus* (Adult Swim), *The Haves and the Have Nots* (OWN), and *From Dusk Till Dawn: The Series* (El Rey).

3. Minorities Underrepresented by Factor of More than 6 to 1 among Creators of Digital Scripted Shows

Minorities constituted just 6.2 percent of the creators of digital scripted shows during the 2013-14 season (see **Figure 40**). This share consisted of two shows: *East Los High* (Hulu), and *The Killing* (Netflix). As a result, minorities were underrepresented by a factor of more than 6 to 1 in this arena.



4. Women Lose Ground among Creators of Broadcast Scripted Shows

Figure 41 shows that 21.5 percent of the creators of broadcast scripted shows were women during the 2013-14 season, down about 7 percentage points from the 28.9 percent figure the group posted in 2012-13. As a result, women were underrepresented among these important industry players by a factor of more than 2 to 1 for the 2013-14 season. Among broadcast scripted shows that credited women as show creator in 2013-14 are the following: *Bad Teacher* (CBS), *Grey’s Anatomy* (ABC), *Scandal* (ABC), *New Girl* (Fox), and *The Mindy Project* (Fox).

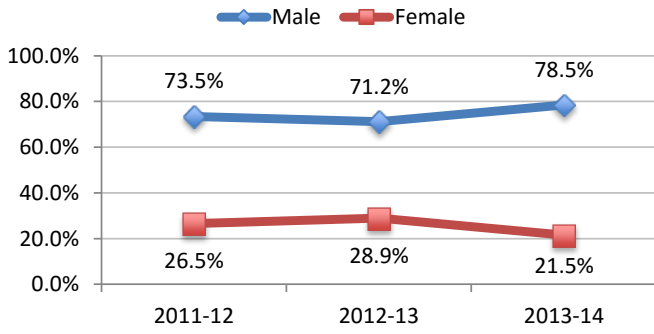
5. Women Still Less Likely to Be Creators of Scripted Shows in Cable

Women were credited as creator in 18.2 percent of cable scripted shows for the 2013-14 season, down about 4 percentage points from the 22.6 percent figure posted in 2012-13 (see Figure 42). Underrepresented by a factor of nearly 3 to 1, women were less likely to create scripted shows in cable than they were in broadcast. Among cable scripted shows that credited women as show creator in 2013-14 are the following titles: *Hot in Cleveland* (TVLand), *Finding Carter* (MTV), *Masters of Sex* (Showtime), *Girls* (HBO), and *Being Mary Jane* (BET).

6. Women Underrepresented by Factor of More than 3 to 1 among Creators of Digital Scripted Shows

Figure 43 shows that just 16 percent of digital scripted shows for the 2013-14 season were created by women. As a result, women were underrepresented in this arena by a factor of more than 3 to 1 in 2013-14.

Figure 41: Show Creators by Gender, Broadcast Scripted, 2011-12 to 2013-14 Seasons (n=98, 104, 121)



Examples of digital scripted shows created by women in 2013-14 include *Orange is the New Black* (Netflix), *Ghost Ghirls* (Yahoo!), and *The Killing* (Netflix).

TV Writers

It all starts with the writing. Television writers rooms are the spaces where characters and stories come to life on the small screen. Studies have consistently found over the years that Hollywood’s writers rooms are far from diverse.¹⁹ Data from the 2013-14 television season echo these findings.

1. Minority Share of Credited Writers 10 Percent or Less for Nearly Two-Thirds of Broadcast Scripted Shows

As **Figure 44** shows, 10 percent or fewer of credited writers on 61 percent of broadcast scripted shows in 2013-14 were minorities. For the next largest share of shows, 28 percent, minorities constituted between 11 and 20 percent of the writers credited for the season. It is worth noting that for only 2 percent of the shows were minorities between 31 percent and 40 percent of the writers credited — the diversity interval containing the minority share of the population (i.e., 37.9 percent). This latter interval was comprised of just two shows in 2013-14, *Betrayal* (ABC) and *Chicago PD* (NBC). In 2013-14, as was the case in the previous season, there were no broadcast scripted shows for which minority writers were the majority of writers credited. The overall minority share of writers credited for broadcast scripted shows in 2013-14 was just 9.7 percent, which exactly matches the figure

Figure 42: Show Creators by Gender, Cable Scripted, 2011-12 to 2013-14 Seasons (n=149, 159, 181)

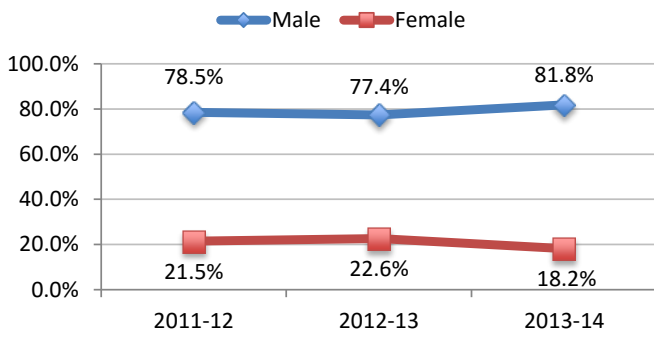
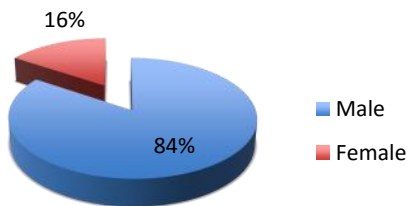


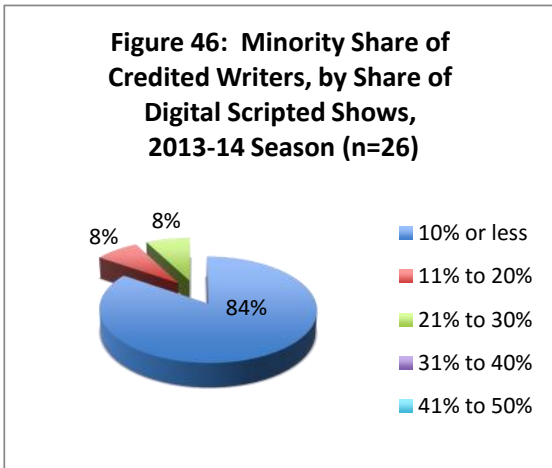
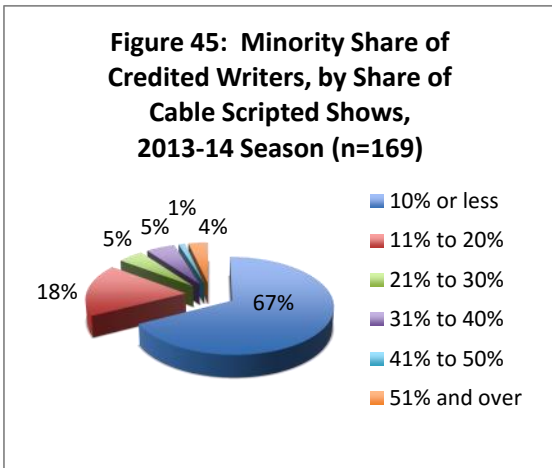
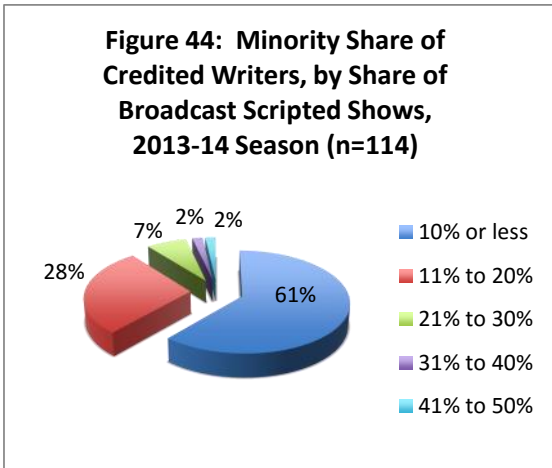
Figure 43: Show Creators, by Gender, Digital Scripted, 2013-14 Season (n=32)



for the previous season. As a result, minorities remained underrepresented by a factor of nearly 4 to 1 among these writers.

2. Minority Share of Credited Writers 10 Percent or Less for Two Thirds of Cable Scripted Shows

Figure 45 shows that for 67 percent of cable scripted shows from the 2013-14 season, the minority share of credited writers was 10 percent or less. By contrast, the minority share of credited writers was more than 50 percent for only 4 percent of the cable shows that season. In the broadcast scripted arena, you will recall, there were no shows for which minorities were the majority of writers credited for 2013-14. The 4 percent share of cable scripted shows for which minorities constituted the majority of writers credited, of course, largely mirrored those with minority show creators and majority-minority casts in 2013-14. Indeed, all but one of the shows for which the majority of writers credited were minorities – *From Dusk Till Dawn: The Series* (El Rey) – were black-oriented sitcoms and dramas airing on networks that cater to significant African American audiences. These latter shows include *Being Mary Jane* (BET), *Real Husbands of Hollywood* (BET), *The Haves and the Have Nots* (OWN), and *Tyler Perry’s For Better or Worse* (TBS). The overall minority share of writers credited for cable scripted shows in 2013-14 was 9.1 percent, down from 11.8 percent the previous season. As a result, minorities were underrepresented in this arena by a factor of more than 4 to 1.



3. *Minority Share of Credited Writers 10 Percent or Less for More Than Three Quarters of Digital Scripted Shows*

As **Figure 46** illustrates, the minority share of credited writers was 10 percent or less for 84 percent of digital scripted shows in 2013-14. Minority writers were more prominent on only four of the 26 shows examined in the digital scripted arena that season — *Alpha House* (Amazon), *Sequestered* (Crackle), and *The Killing* (Netflix), where they were between 21 percent and 30 percent of the writers credited; and *House of Cards* (Netflix), where they were between 11 percent and 20 percent of the writers credited. The overall minority share of credited writers for digital scripted shows in 2013-14 was 4.7 percent. As a result, minorities were underrepresented by a factor of more than 8 to 1 in this arena.

4. *Women Writers Tread Water on Broadcast Scripted Shows*

Though their prospects in television have been stagnant since the last report, women writers were much more likely to be credited for writing television show episodes in 2013-14 than for writing theatrical film scripts during the same period. **Figure 47** shows the female share of credited writers was between 31 percent and 40 percent for 17 percent of broadcast scripted shows, between 41 percent and 50 percent for 20 percent of the shows, and greater than 50 percent for 13 percent of the shows. Examples of broadcast scripted shows in 2013-14 for which women constituted the majority of credited writers include the following: *2 Broke Girls* (CBS), *Grey's Anatomy* (ABC), *Nashville* (NBC), and *The Carrie Diaries* (CW). The overall

female share of writers credited for broadcast scripted shows in 2013-14 was 32.5 percent, virtually identical to the 32 percent figure for the previous season. By contrast, you will recall, women were credited as writer for only 9.2 percent of the theatrical films released in 2014 and 12.9 percent of the films released in 2013.

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

The female share of credited writers was greater than 30 percent for about 42 percent of cable scripted shows in the 2013-14 season (see **Figure 48**) — a figure that matches the one from the previous report and that is considerably lower than the 50 percent share of shows for which this was true in the broadcast scripted arena in 2013-14. That is, women were between 31 percent and 40 percent of the writers credited on 17 percent of the shows in 2013-14, between 41 percent and 50 percent of the writers credited for 16 percent of the shows, and the majority of the writers credited for just 9 percent of the shows. Examples of cable scripted shows from 2013-14 for which women constituted the majority of the writers credited include the following: *Bates Motel* (A&E), *Hit the Floor* (VH1), *Being Mary Jane* (BET), *Nurse Jackie* (Showtime), and *Witches of East End* (Lifetime). The overall female share of writers credited for cable scripted shows in 2013-14 was 27.6, down from the 29.5 percent figure reported for 2012-13.

6. *Female Share of Credited Writers More than 30 Percent for Less than Half of Digital Scripted Shows*

Figure 49 shows the female share of credited writers was greater than 30 percent

for only 34 percent of shows in the 2013-14 season, down from 55 percent the previous season. That is, women were between 31 percent and 40 percent of the writers credited for 7.7 percent of the shows, between 41 percent and 50 percent of the writers credited for 15.4 percent of the shows, and the majority of the writers credited for 11.5 percent of the shows. The three shows in this arena for which women constituted the majority of writers credited were *Orange is the New Black* (Netflix), *The Hotwives of Orlando* (Hulu), and *The*

Killing (Netflix). The overall female share of writers credited for digital scripted shows in 2013-14 was 27.1 percent.

Figure 47: Female Share of Credited Writers, by Share of Broadcast Scripted Shows, 2013-14 Season (n=114)

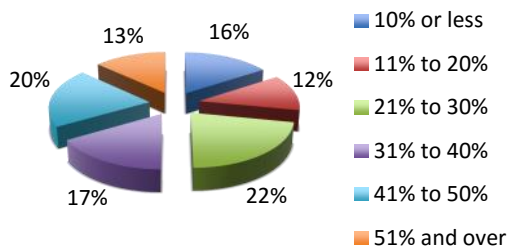


Figure 48: Female Share of Credited Writers, by Share of Cable Scripted Shows, 2013-14 Season (n=167)

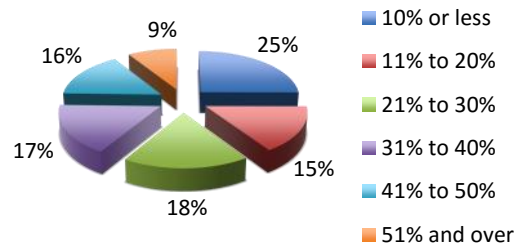
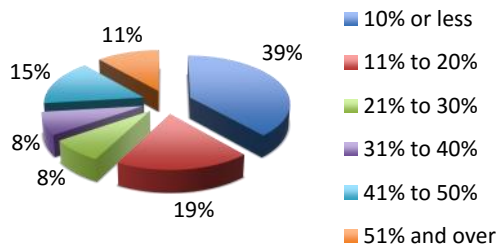


Figure 49: Female Share of Credited Writers, by Share of Digital Scripted Shows, 2013-14 Season (n=26)



TV Directors

As noted in the previous reports in this series, minorities have faced an uphill battle in the past when attempting to secure directing jobs in television. Below we update findings from these earlier reports by considering the 2013-14 season.

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

For 68 percent of broadcast comedies and dramas from the 2013-14 season, minorities directed 10 percent or fewer of the episodes (see **Figure 50**). By contrast, minorities directed between 31 percent and 40 percent of the episodes — the diversity interval containing the 37.9 percent minority share of the U.S. population in 2014 — for only 4 percent of broadcast scripted shows. Examples of shows in this interval include *Chicago Fire* (NBC), *Chicago PD* (NBC), *Elementary* (CBS), and *Grimm* (NBC). There were no shows in the broadcast scripted arena in 2013-14 for which minorities directed the majority of episodes. The overall minority share of directed episodes for broadcast scripted shows in 2013-14 was just 8.6 percent, up about a percentage point from the 7.5 percent figure posted for the previous season.

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

Figure 51 shows that for 68 percent of the cable scripted shows during the 2013-14 season, minorities directed 10 percent or fewer of the episodes. By contrast, minorities directed the majority of episodes on just 5 percent of the shows and between 41

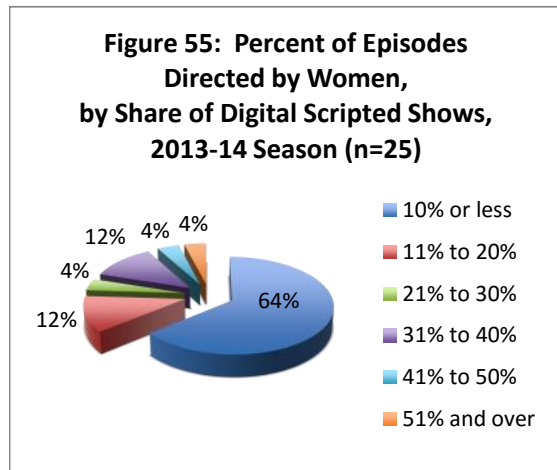
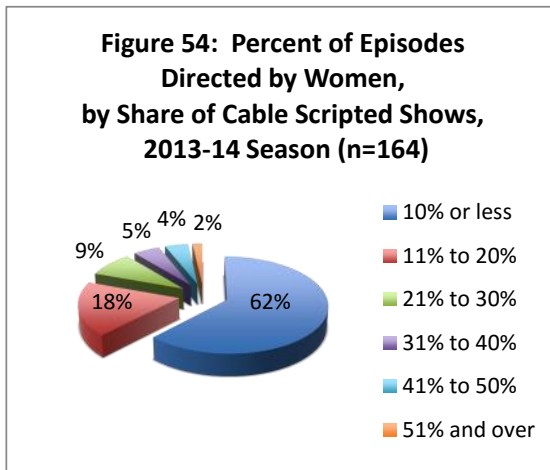
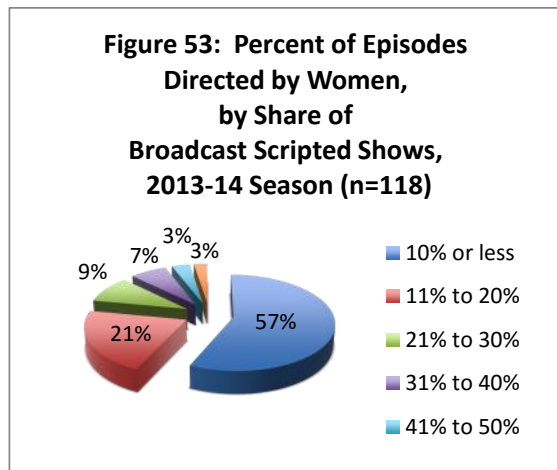
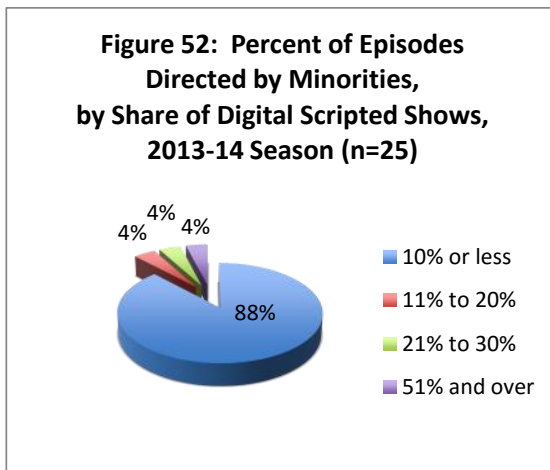
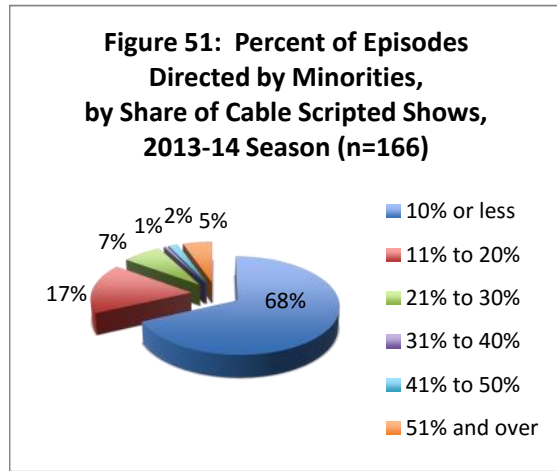
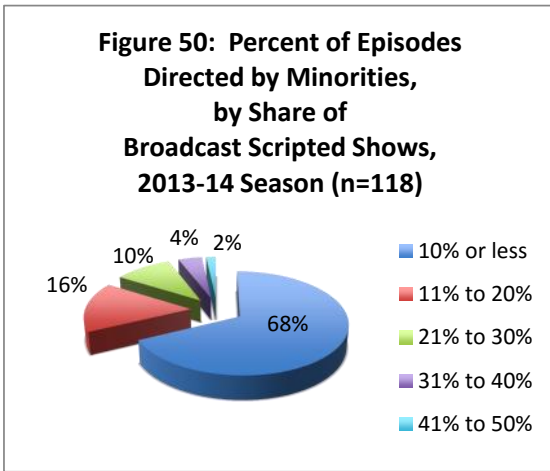
percent and 50 percent of the episodes for only 2 percent of the shows. Cable scripted shows for which minorities directed the majority of episodes in 2013-14 — like those observed above for which minorities received the majority of writing credits — were typically black-oriented shows airing on networks with sizeable African American audiences. Examples of these shows include *Being Mary Jane* (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 directed episodes for cable scripted shows in 2013-14 was 9.1 percent, down more than 3 percentage points from the 12.7 percent figure for the previous season.

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 88 percent of digital scripted shows in 2013-14 (see **Figure 52**). The overall minority share of directed episodes for digital scripted shows in 2013-14 was just 3.4 percent. As a result, minorities were underrepresented in this arena by a factor of more than 11 to 1.

4. Women Direct 10 Percent or Fewer of Episodes for More than Half of Broadcast Scripted Shows

While previous studies document that women have had a harder time securing directing employment in television than their male counterparts,²⁰ their directorial



prospects in television have far exceeded those in theatrical film. Recall that women directed only 4.3 percent of the films examined in 2014, down from the 6.3 percent share observed for 2013 films. **Figure 53** shows that for the 2013-14 season, women directed 10 percent or fewer of the episodes for 57 percent of broadcast scripted shows, and between 11 and 20 percent of the episodes for 21 percent of the shows. Meanwhile, women directed more than 20 percent of episodes that season for only 22 percent of broadcast scripted shows, which includes the majority of episodes for three shows, *Call the Midwife* (PBS), *How I Met Your Mother* (CBS), and *The Middle* (ABC). The overall female share of directed episodes for broadcast scripted shows in 2013-14 was 12.5 percent, up about one percentage point from the 11.3 percent figure for 2012-13. Still, women remained underrepresented among the directors of broadcast scripted shows by a factor of 4 to 1 in 2013-14.

5. Women TV Directors Fare Worse in Cable than in Broadcast

Figure 54 shows that for 62 percent of the cable scripted shows examined in 2013-14, women directed 10 percent or fewer of the episodes. Meanwhile, women directed the majority of the episodes for just 2 percent of the cable scripted shows examined in 2013-14. Examples of these shows include *Ground Floor* (TBS), *The Divide* (Wetv), and *The Fosters* (ABC Family). The overall female share of directed episodes for cable scripted shows in 2013-14 was just 10.9 percent. The comparable figure in the broadcast scripted arena, 12.5 percent, was

marginally better. For the 2013-14 season, women were underrepresented among the ranks of cable scripted directors by a factor of more than 4 to 1.

6. Women TV Directors Continue to Fare Worst in Digital

Figure 55 shows that for 64 percent of the digital scripted shows examined in 2013-14, women directed 10 percent or fewer of the episodes. Women directed more than 30 percent of the episodes for five shows in this arena — *High Maintenance* (Vimeo) — for which they directed the majority of the episodes; *Full Circle* (DirecTV), for which they directed between 41 percent and 50 percent of the episodes; and *Mortimer Gibbons Life on Normal Street* (Amazon), *Orange Is the New Black* (Netflix), and *The Killing* (Netflix), for which they directed between 31 percent and 40 percent of the episodes. Women directed just 5.6 percent of the digital scripted episodes during the 2013-14 season, the lowest share in any arena other than film.

2015-16 TV Pilot Pipeline

Every television show undergoes a long and uncertain process of development, scrutiny, fine-tuning, and promotion before it ever reaches a viewing audience. Each year, networks commit to developing hundreds of scripts out of countless pitches vying for attention. Of these scripts, only a portion will eventually be produced as a pilot, and of these pilots, only a small fraction will be “picked up” as a full, greenlighted series. These commitments require a considerable investment of effort and resources on the

part of the network, and there is little guarantee that any given show will prove successful in the end. Intensifying the fundamental uncertainty of this process are shifts in the television landscape away from traditional broadcast networks to cable and new media outlets.²¹

By examining the racial/ethnic and gender diversity of project auspices (reputable individuals associated with each project in development) at the earliest stages of the development process, prospects for the inclusion of diverse talent at later stages in the production process can be considered.

Majority of Projects in Pilot Pipeline Are Dramas

Figure 56 shows that the majority of the 1046 television projects in the development pipeline in 2015²², 54.1 percent, were dramas, followed by comedies (40.8 percent) and animated shows (5.1 percent).

Minorities Underrepresented among Ranks of Pilot Auspices for 2015-16

For the 2013-14 season, you will recall minorities constituted only 7.8 percent of show creators in the cable scripted arena, 6.2 percent of show creators in the digital scripted arena, and just 3.3 of these key players in the broadcast scripted arena.

Figure 57 shows that 22 percent of the pilot projects in development for the 2015-16 television season had at least one person of color on the development team — a figure that is a notable improvement over the minority creator shares in either broadcast, cable, or digital for the 2013-14 season. While it is possible that this figure represents the leading edge of a shift in business-as-

Figure 56: TV Pilot Pipeline, by Genre, as of April 15, 2015 (n=1046)

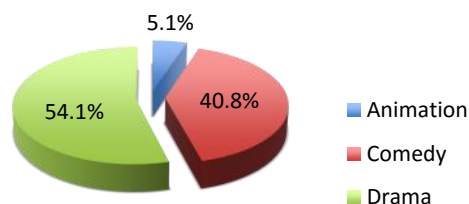


Figure 57: Projects with Minority Auspice, TV Pilot Pipeline, as of April 15, 2015 (n=1041)

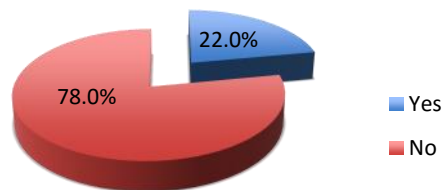
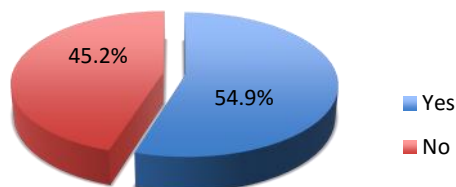


Figure 58: Projects with Female Auspice, TV Pilot Pipeline, as of April 15, 2015 (n=1041)



usual practices in Hollywood concerning diversity and project development, it should be noted that the lion's share of these projects will never make it to the small screen. To be sure, even if 22 percent of the projects that are eventually greenlighted involve people of color in creator and/or executive producer capacities, minorities would still be underrepresented among those developing the new shows by a factor of nearly 2 to 1.

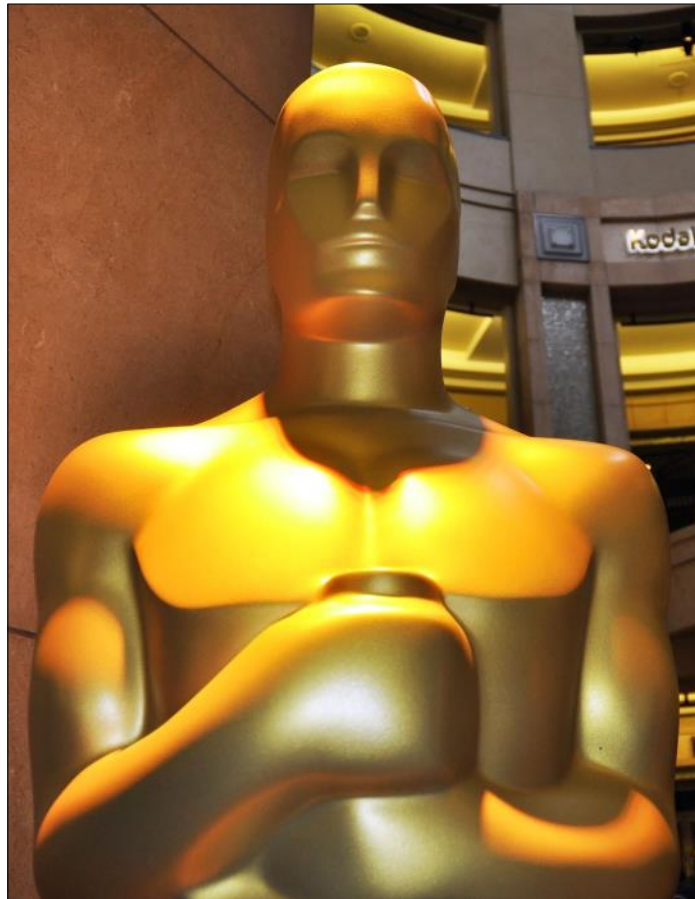
Most Pilots for 2015-16 Have Female Auspices

For the 2013-14 season, women constituted 21.5 percent of the broadcast scripted show creators, 18.2 percent of the cable scripted show creators, and just 15.6 percent of the digital scripted show creators. **Figure 58** shows that the majority of the pilots in the pipeline for the 2015-16 television season, 54.9 percent, had at least one woman on the development team. This figure, as was the case with minorities, greatly exceeds the corresponding numbers for show creators across the various television arenas in 2013-14. Future studies in this series will track the degree to which participation in the early stages of pilot development actually translates into show creator and/or executive producer positions for women and people of color on greenlighted shows.

Summary

Table 2 summarizes the various film and television arenas examined for 2013-14 (e.g., lead roles, director, writer, and show creators) by degree of underrepresentation for minorities and women (see **Appendix**). It shows that across all arenas, for both minorities and women, pronounced

underrepresentation is still the norm. Minorities gained a little ground between reports among broadcast scripted leads but lost ground or treaded water in all the other arenas. Meanwhile, women lost ground in nearly every arena — with the exception of film leads, digital scripted leads and digital scripted creators, where the degrees of underrepresentation for the group remained unchanged.



Accolades

The #OscarsSoWhite uproar is but a contemporary expression of the longstanding frustration among many with business as usual at the film academy. Members of the film and television academies each year come together in elaborate ceremonies to celebrate excellence in their respective fields. But as the previous reports in this series have documented, the accolades bestowed are typically rather short on meaningful recognition of talent of color or of the kinds of stories that are more likely to emanate from their communities. Instead, the people and projects recognized are usually just awkward reflections of an industry and

academy memberships that are overwhelming white and male.²³

The following headlines survey the diversity of talent celebrated in film for 2014 and television during the 2013-14 season. Particular attention is paid to any changes in the racial and gender distribution of Oscar and Emmy winners²⁴ since the previous report.

Oscar

1. Minority-Directed Films Lose Ground at Oscars

Figure 59 shows minority directors led just 16.7 percent of the 12 films examined for 2014 that won at least one Oscar. In 2013, 25 percent of these films were directed by minorities. The minority-directed share of Oscar winners for 2014 consisted of just two films, *Selma* and *Birdman*.

2. Films Directed by Women Gain at Oscars

Figure 60 shows women directed 8.3 percent of the 12 films that received at least one Oscar in 2014. Though this share is an improvement over the previous year — when none of the films that won at least one Oscar was directed by a woman — it is comprised of just a single film, *Selma*.

3. Films with Minority Leads Lose Ground at Oscars

As **Figure 61** illustrates, the share of Oscar-winning films with minority leads has decreased since the last report. Only 16.7 percent of the films that won at least one Oscar in 2014 featured a minority lead, compared to 25 percent of these films in 2013. Oscar-winning films with a minority lead consisted of just two films in 2014, *Selma* — which was also the only Oscar-winning film directed by a woman and one of only two directed by a minority — and *Big Hero 6*.

4. Films with Women Leads Lose Ground at Oscars

With respect to winning at least one Oscar, the previous report noted that films featuring women leads had reached parity

with those with male leads. But as **Figure 62** shows, 2014 marked the return to a more familiar pattern in which films with male leads dominate at the Oscars. That is, only 16.7 percent of the Oscar-winning films in 2014 featured a woman lead. This share was composed of just two films, *Big Hero 6* and *Boyhood*.

5. Likelihood of Winning Oscar Peaks for Relatively Diverse Films

Figure 63 charts a film's likelihood of winning at least one Oscar, by minority cast share, for 2013 and 2014. It reveals that between reports, the odds of winning an Oscar generally increased for more diverse films. Indeed, the odds of winning an Oscar in 2014 actually peaked for films that were from 41 percent to 50 percent minority (12.5 percent of the films falling in this diversity interval). The odds also increased for films with majority-minority casts; 7.1 percent of these films won at least one Oscar in 2014, up from 4.2 percent a year earlier. In each of these diversity intervals, the Oscar-winning films consisted of a single title: *Big Hero 6*, which was from 41 percent to 50 percent minority, and *Selma*, which featured a majority-minority cast. Of course, most Oscar-winning films from 2014 (six of the 12) had casts that were less than 10 percent minority. But the odds of winning — given cast diversity — were slightly lower for films in this diversity interval because it contained the largest number of titles, 55.

Figure 59: Oscar Winners by Director Race, Theatrical Films, 2011-2014 (n=11, 11, 8, 12)

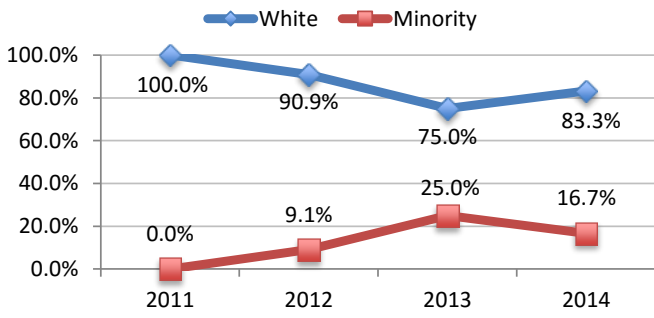


Figure 60: Oscar Winners by Director Gender, Theatrical Films, 2011-2013 (n=11, 11, 8, 12)

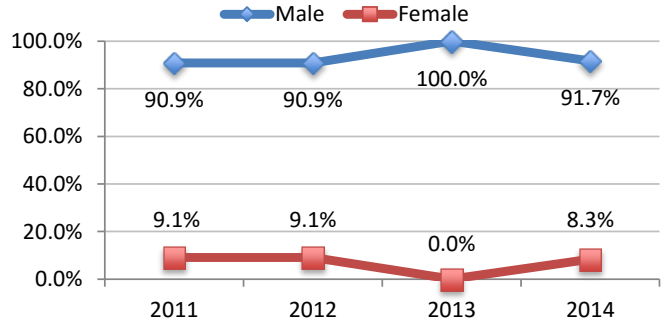


Figure 61: Oscar Winners by Lead Actor Race, Theatrical Films, 2011-2014 (n=11, 11, 8, 12)

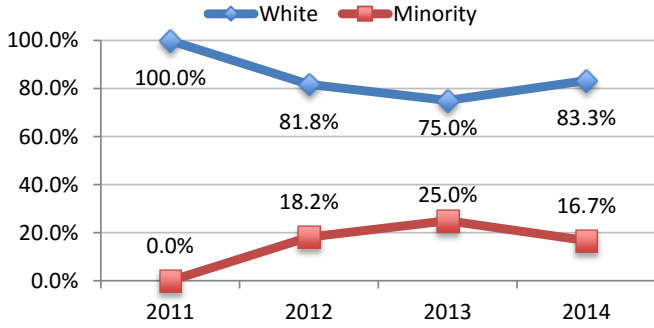


Figure 62: Oscar Winners by Lead Actor Gender, Theatrical Films, 2011-2014 (n=11, 11, 8, 12)

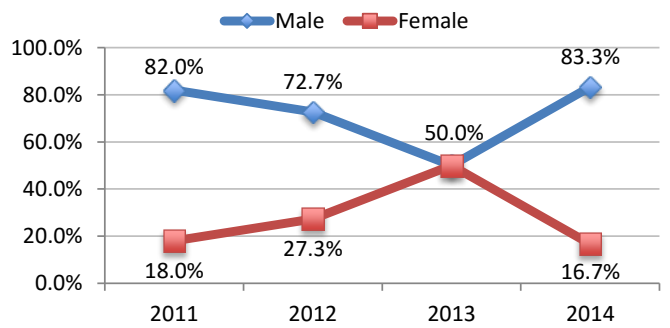
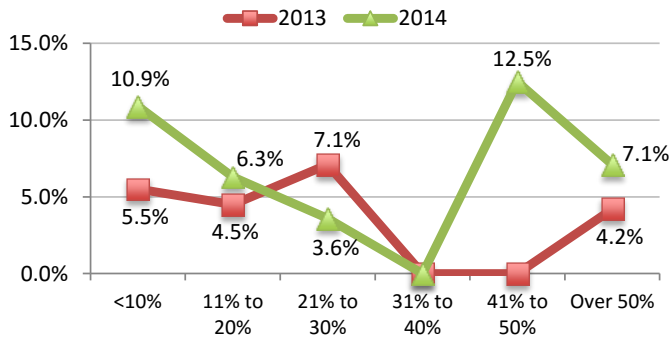


Figure 63: Likelihood of Winning Oscar, by Minority Cast Share, Theatrical Films, 2013 and 2014



Emmy²⁵

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

For the 2013-14 season, minorities created 9.1 percent of the broadcast scripted shows that won at least one major Emmy, down from 16.7 percent in 2012-13 (see **Figure 64**). As in the previous report, there was only one Emmy-winning, broadcast scripted show created by a minority in 2013-14, *Scandal* (ABC).

2. Share of Emmy-Winning Shows Created by Women Declines

Figure 65 reveals that the share of Emmy-winning, broadcast scripted shows created by women fell back to levels consistent with those documented in the first report in this series. That is, women created 18.2 percent of the broadcast scripted shows that won at least one Emmy in 2013-14, down from their 50 percent share a year earlier, and more similar to the 20 percent share they claimed during the 2011-12 season. The Emmy-winning, broadcast scripted shows created by women in 2013-14 consisted of two shows: *Scandal* (ABC) and *The Young and the Restless* (CBS).

3. No Cable Shows Created by Minorities Win Emmy

White show creators were responsible for 100 percent of the cable scripted shows that won at least one Emmy in 2013-14. As **Figure 66** illustrates, not a single minority-created, cable scripted show has won an Emmy throughout the run of this report series.

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

Women created 14.3 percent of the cable scripted shows that won at least one Emmy in 2013-14, down from 22.2 percent the previous season (see **Figure 67**). The Emmy-winning, cable scripted shows created by women in 2013-14 consisted of a single show, *Masters of Sex* (Showtime).

5. Broadcast Scripted Shows with Majority-Minority Casts Most Likely to Win Emmy

Figure 68 charts the likelihood of a broadcast scripted show winning a major Emmy, by minority cast share, for the 2011-12 to 2013-14 seasons. For the most recent season, 2013-14, it reveals that the odds of winning an Emmy peak for shows featuring majority-minority casts (25 percent of the four broadcast scripted shows falling in the diversity interval). This share was composed of a single show, *Brooklyn Nine-Nine* (Fox). For the previous two seasons covered in this report series, no show with a cast more than 40 percent minority won an Emmy.

6. Odds of Winning an Emmy Peak for Cable Scripted Shows with Casts 41 Percent to 50 Percent Minority

Figure 69 charts the likelihood of a cable scripted show winning a major Emmy, by minority cast share, for the 2011-12 to 2013-14 seasons. It shows that by the 2013-14 season, the odds of winning an Emmy peaked with shows featuring casts that were from 41 percent to 50 percent minority (7.7 percent of the 13 shows falling in this diversity interval). A single show constituted this share in 2013-14, *House of Lies* (Showtime).

Figure 64: Emmy Winners by Creator Race, Broadcast Scripted, 2011-12 to 2013-14 Seasons (n=5, 6, 11)

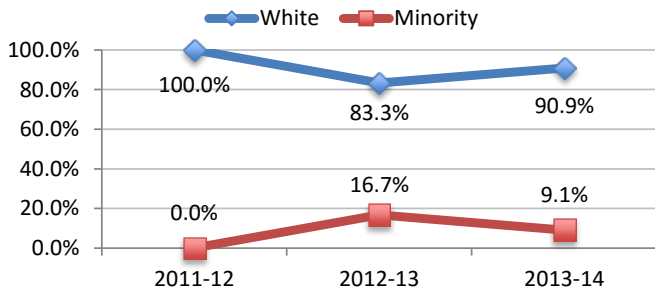


Figure 65: Emmy Winners by Creator Gender, Broadcast Scripted, 2011-12 to 2013-14 Seasons (n=5, 6, 11)

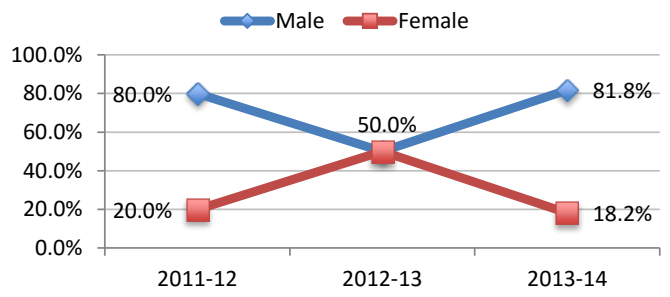


Figure 66: Emmy Winners by Creator Race, Cable Scripted, 2011-12 to 2013-14 Seasons (n=7, 9, 7)

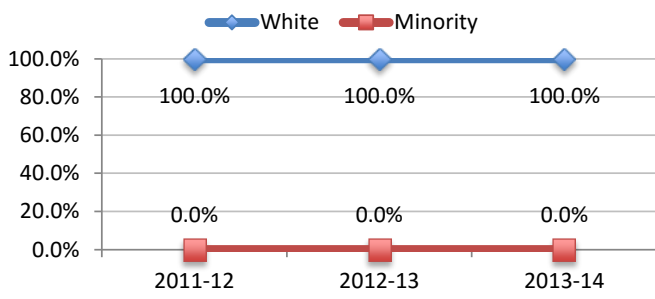


Figure 67: Emmy Winners by Creator Gender, Cable Scripted, 2011-12 to 2013-14 Seasons (n=7, 9, 7)

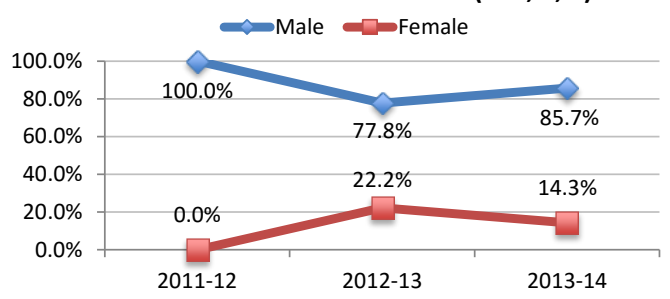


Figure 68: Likelihood of Winning Emmy, by Minority Cast Share, Broadcast Scripted, 2011-12 to 2013-14 Seasons

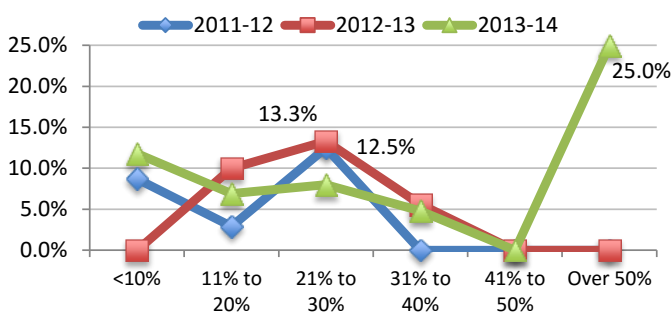
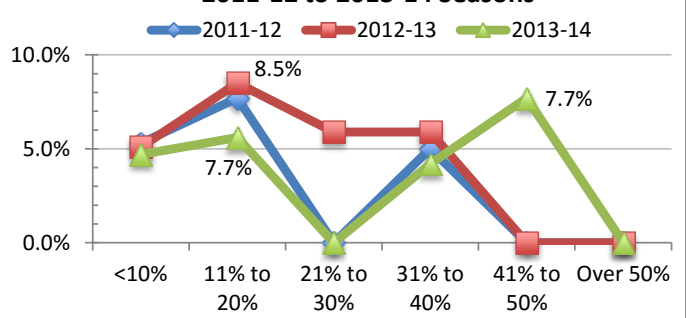


Figure 69: Likelihood of Winning Emmy, by Minority Cast Share, Cable Scripted, 2011-12 to 2013-14 Seasons



Gatekeeping

In recent years, talent representation in Hollywood has been shaped by the increasing dominance of a small number of large talent agencies, the proliferation of “packaging practices” that shift power from studios to dominant agencies at the negotiating table, and the globalization of the entertainment industry.²⁶

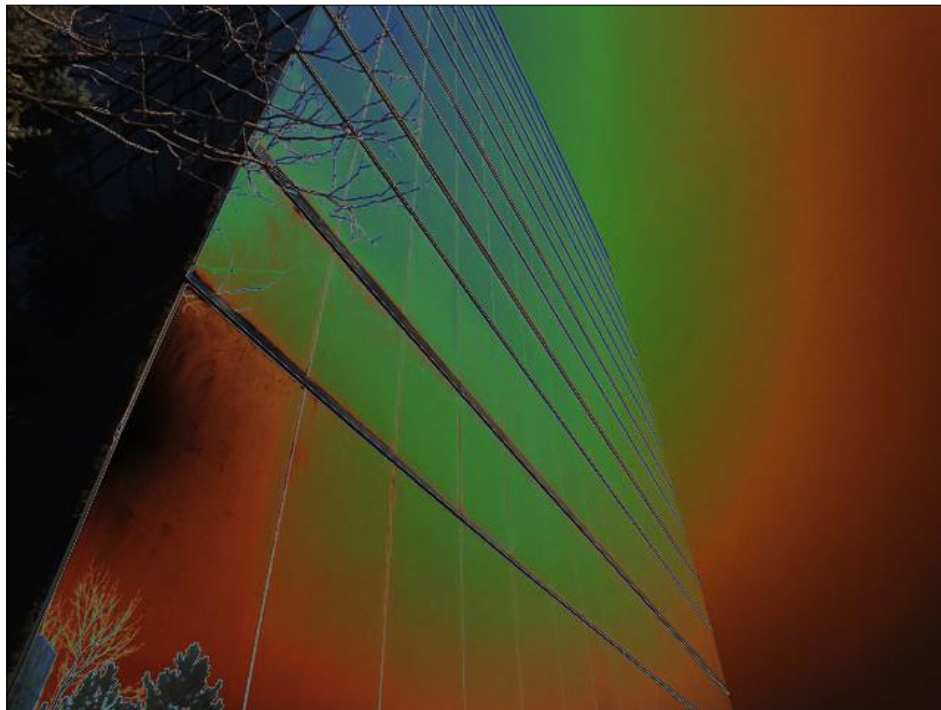
For the agents on the ground, these transformations have created a fast-paced, highly specialized, and less personal, professional environment. To be sure, the “bottom line” is increasingly understood as the central consideration in the decisions and practices of today’s more “corporatized” Hollywood talent agency.

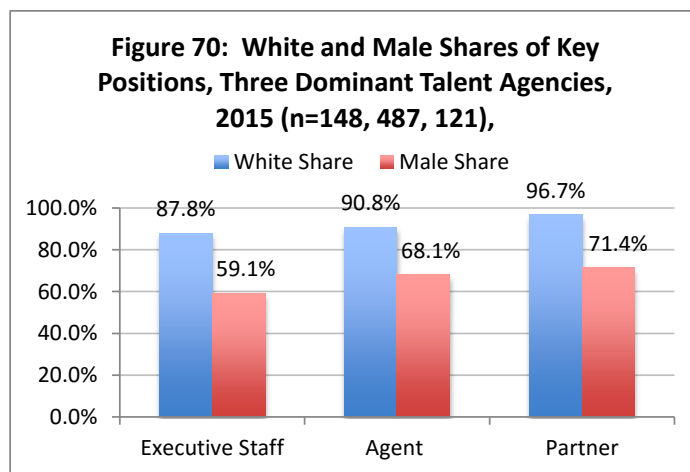
So if diversity is good for the bottom line for studios and networks, as previous reports in

this series have concluded, then promoting diversity among their talent rosters and agents may also help talent agencies address their challenges, as well.

The previous Hollywood Diversity Reports found that the three dominant talent agencies have represented an increasing majority of credited talent in the years examined. Yet despite their expanding influence, these core gatekeepers have contributed little to the diversity of major talent in film and television.

This year’s report expands on these findings by not only surveying the size and diversity of dominant agency talent rosters, but also the diversity of the agents employed at the dominant agencies themselves.





1. Dominant Agencies Overwhelmingly White and Disproportionately Male

Figure 70 presents the shares of key positions at the three dominant talent agencies that were occupied by white and male employees in 2015.²⁷ White employees occupied 87.8 percent of the executive staff positions in finance, legal, and other areas of agency operations. Women were reasonably well represented in these positions, occupying 40.9 percent of them. The corps of agents, who constitute the front line for talent acquisition and for brokering production deals, was 90.8 percent white and 68.1 percent male. Finally, the partners, who establish basic agency business strategy and share in profits, were 96.7 percent white and 71.4 percent male.

Film

2. Dominant Talent Agencies Represent More than Three Quarters of Film Directors

The directors of the top films examined for 2014 were represented by a collection of 12

different talent agencies. But as noted in the previous reports in this series, three of these agencies claimed on their rosters the lion's share of credited film directors. As **Figure 71** shows, the dominant agencies represented 78.6 percent of the directors from the top films examined in 2014, down slightly from their collective share of 82.4 percent in 2013.

3. Minorities Remain Underrepresented by Factor of More than 2 to 1 among Film Directors at Dominant Talent Agencies

Figure 72 compares the minority shares of film directors at the dominant and remaining talent agencies between 2011 and 2014. In 2014, 114 of the films examined that year featured directors who were on the rosters of the three dominant agencies, and 16 of these directors were minorities (14 percent). The minority share of directors on the dominant agency rosters had stood at 15.9 percent for the films examined in 2013. For both years, these figures were well below proportionate representation (gray line). Meanwhile, the minority share of credited

film directors on the combined rosters of the remaining firms plummeted to just 9.4 percent in 2014, after nearly reaching proportionate representation at 33.3 percent in 2013.

4. Dominant Talent Agencies' Share of Film Writers Decreases Slightly

Between 2013 and 2014, the combined share of credited film writers represented by the three dominant talent agencies decreased by about 5 percentage points to 71 percent (see **Figure 73**). Ninety-eight of the 138 films examined in 2014 were penned by writers who were on the talent rosters of the three dominant agencies. The dominant agency share of credited writers hit its low point over the period considered in this report series in 2011, when it stood at just 65.1 percent.

5. Dominant Talent Agencies Half as Likely to Represent Minority Film Writers

Figure 74 compares the minority share of film writers for the dominant and remaining talent agencies between 2011 and 2014. It reveals that the minority share of film writers represented by the dominant agencies declined between 2013 and 2014 — from the 11.2 percent figure for 2013 noted in the previous report, to just 5.1 percent in 2014 (5 of 98 writers). While the minority share of credited writers for the remaining firms in 2014, 10 percent (4 of 40 writers), was twice that of the dominant agencies, minority writers neither dominant nor remaining agencies approached anything close to proportionate representation that year (gray line).

6. Dominant Talent Agencies' Share of Film Leads Declines

Figure 75 shows that the dominant talent agencies represented 81.2 percent of the credited leads in the 154 films examined in 2014. This share represents nearly an 8 percentage point decline from the 89.1 percent share the dominant agencies posted in 2013. Still, the 2014 figure exceeded the dominant talent agency share of 65.1 percent observed in 2011.

7. Minorities Underrepresented by Factor of Nearly 4 to 1 among Film Leads at Dominant Talent Agencies

Figure 76 compares the minority share of film leads for the dominant and remaining talent agencies between 2011 and 2014. In 2014, the minority share of the film leads represented by the three dominant talent agencies was 9.6 percent (12 of 125 leads) — a figure corresponding to underrepresentation by a factor of nearly 4 to 1 (gray line). By contrast, 20.7 percent of the credited leads represented by the remaining agencies in 2014 were minorities (6 of 29 leads).

Figure 71: Dominant Agency Share of Directors, Theatrical Films, 2011-2014 (n=172, 152, 153, 145)

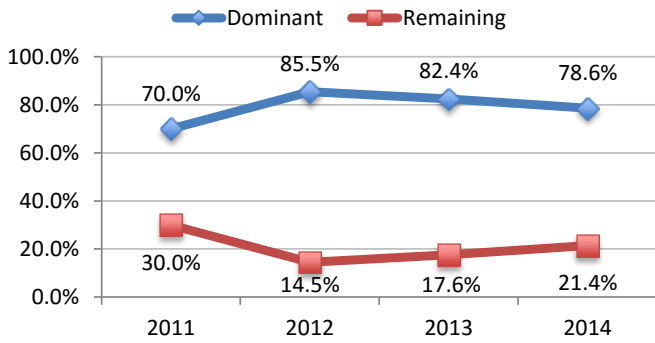


Figure 72: Minority Share of Directors, Dominant vs. Remaining Agencies, Theatrical Films, 2011-2014 (n=172, 152, 153, 145)

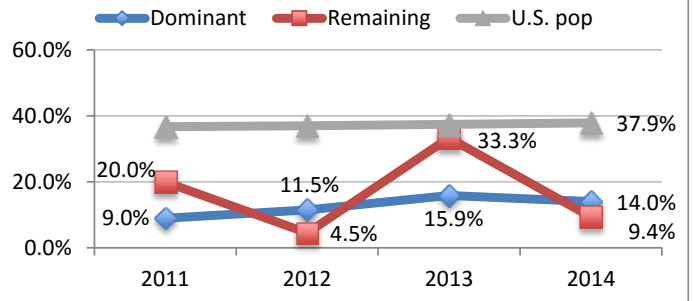


Figure 73: Dominant Agency Share of Writers, Theatrical Films, 2011-2013 (n=172, 151, 152, 138)

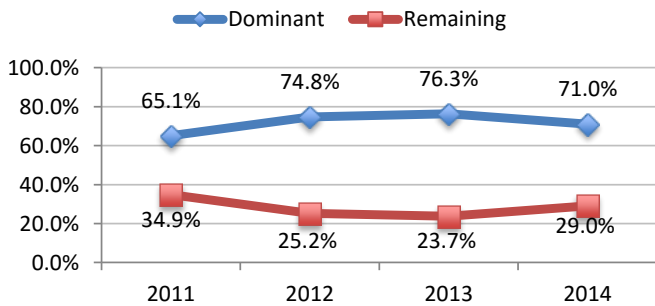


Figure 74: Minority Share of Writers, Dominant vs. Remaining Agencies, Theatrical Films, 2011-2013 (n=172, 151, 152, 138)

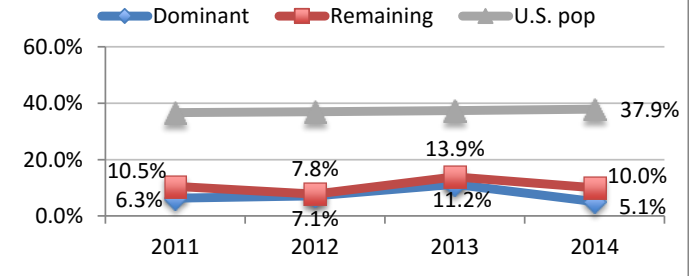


Figure 75: Dominant Agency Share of Leads, Theatrical Films, 2011-2013 (n=172, 159, 165, 154)

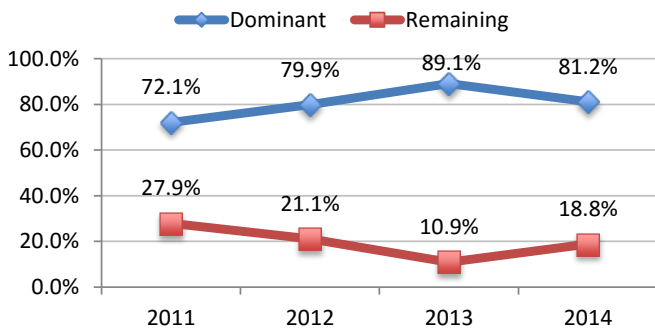
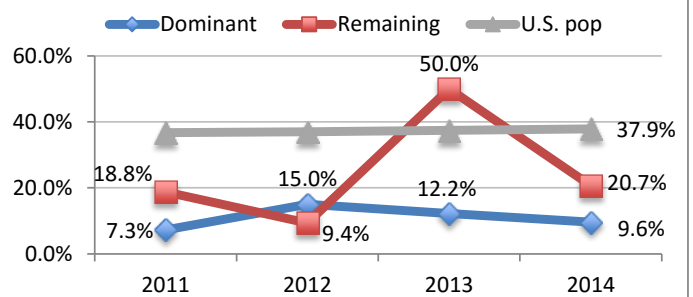


Figure 76: Minority Share of Leads, Dominant vs. Remaining Agencies, Theatrical Films, 2011-2013 (n=172, 159, 165, 154)



Television

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

The creators of the 105 broadcast scripted shows examined for the 2013-14 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 80 percent of the show creators that season (84 of 105 show creators), which exceeded their combined 77.2 share noted in the previous report for the 2012-13 season (see **Figure 77**). As the graph clearly shows, the three dominant agencies have increased their share of these important decision makers each year over the run of this report series.

2. Minority Show Creators in Broadcast Underrepresented by Factor of More than 15 to 1 at Dominant Talent Agencies

Figure 78 reveals that the minority share of the creators of broadcast scripted shows represented by the three dominant agencies has decreased since the previous report, from 4.2 percent for the 2012-13 season to just 2.4 percent in 2013-14 (2 of 84 show creators). As a result, minorities were underrepresented by a factor of more than 15 to 1 among the ranks of broadcast scripted show creators at the dominant agencies that season (gray line). This is the single largest degree of underrepresentation documented in this report for any group in any arena.

Meanwhile, the minority share of the show creators represented by the remaining talent agencies also declined between the seasons, from 14.3 percent of the show creators on

their rosters in 2012-13 to 9.5 percent in 2013-14 (2 of 21 show creators).

3. Dominant Talent Agencies' Share of Broadcast Scripted Leads Declines

Nineteen talent agencies represented the lead talent credited on broadcast scripted shows examined for the 2013-14 season. **Figure 79** shows that the share of leads represented by the three dominant talent agencies declined to 63.4 percent in 2013-14 (71 of 112 leads). The dominant agency share had stood at 69.2 percent in 2012-13, which represented a significant increase over the 2011-12 figure of 55.6 percent.

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

As noted in the previous report, the dominant talent agency rosters actually looked a bit better than those of the remaining agencies when we consider the minority share of credited broadcast scripted leads on their respective rosters (see **Figure 80**). But since the 2012-13 season, the gap between the dominant and remaining agencies on this diversity front has closed as both have slowly increased their representation of credited minority leads over the run of this report series. In 2012-13, the minority share of leads at the dominant agencies was 6.3 percent, compared to 5.6 percent at the remaining agencies. By the 2013-14 season, the figures were virtually identical — 9.9 percent (7 of 71 leads) and 9.8 percent (4 of 41 leads), respectively. But both of these figures were still well below proportionate representation (gray line). Indeed, in 2013-14, minority leads on

Figure 77: Agency Share of Show Creators, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 to 2013-14 Seasons (n=99, 92, 105)

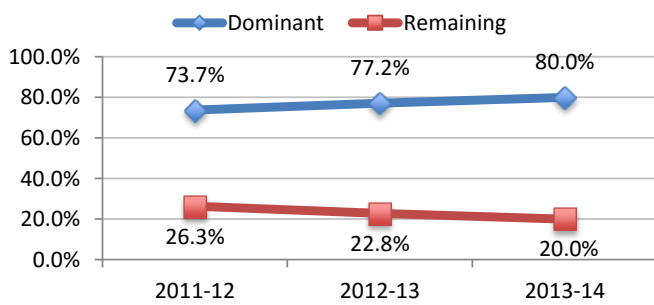


Figure 78: Minority Share of Show Creators, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 to 2013-14 Seasons (n=99, 92, 105)

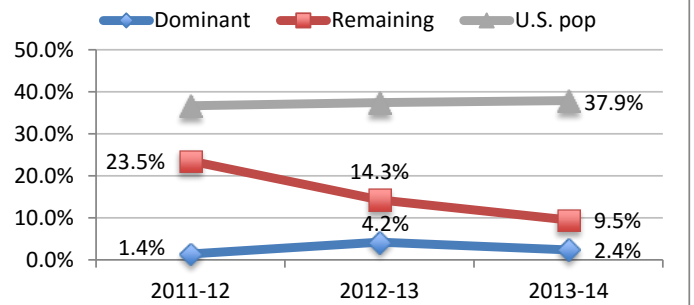


Figure 79: Agency Share of Leads, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 to 2013-14 Seasons (n=99, 104, 112)

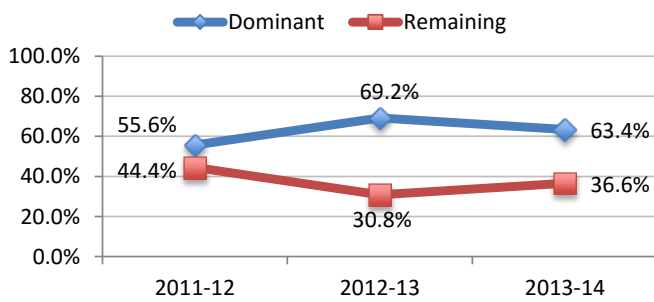
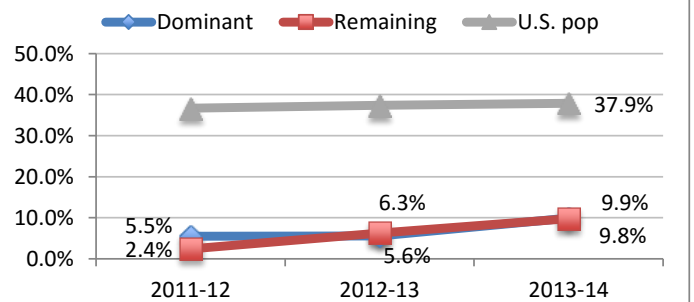


Figure 80: Minority Share of Leads, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 to 2013-14 Seasons (n=99, 104, 112)



broadcast scripted shows were underrepresented by a factor of nearly 4 to 1 at both dominant and remaining talent agencies.

5. Dominant Talent Agencies Increase Share of Show Creators in Cable

Seventeen agencies represented the talent credited with creating the cable scripted shows examined for the 2013-14 season. **Figure 81** shows that the dominant agencies' combined share of these show creators has increased since the last report, from 69.2 percent of the show creators in 2012-13 to 78.2 percent in 2013-14 (122 of 156 show creators).

6. Minority Show Creators in Cable Underrepresented by Factor of More than 5 to 1 at Dominant Talent Agencies

Figure 82 reveals that the minority share of cable show creators represented by the dominant agencies has decreased slightly since the last report, from 9.1 percent for the 2012-13 season to just 7.4 percent in 2013-14 (9 of 122 show creators). As a result, minorities were underrepresented by a factor of more than 5 to 1 among the ranks of cable show creators at the dominant talent agencies in 2013-14. The situation wasn't much better at the remaining agencies that season, where minority show creators were underrepresented by a factor of more than 4 to 1.

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

Twenty-nine talent agencies represented the actors credited as leads on the cable scripted shows examined for the 2013-14 season. The three dominant agencies combined to represent 56.3 percent of these leads, up

from the 50.7 percent share they claimed on their rosters in 2012-13 (see **Figure 83**). As the trend line shows, the dominant talent agencies have increased their collective share of cable scripted leads each year over the run of this report series.

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

Figure 84 shows that the minority share of cable leads represented by the dominant agencies has more or less held steady since the last report, 15.1 percent in 2012-13 season versus 15.6 percent in 2013-14 (14 of 90 leads). Meanwhile, the minority share for the remaining agencies increased slightly to 20 percent in 2013-14 (14 of 70 leads), up from 16.9 percent a year earlier. Despite these increases, minorities were underrepresented by factors of more than 2 to 1 among the ranks of cable leads at both the dominant and remaining agencies in 2013-14.

Figure 81: Agency Share of Show Creators, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 to 2013-14 Seasons (n=139, 143, 156)

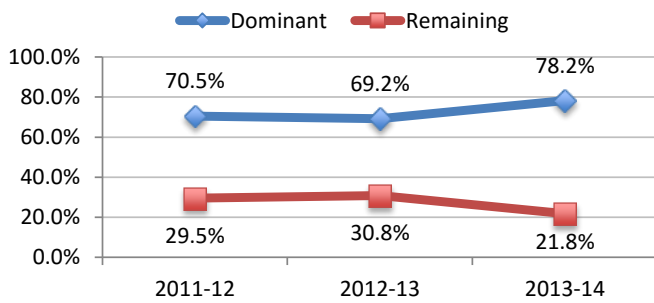


Figure 82: Minority Share of Show Creators, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 to 2013-14 Seasons (n=139, 143, 156)

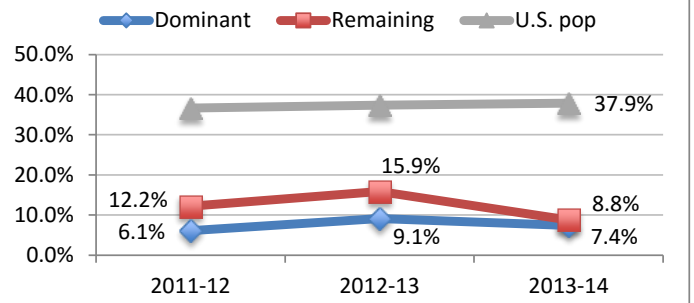


Figure 83: Agency Share of Leads, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 to 2013-14 Seasons (n=150, 144, 160)

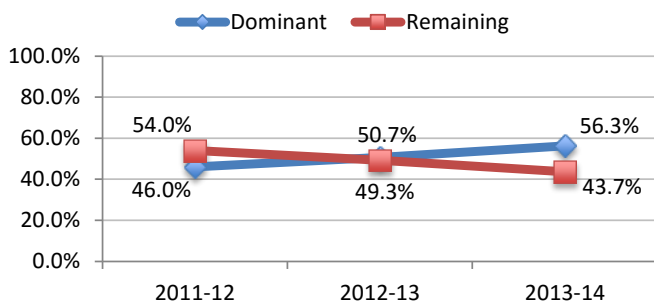
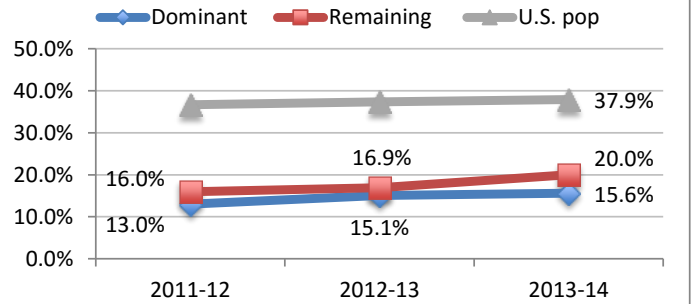


Figure 84: Minority Share of Leads, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 to 2013-14 Seasons (n=150, 144, 160)



9. Dominant Agencies Represent More than Three Quarters of Digital Scripted Show Creators

Six talent agencies represented the show creators responsible for digital scripted shows during the 2013-14 season. **Figure 85** shows that the three dominant agencies represented 82.6 percent of these important industry players (19 of 23 show creators).

10. Minorities Underrepresented by Factor of 7 to 1 among Digital Scripted Show Creators at Dominant Agencies

Figure 86 presents the minority shares of digital scripted show creators represented by the dominant and remaining talent agencies for the 2013-14 season. While the remaining agencies had no credited minority show creators on their rosters that season, only 5.3 percent of the show creators represented by the dominant agencies were minorities (1 of 19 show creators). As a result, minorities were underrepresented among the ranks of credited show creators at the dominant agencies by a factor of about 7 to 1 that season.

11. Dominant Agencies Represent Nearly Two Thirds of Digital Scripted Leads

Seven talent agencies represented the actors credited as leads on the cable scripted shows examined for the 2013-14 season. **Figure 87** shows that the three dominant agencies combined to represent 63 percent of these leads (17 of 27 leads).

12. Minorities Underrepresented by Factor of More than 6 to 1 among Digital Scripted Leads at Dominant Agencies

Figure 88 presents the minority shares of digital scripted leads represented by the dominant and remaining talent agencies for the 2013-14 season. Only 5.9 percent of the credited leads on the talent rosters of the dominant agencies that season were minorities (1 of 17 leads), compared to 10 percent of the credited leads at the remaining agencies (1 of 10 leads). As a result, minorities were underrepresented by a factor of more than 6 to 1 among the ranks of digital scripted leads at the dominant agencies, and nearly 4 to 1 at the remaining agencies.

Figure 85: Agency Share of Show Creators, Dominant vs. Remaining Agencies, Digital Scripted, 2013-14 Season (n=23)

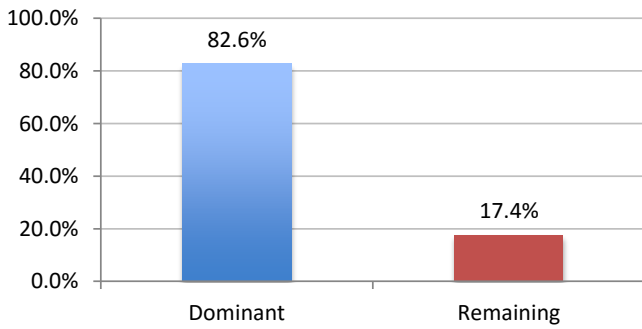


Figure 86: Minority Share of Show Creators, Dominant vs. Remaining Agencies, Digital Scripted, 2013-14 Season (n=23)

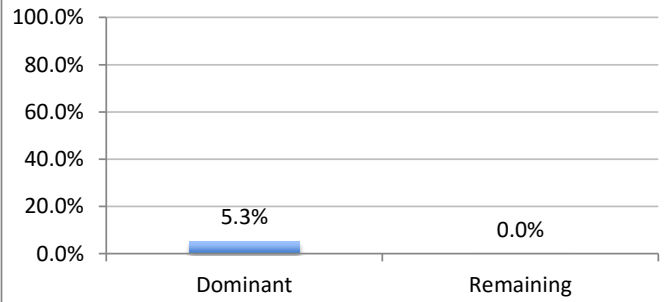


Figure 87: Agency Share of Leads, Dominant vs. Remaining Agencies, Digital Scripted, 2013-14 Season (n=27)

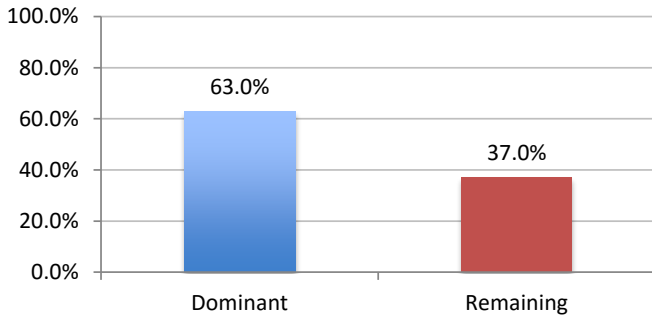
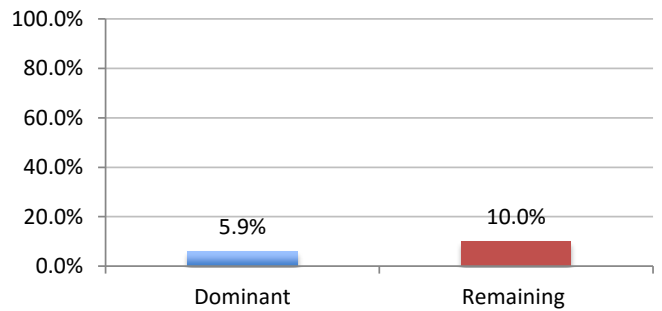


Figure 88: Minority Share of Leads, Dominant vs. Remaining Agencies, Digital Scripted, 2013-14 Season (n=27)



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

Though most major theatrical films feature casts that are 10 percent minority or less, previous reports in this series show that the films released between 2011 and 2013 which roughly reflect the diversity of American society, on average, did the best at the box office. These reports also document a similar pattern in television. That is, audience ratings were also found to peak for television shows airing during the 2011-12 and 2012-13 seasons whose casts were reasonably accurate reflections of the American scene.

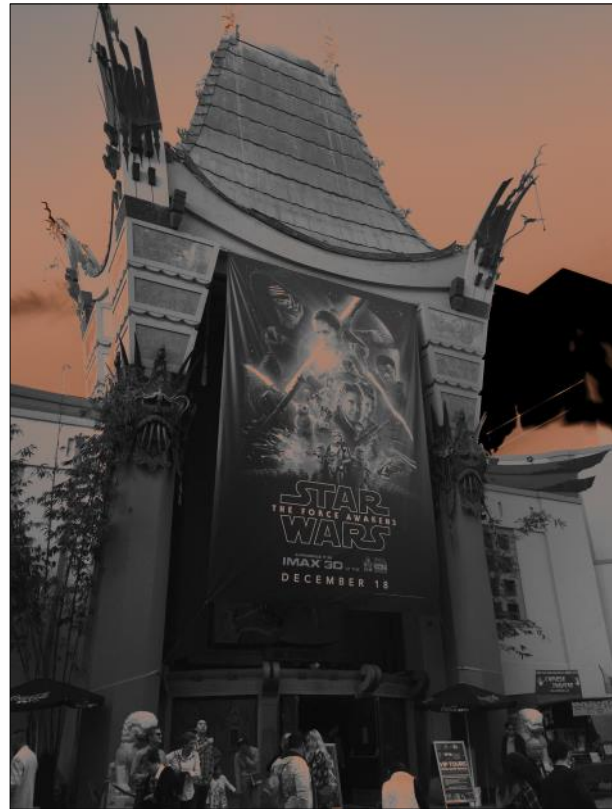
The current report extends the analysis of the relationships between cast diversity and bottom-line performance an additional year in order to consider the top 200 theatrical films released in 2014 and the television shows airing during the 2013-14 television season. Do previous findings linking cast diversity to bottom-line performance hold up in the face of an additional year of data? What does the inclusion of new information about ticket buyer demographics and social media engagement with television add to our understanding of the earlier findings?

The following headlines address these questions.

Film

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

Figure 89 presents an analysis of median global box office by cast diversity interval for 162 films released in 2014. As a



benchmark for comparison, it includes analyses presented in earlier reports in this series for films released between 2011 and 2013. Several findings emerge from the chart. First, median global box office peaked in 2014 for the eight films with casts that were from 41 percent to 50 percent minority (\$122.2 million). Films that occupied this cast diversity interval in 2014 included: *Big Hero 6*, *Rio 2*, *Lucy* and *Annie*.

By contrast, median worldwide box office was only \$52.6 million for the 55 films with casts that were 10 percent minority or less in 2014. The chart clearly shows that the films in the lowest diversity interval, on average, were poor performers relative to the more diverse films released each year. Indeed, median box office peaked for films that were

from 21 percent to 30 percent minority in 2011 and 2013 (\$160.1 million and \$143.3 million, respectively) and those that were from 31 percent to 40 percent minority in 2012 (\$130.5 million).

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

If we consider return on investment,²⁸ which factors a film’s budget into the analysis, we see a similar pattern, which echoes findings from the previous reports. As **Figure 90** illustrates, the eight films that fell into the 41 percent to 50 percent minority interval in 2014 also posted the highest median return on investment (3.4). As was the case with global box office (see above), less diverse films, on average, were relatively poorer performers in terms of return on investment across the years examined in this report series.

3. Minorities Drive Relationship between Cast Diversity and Box Office

Table 3 compares median box office and audience demographics for the films in

each cast diversity interval in 2014. It reveals that minorities constituted 58.2 percent of the audience (23.4 percent black, 23.7 percent Latino, and 11.1 percent Asian American) for films falling in the 41 percent to 50 percent minority cast diversity interval that year. The films in this interval, you will recall, had the highest median global box office (\$122.2 million) in 2014.

Similarly, an analysis of the top 10 theatrical releases in 2014 (ranked by global box office), reveals that minorities accounted for 59 percent of the domestic box office for the top film that year, *Transformers: Age of Extinction*, which earned over \$1.1 billion globally. Minorities also accounted for the majority of the domestic box office for three other top-10 films that year: *X-Men: Days of Future Past*; *The Amazing Spider Man 2*; and *Dawn of the Planet of the Apes*. Collectively, these three films generated nearly \$2.2 billion in global box office (see **Table 4**).

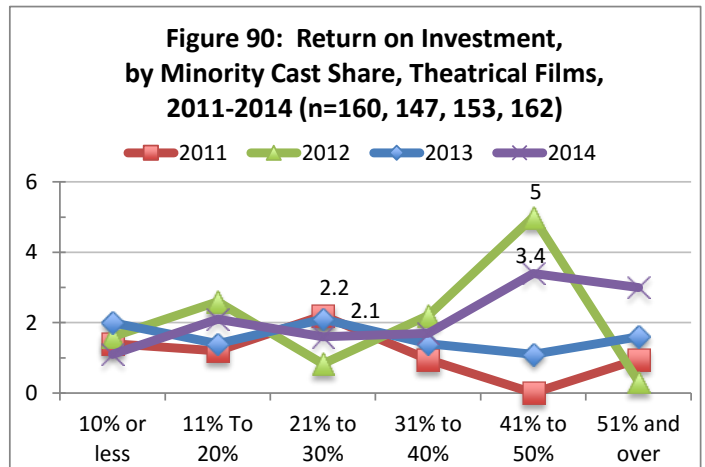
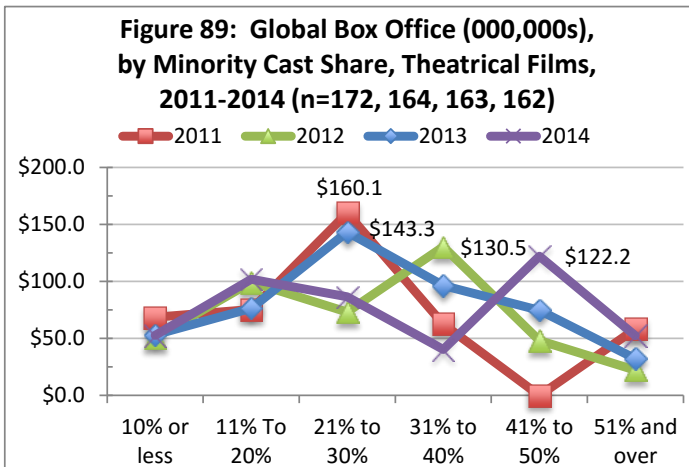


Table 3: Median Box Office and Audience Demographics, by Overall Cast Diversity (2014)

Percent Minority	N Films	Global Box (000,000s)	White Share	Black Share	Latino Share	Asian Share
10% or less	55	\$52.6	60.3%	14.0%	15.1%	10.6%
11%-20%	48	\$101.9	55.8%	16.3%	16.8%	11.2%
21%-30%	28	\$86.5	56.8%	15.9%	16.2%	11.1%
31%-40%	9	\$40.2	51.5%	17.1%	20.7%	10.6%
41%-50%	8	\$122.2	41.8%	23.4%	23.7%	11.1%
Over 50%	14	\$52.4	31.3%	47.2%	13.1%	8.3%

Table 4: Top 10 Box Office Films' Audience Minority Share (2014)

Rank	Title	Box Office (000,000s)	Return	Audience Minority Share
1	Transformers: Age of Extinction	\$1,104.0	4.26	59%
2	The Hobbit: The Battle of the Five Armies	\$955.1	2.82	41%
3	Guardians of the Galaxy	\$774.2	3.55	44%
4	Maleficent	\$758.4	3.21	49%
5	The Hunger Games: Mockingjay – Part I	\$752.1	5.02	41%
6	X-Men: Days of Future Past	\$748.1	2.74	51%
7	Captain America: The Winter Soldier	\$714.8	3.20	47%
8	The Amazing Spider Man 2	\$709.0	1.78	57%
9	Dawn of the Planet of the Apes	\$708.8	3.17	59%
10	Interstellar	\$672.7	3.08	41%

Television²⁹

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

Figure 91 presents an analysis of median ratings (18-49, white households, black households, Latino households, and Asian American households) by minority cast share for broadcast scripted shows from the 2013-14 season. The upward trajectory of the lines, as in the previous reports in this

series, suggests that cast diversity has a meaningful, positive relationship to the ratings bottom line. Among all minority households, median ratings peaked for shows with casts that were over 50 percent minority (5.38 ratings points for black households, 3.17 ratings points for Asian American households, and 2.78 ratings points for Latino households). Just four shows fell into this diversity interval in 2014:



Brooklyn Nine-Nine (Fox), *Gang Related* (Fox), *Law & Order: Special Victims Unit* (NBC), and *Hawaii Five-O* (CBS). Median ratings for persons 18-49 also peaked for the shows in this cast diversity interval (1.98 ratings points), as they were no doubt driven by high minority engagement with these shows, and because minorities (37.9 percent of the population in 2014) were a disproportionately large share of the television audience.

Among white households, median ratings also peaked for relatively diverse shows — but shows with casts that were *only* from 41 percent to 50 percent minority (6.03 ratings points). Six shows fell into this cast diversity interval in 2014: *Chicago Fire* (NBC), *Elementary* (CBS), *Ironside* (NBC), *Mistresses* (ABC), *Sleepy Hollow* (Fox), and *Unforgettable* (CBS). It should be noted that viewer ratings for women 2-99 also peaked for broadcast scripted shows that were from 41 percent to 50 percent minority (3.23 ratings points).

Despite the obvious popularity of the diverse shows identified above across the various audience segments, it is worth noting that most broadcast scripted shows examined in 2014 had casts that were only 20 percent minority or less (64 of 121 shows).

2. Audience Engagement with Social Media Peaks for Broadcast Scripted Shows Reflecting America's Racial Diversity

Figure 92 charts the median volume of tweets and unique authors for broadcast scripted shows by cast diversity interval for the 2013-14 season. It shows that the median volume of tweets (9,130) peaked for shows falling in the 31 percent to 40 percent minority cast diversity interval — the interval encompassing the actual minority share of the U.S. population in 2014 (37.9 percent). Twenty shows fell into this diversity interval in 2013-14. Examples include *The Blacklist* (NBC), *Castle* (ABC), *New Girl* (Fox), and *Grey's Anatomy* (ABC). The median volume of unique Twitter authors (5,320) peaked for shows with casts that were over 50 percent minority.

3. Ratings Continue to Peak among Cable Scripted Shows with Diverse Casts

Figure 93 applies the ratings analyses presented above for broadcast scripted shows to the case of cable scripted shows from the 2013-14 season. Though the trajectory of the lines reveal that relatively diverse cable scripted shows excel with most audience segments, the picture for cable is

considerably more complex than the one depicted above for broadcast. Of course, this is largely due to the niche marketing strategy adopted by many cable networks that almost exclusively targets key ethnic and/or racial groups (e.g., BET, TVONE, El Rey, etc.).

Among 18-49 viewers (.27 ratings points) and black households (2.33 ratings points), median ratings peaked for cable scripted shows featuring casts that were majority minority. Fifteen shows fell into this cast diversity interval in 2013-14, including *Loiter Squad* (Adult Swim), *Black Jesus* (Adult Swim), *Devious Maids* (Lifetime) and *Being Mary Jane* (BET).

Meanwhile, among Latino households, median ratings peaked for cable scripted shows with casts that were from 31 percent to 40 percent minority (.41 ratings points). Twenty-two shows fell into this cast diversity interval in 2013-14. Examples include *Jessie* (Disney), *The Thundermans* (Nickelodeon), *Wolfblood* (Disney), and *Suits* (USA). It should be noted that viewer ratings for women 2-99 also peaked in this diversity interval in 2013-14 (.30 ratings points).

Among white households, median ratings peaked for cable scripted shows with casts that were from 21 percent to 30 percent minority (.49 ratings points). Twenty-two shows also fell into this cast diversity interval for 2013-14, including *The Walking Dead* (AMC), *Major Crimes* (TNT), *The Last Ship* (TNT), and *Covert Affairs* (USA).

Finally, among Asian American households, median ratings peaked for cable scripted shows with casts that were only from 11 percent to 20 percent minority (.31 ratings points). Thirty-six shows fell into this cast diversity interval. Examples include *Person of Interest* (TNT), *The Strain* (FX), *The Americans* (FX), and *Psych* (USA).

4. Audience Engagement with Social Media Peaks for Cable Shows with Majority-Minority Casts

Figure 94 charts the median volume of tweets and unique authors for cable scripted shows by cast diversity interval for the 2013-14 season. It shows that the median volume of tweets (9,700) and unique authors (6,700) both peak for cable scripted shows with majority-minority audiences. It is worth noting that the shapes of both lines closely resemble the conventional audience ratings graph for black households in the cable scripted arena (see above). Perhaps, this is a reflection of the high level of engagement black audience members are known to have with social media more generally, combined with their preference for majority-minority cable scripted programming.



Figure 91: Median Ratings by Minority Cast Share, 18-49 and HH Race, Broadcast Scripted, 2013-14 Season (n=114)

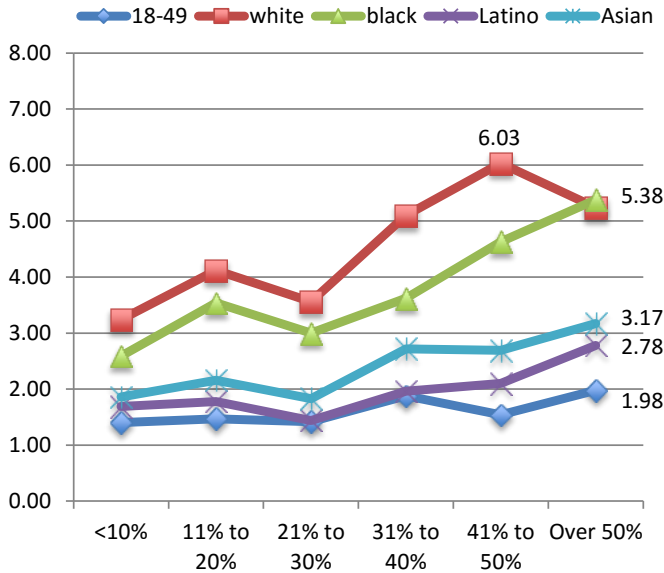


Figure 92: Twitter Ratings (000s), by Minority Cast Share, Broadcast Scripted Shows, 2013-14 Season (n=110)

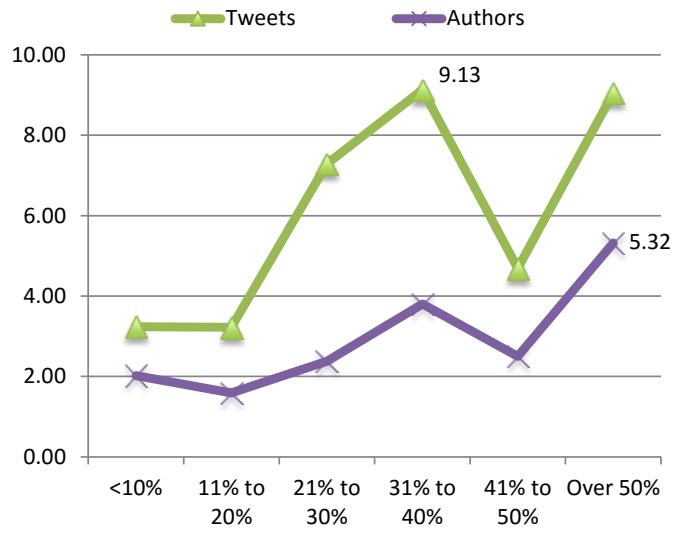


Figure 93: Median HH Ratings by Minority Cast Share, 18-49 and HH Race, Cable Scripted, 2013-14 Season (n=166)

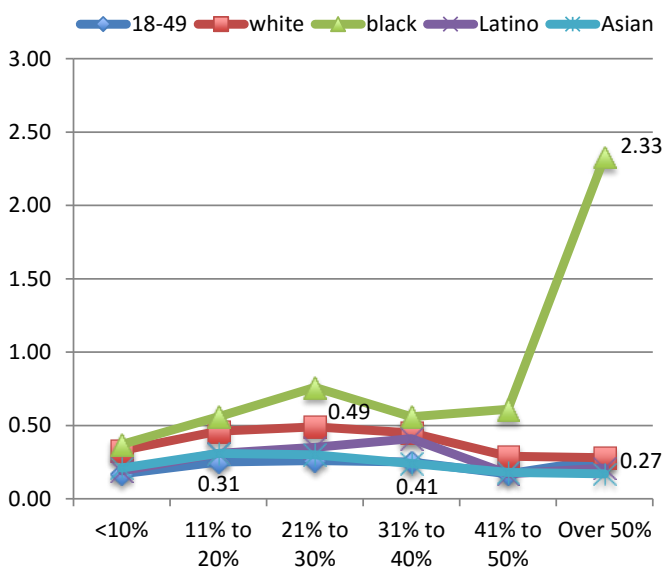
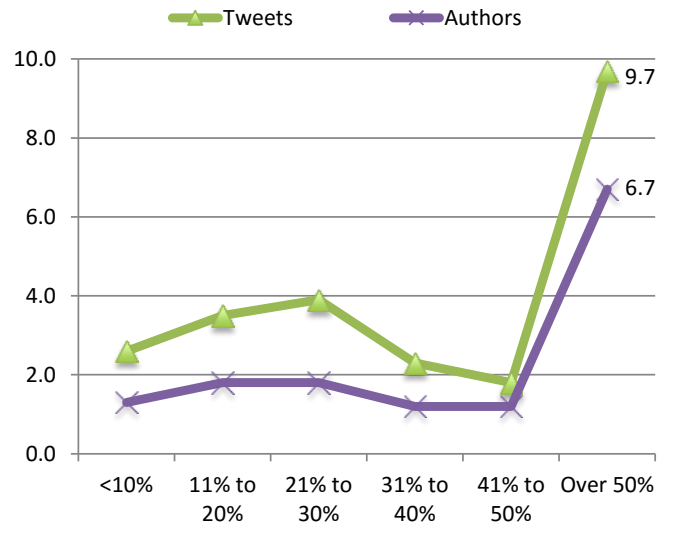
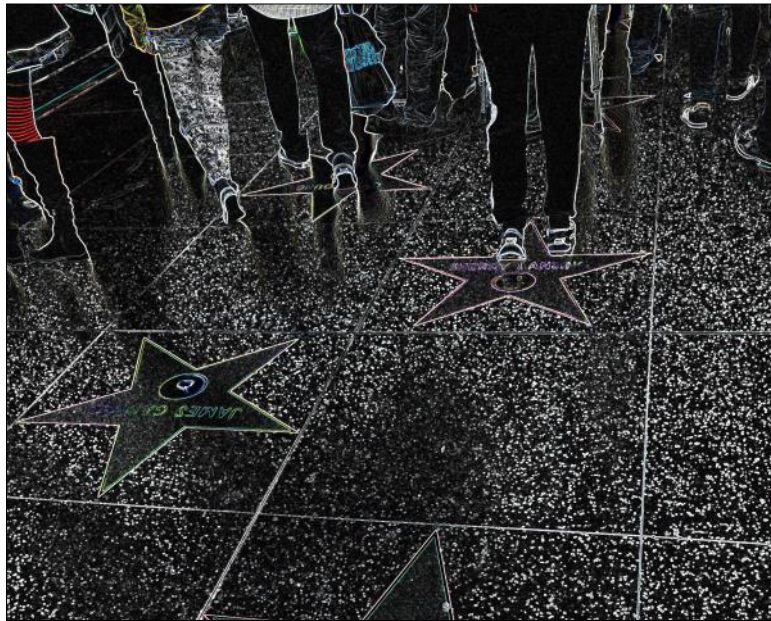


Figure 94: Twitter Ratings (000s), by Minority Cast Share, Cable Scripted Shows, 2013-14 Season (n=163)





Conclusion: Business as Usual

The initial report in this series, released in 2014, aimed to make sense of a glaring disconnect: the fact that the Hollywood industry is woefully out of touch with America's increasing diversity, despite increasing evidence that diversity is good for business. The false notion that there is a necessary tradeoff between diversity and excellence, the report concluded, has enabled this industry business as usual.

Every industry sector is complicit in the fallacy — from the networks and studios (that decide which projects to greenlight, with what types of budgets and marketing strategies), to the agencies (that load their rosters and packaged projects with largely white talent), to the film and television academies (whose overwhelming white and male members typically celebrate only a narrow slice of Americana), to individual

producers and showrunners (who routinely surround themselves with like-minded colleagues, rather than invite diverse perspectives into the room).

The follow-up report, released last year, concluded that there is no magic bullet for solving Hollywood's race and gender problem. It is a multi-dimensional problem that will require interventions on every front. But meaningful interventions have been slow to emerge because of a latent conflict between individual and institutional interests. That is, the white males who dominate positions of power in this lucrative yet risky industry are motivated to make what they perceive are safe choices that will serve their own personal interests. Rather than share the power to develop and greenlight projects with others who look more like the emerging America, they



continue to produce more of the same, denying increasingly diverse audiences the content they crave. Institutional interests thus suffer as billions are left on the table.

The current report presents more evidence suggesting that Hollywood's business as usual is a model that may soon be unsustainable. At nearly 40 percent of the nation's population and growing, people of color are overrepresented among Hollywood's audiences. Indeed, most of the movie tickets for four of the top-10 films in 2014 (including the number one film) were purchased by people of color. Similarly, viewer ratings and social media engagement demonstrate that people of color now make up arguably the most important segment of the television audience.

But Hollywood industry powerbrokers seem oblivious to these audience realities. The very people best situated to help them connect with today's (and tomorrow's) audiences are hardly at the table. While minorities fell back a few steps since the last report in six of the 11 industry employment arenas examined and merely held their ground in the other four, women suffered

losses in eight of the 11 arenas examined and treaded water in the other three. Both groups remained underrepresented on every industry employment front in 2013-14.

Of course, there has been considerable buzz recently about a renaissance in television that has ushered in a crop of new diverse shows across several networks. By examining the 2014-15 television season, next year's report will shed some light on whether this development marks a fundamental shift in industry business as usual or just marginal attempts to respond to the handwriting on the wall without disrupting the industry's underlying power structure. One thing is clear: there is no evidence of similar, forward-thinking developments in film.

As we have argued throughout this report series, adequately responding to Hollywood's race and gender problem will require more than token efforts and window dressing. It will require bold gestures that disrupt industry business as usual, which not only adjust the optics in front of the camera but that also overhaul the creative and executive machinery behind it. The film academy's decision to fundamentally overhaul its membership in the face of this year's #OscarsSoWhite furor — like ABC's recent appointment of the first African American woman to head a major broadcast network — constitutes a critical, paradigm-shifting move in the right direction.

Only time will tell if these important developments define the leading edge of a long-overdue, new normal for the Hollywood industry. Subsequent reports in this series will provide the data necessary for answering this question.

Endnotes

1. These films included the top 200 theatrical films released in 2014, ranked by worldwide box office, minus foreign films.
2. The 2013-14 season is defined as television programming that originally aired or began streaming between September 1, 2013 and August 31, 2014.
3. Total numbers for the various analyses in this report may deviate from the overall total for the number of films or television shows considered 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).
4. 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. Social media ratings consist of tweets and unique authors, which are measures of relevant U.S. Twitter activity from three hours before through three hours after a broadcast, local time. "Tweets" are ascribed to a linear TV episode, while "unique authors" refer to unique Twitter accounts that have sent at least one tweet ascribed to a specific TV episode.
5. According to Rentrak, "PostTrak is conducted every week for all films in their first and second week of wide release. Twenty-one theaters in unique markets were chosen to participate and are demographically representative of the US Census population. Wide release includes all films playing in more than 800 theaters. General audience polling includes moviegoers 13 and older for PG-13 movies and 17 and older for R-rated films."
6. Theatrical Market Statistics: 2014. MPA (2014), p. 2.
7. These figures include films that received any domestic box office in a given year. Ibid, p. 21.
8. Ibid., p. 12.
9. Genres were derived from the keywords The Studio System identified for each film.
10. "Other" programming includes news, sports, and animated.
11. 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).
12. "Lead role" is defined in this report as the first credited actor/performer for a given project's list of cast members.
13. http://www.nytimes.com/2013/06/02/movies/coming-soon-a-breakout-for-black-filmmakers.html?pagewanted=all&_r=0
14. The overall 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.
15. 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.
16. The number for native actors was so low (just 2) that the Native American share of

- broadcast scripted roles rounded to 0 percent.
17. Similarly, the 4 Native American actors on cable scripted shows rounded to a 0 percent share in that arena as well.
 18. The analysis of creator racial status and gender was limited to individuals clearly credited as “creator.”
 19. For example, see Hunt, D. (2014). “Turning Missed Opportunities Into Realized Ones: The 2014 Hollywood Writers Report.” Los Angeles: Writers Guild of America, West.
 20. <http://variety.com/2015/tv/news/dga-study-shows-women-minorities-lagging-as-first-time-tv-directors-1201395895/>
 21. Cynthia Littleton, “Big Four Networks Tear Up the Pilot Season Rulebook,” *Variety*, March 18, 2014, <http://variety.com/2014/tv/news/its-a-new-playing-field-for-the-big-four-networks-1201136859/>
 22. Data based on a snapshot of every project in development as of April 15, 2015. Researchers used Variety Insight, Studio System, and other media sources to identify the race/ethnicity of the individual auspices.
 23. According to the *Los Angeles Times*, the Motion Picture Academy’s membership in 2013 was about 93 percent white, 76 percent male, and has an average age of 63 years Horn & Smith (December 21, 2013).
 24. 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.
 25. “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.
 26. Violaine Roussel, “Talent Agenting in the Age of Conglomerates,” in *Precarious Creativity: Global Media, Local Labor*, eds. M. Curtin and K. Sanson (Berkeley, CA: University of California Press), 74-87.
 27. The data for the analysis of agent diversity were collected from Variety Insight’s directory of personnel on August 18, 2015. Researchers used Variety Insight and other media sources to identify the race/ethnicity and gender of each agent.
 28. 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.
 29. Only dramas and comedies are considered in these analyses.

About the Authors

Dr. Darnell Hunt is director of the Ralph J. Bunche Center for African American Studies, chair of the Department of Sociology, 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, and “The 2015 Hollywood Diversity Report: Flipping the Script,” released by the Center in February 2015. 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. For the past ten years, she works extensively on social justice issues related to equity and access in higher education and the entertainment industry. She has co-authored the 2014 and 2015 Hollywood Diversity Reports (with Dr. Darnell Hunt). 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 (with Dr. Hunt) co-authored 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.

Michael Tran is a Graduate Student Researcher with the Ralph J. Bunche Center for African American Studies at UCLA. He is one of many graduate students who contribute to the data collection efforts that goes into the Hollywood Diversity Report. In addition to his participation in the Hollywood Advancement Project, his interests in race and media have led to a number of ongoing research studies, including an investigation into the cultural politics of independent filmmakers of color and a study of the role of art in minority community politics. He has previously earned master's degrees in demographics and social analysis and in sociology, and is currently working towards a PhD in sociology.

Appendix

Table 1: Networks and digital platforms included in the study

A&E	Discovery Fit & Health
ABC	Disney
ABC Family	Disney Jr.
AMC	Disney XD
AOL	E!
Adult Swim	ESPN
Amazon	El Rey
Animal Planet	Esquire
BBC America	FX
BET	FXX
Bravo	FYI
CBS	Food Network
CMT	Fox
CNBC	GAC
CNN	HBO
CW	HGTV
Cartoon Network	Hallmark Channel
Cinemax	History Channel
Comedy Central	Hulu
Cooking Channel	IFC
Crackle	Investigation Discovery
DIY	Lifetime
Destination America	Lifetime Movie Network
DirecTV	Logo
Discovery	MTV
Discovery Family	MTV2
	MachinimaPrime
	NBC

National Geographic

WGN

Netflix

Yahoo!

Nick Jr.

YouTube

Nick at Nite

Nickelodeon

OWN

Oxygen

PBS

Pivot

Reelz

Science Channel

Showtime

Spike

Starz

Sundance Channel

Syfy

Syndicated

TBS

TLC

TNT

TVLand

TeenNick

Travel Channel

TruTV

USA

VH1

Vimeo

WEtv

Table 2: Underrepresentation Factors, by Arena, Minorities and Women, 2013-14*

Arena	Minorities	Women
Film Leads (2014)	< 3 to 1	2 to 1
Film Directors (2014)	< 3 to 1	< 12 to 1
Film Writers (2014)	< 5 to 1	< 4 to 1
Broadcast Scripted Leads	< 5 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 Scripted Leads	4 to 1	< 2 to 1
Broadcast Scripted Creators	11 to 1	> 2 to 1
Cable Scripted Creators	< 5 to 1	< 3 to 1
Digital Scripted Creators	6 to 1	> 3 to 1

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



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