



2017 Hollywood Diversity Report: Setting the Record Straight

B U N C H E
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 fourth 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 2015 and 1,206 broadcast, cable and digital platform television shows from the 2014-15 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 2015, 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 five of the industry employment arenas examined (i.e., film leads, broadcast scripted leads, broadcast reality and other leads, digital scripted leads, and broadcast scripted show creators). Minorities lost ground in four of the 11 arenas (i.e., film directors, film writers, cable scripted leads, and digital scripted show creators) and merely held their ground in the other two (i.e., cable scripted show creators and cable reality and other leads). They remained underrepresented on every front in 2014-15:

- Nearly 3 to 1 among film leads
- Nearly 4 to 1 among film directors
- Greater than 7 to 1 among film writers
- Greater than 3 to 1 among broadcast

scripted leads

- Greater than 2 to 1 among cable scripted leads
- Nearly 2 to 1 among broadcast reality and other leads
- Greater than 2 to 1 among leads for cable reality and other shows
- Greater than 3 to 1 among digital scripted leads
- Nearly 5 to 1 among the creators of broadcast scripted shows
- Nearly 5 to 1 among the creators of cable scripted shows
- Nearly 7 to 1 among the creators of digital scripted shows
- Nearly 3 to 1 among the credited writers for broadcast scripted shows
- Greater than 3 to 1 among the credited writers for cable scripted shows and digital scripted shows

2. Women. Relative to their male counterparts, women posted gains in all Hollywood employment arenas since the previous report, with the exception of two — broadcast reality and other leads and cable reality and other leads — where they fell further behind. Still, like minorities, they remained underrepresented on every front in 2014-15:

- Nearly 2 to 1 among film leads
- More than 6 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
- Greater than 3 to 1 among broadcast reality and other leads
- Greater than 2 to 1 among cable reality and other leads
- Less than proportionate representation among digital scripted leads
- Greater than 2 to 1 among the creators of broadcast scripted shows
- Greater than 2 to 1 among the creators of cable scripted shows
- Greater than 2 to 1 among the creators of digital scripted shows

3. *Accolades.* In 2015, 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 featuring women leads gained some ground at the Oscars in 2015, those directed by women failed to win a single Oscar. At the Emmys, broadcast scripted shows created by minorities gained ground relative to those initiated by white show creators, while shows created by women continued to lose ground relative to those created by men. Meanwhile, not one of the cable scripted shows created by minorities won an Emmy that year (matching the previous three years), and cable shows created by women continued to lose ground relative to those created by men.

4. *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 in 2014-15. Minorities remain woefully underrepresented on the rosters of these powerful gatekeepers.

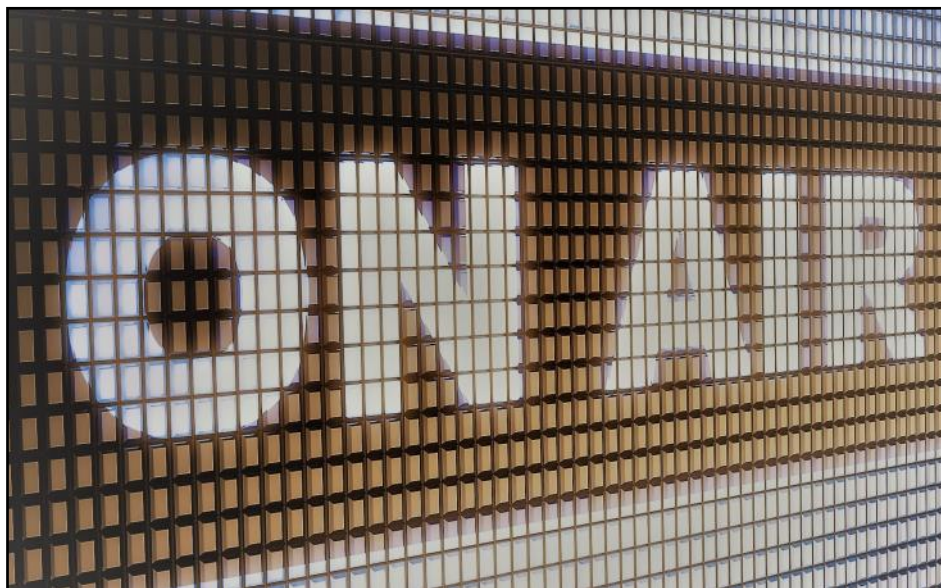
5. *Diversity Initiatives.* The most prominent industry diversity initiatives are writers' programs (film and television) and grant programs (film). These programs are highly competitive, offering opportunities for networking and financing to a relatively small number of the thousands of potential, diverse candidates. Initiatives focused on developing diverse creative executives — an area highlighted in earlier reports as in dire need of improvement — are even less readily available.

6. *The Bottom Line.* Consistent with the findings of earlier reports in this series, new evidence from 2014-15 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 five of the top-10 films in 2015 (ranked by global box office)
- Relatively diverse films excelled at the box office between 2011 and 2015, regardless of genre
- Median 18-49 viewer ratings (as well as median household ratings among whites, blacks, Latinos, and Asian Americans) peaked during the 2014-15 season for broadcast scripted shows featuring casts that were greater than 40 percent

minority

- Social media engagement peaked for broadcast scripted shows with casts that reflected the diversity of America
- Median black household ratings peaked for cable scripted shows with casts that were majority minority in 2014-15
- For Asian American and Latino households, median ratings peaked in the cable scripted arena for shows with casts that were from 31 to 40 percent minority
- For white households and viewers 18-49, the peak interval in the cable scripted arena contained shows with casts that were from 11 to 20 percent minority
- Social media engagement peaked for cable scripted shows with casts that were from 21 to 30 percent minority



2017 Hollywood Diversity Report

This report is the fourth 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 2017 Hollywood Diversity Report examines 168 theatrical films released in 2015,¹ as well as 1,206 television shows airing or streaming during the 2014-15 season.² The television shows were distributed across six broadcast networks, 64 cable networks, 13 digital platforms, and through syndication (see **Table 1, Appendix**). They were sorted into the following categories for analysis: 125 broadcast scripted shows; 87 broadcast reality and other shows; 204 cable scripted shows; 688 cable reality and other shows; 56 digital platform scripted shows; 39 digital platform reality and other shows; and 7 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
- Types of diversity initiatives
- Nielsen viewer and social media ratings⁴
- Global and domestic box office
- Rentrak ticket buyer demographics

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

“People in positions of hiring, you better get smart...We need to have a serious conversation about diversity.”

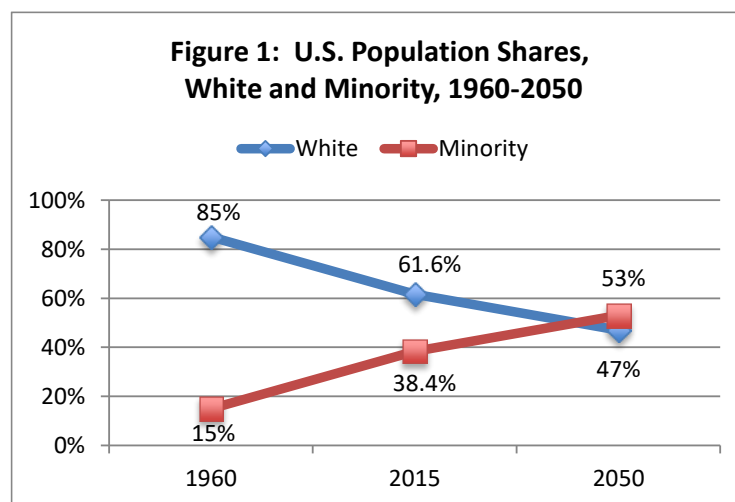
— Spike Lee

The previous three reports in this series have documented a curious disconnect in the Hollywood entertainment industry with respect to the question of diversity. On the one hand, comprehensive analyses of talent in front of and behind the camera consistently revealed the woeful underrepresentation of people of color and women — particularly in lead roles and in the powerful positions responsible for deciding which stories get told. On the other hand, each of the reports have also documented the fact that diversity sells: theatrical films and television shows that more closely reflect the racial and ethnic diversity of America tend to excel at the box office and in viewer ratings. If the only color that Hollywood cares about is green, as

industry insiders often claim, how do we make sense of this disconnect?

Figure 1 charts 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 2015 — 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. People of color already account for a disproportionate share of movie ticket buyers and television viewers. Absent some significant change in Hollywood’s business-as-usual practices, the disconnect documented in earlier reports in this series will only widen.

The 2017 Hollywood Diversity Report aims to set the record straight with respect to the business imperative for diversity. By closely examining patterns evident in 2015 films and in television during the 2014-15 season, it presents additional evidence for the compelling relationship between diversity and the bottom line in the Hollywood



entertainment industry.

Film

1. U.S. and Canada Box Office Increases 8 Percent between 2014 and 2015

Global box office reached \$38.3 billion in 2015, which was a 5 percent increase over the 2014 figure. Meanwhile, total box office for the United States and Canada increased by 8 percent, from \$10.4 billion in 2014 to \$11.1 billion in 2015.⁵ In 2015, 708 films were released, a figure virtually unchanged from the 709 films released in 2014.⁶

2. Minorities Purchase Nearly Half of All Movie Tickets in 2015

In 2015, people of color purchased 45 percent of all movie tickets sold in the United States. Latinos were particularly well represented among minority ticket buyers, accounting for 23 percent of ticket purchases alone. Though the group constituted just about 18 percent of the U.S. population in 2015, they also accounted for 23 percent of all frequent moviegoers.⁷

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

The 168 films examined for 2015 were categorized into 16 genres. Three of the genres⁸ — Drama (27.9 percent), Comedy (21.4 percent), and Action (14.9 percent) — collectively accounted for 64.2 percent of the top grossing films in 2015, compared to 62.6 percent of the top 163 films considered in the previous report for 2014 (see **Figure 2**).

Television

1. No Single Genre Dominates Broadcast Programming

As in previous reports, **Figure 3** reveals that no single genre represented a majority of broadcast television programming during the 2014-15 season. That is, dramas (40.6 percent) and reality programming (23.6 percent) together accounted for 64.2 percent of the 212 broadcast shows examined. The remaining 35.9 percent share was divided between comedy (18.4 percent) and other⁹ programming (17.5 percent).

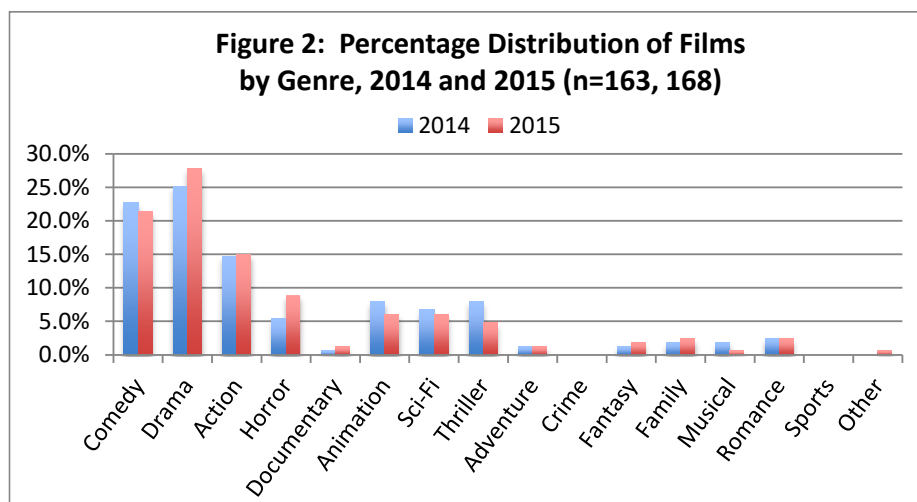


Figure 3: Broadcast TV by Genre, 2014-15 Season (n=212)

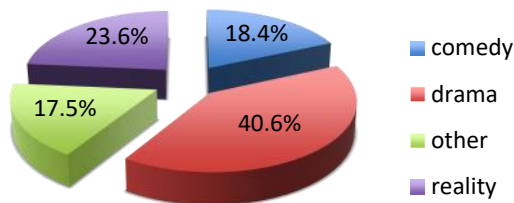


Figure 4: Cable TV by Genre, 2014-15 Season (n=892)

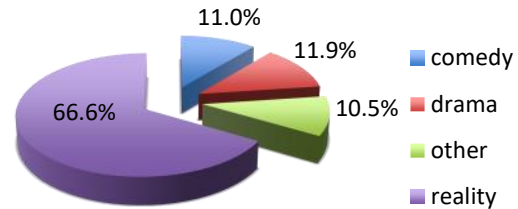


Figure 5: Digital Platform TV by Genre, 2014-15 Season (n=95)

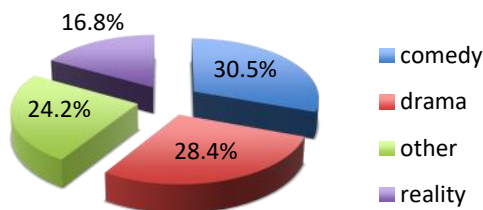
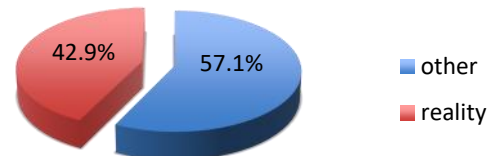


Figure 6: Syndicated TV by Genre, 2014-15 Season (n=7)



2. Reality Shows Continue to Dominate Cable Programming

Consistent with previous reports in this series, cable television differed from the broadcast arena with respect to the prominence of the various genres. That is, **Figure 4** shows that 66.6 percent of the 892 cable programs examined for the 2014-15 season consisted of reality shows, which approximated the 67.1 percent figure from a season earlier. Reality shows were followed in prominence by drama (11.9 percent), comedy

(11.0 percent), and other programming (10.5 percent).

3. No Genre Dominates Digital Programming

Figure 5 shows that comedy programming accounted for the largest share of the 95 digital shows examined in this report (30.5 percent), followed by drama (28.4 percent), other (24.2 percent), and reality programming (16.8 percent).

4. Other Programming Continues to Dominate Syndicated

Figure 6 shows that 57.1 percent of the seven syndicated shows examined in this report consisted of other programming. Reality programming accounted for the remaining 42.9 percent of the shows.

5. Location Losses for Los Angeles in Broadcast Scripted, Gains in Reality and Other

Consistent with news accounts of “runaway production,”¹⁰ **Figure 7** shows that for the 2014-15 season, Los Angeles accounted for just 53 percent of broadcast scripted show locations. This figure represents a 12 percentage-point decline from the 65 percent share Los Angeles posted a season earlier. Meanwhile, the New York area nearly doubled its share of broadcast scripted locations — from 6 percent for the 2013-14 season to 11 percent in 2014-15.

By contrast, **Figure 8** shows that the Los Angeles area increased its hold on locations for broadcast reality and other programming between the seasons, from a 61.4 percent

share in 2013-14 to 70.6 percent in 2014-15. The New York area remained the second most prominent location for broadcast reality and other programming, though its share declined from 27.2 percent in 2013-14 to just 20.6 percent in 2014-15.

6. Los Angeles Loses Ground among Cable TV Locations

After claiming the majority of broadcast scripted locations in the previous report for the 2013-14 season (54.7 percent), the Los Angeles area accounted for just 44.2 percent of cable scripted locations in 2014-15 (see **Figure 9**). The biggest winner on the location front was the New York area, which more than doubled its share from 7.8 percent in 2013-14 to 17.4 percent in 2014-15. Toronto increased its share more modestly to 6.5 percent, while Atlanta’s share held steady at 5.8 percent.

Since the last report, the Los Angeles area also lost ground among cable reality and other locations. Los Angeles claimed 41.6 percent of these locations in 2014-15 (see **Figure 10**), down from 49.6 percent in

Figure 7: Share by Location, Broadcast Scripted Shows, 2014-15 Season (n=100)

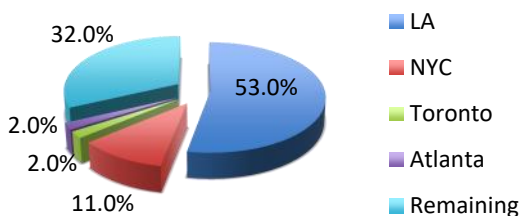


Figure 8: Share by Location, Broadcast Reality and Other Shows, 2014-15 Season (n=34)

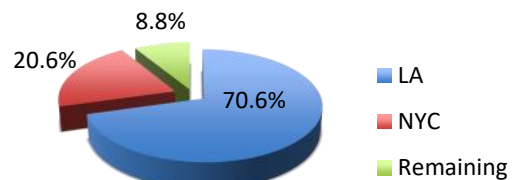


Figure 9: Share by Location, Cable Scripted Shows, 2014-15 Season (n=138)

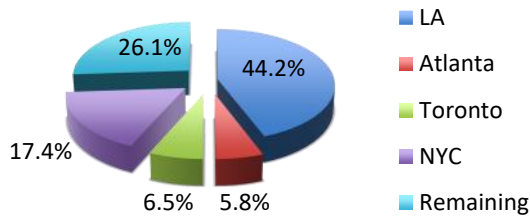


Figure 10: Share by Location, Cable Reality and Other Shows, 2014-15 Season (n=207)

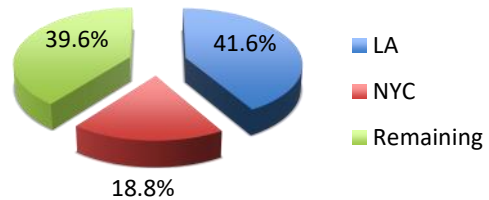
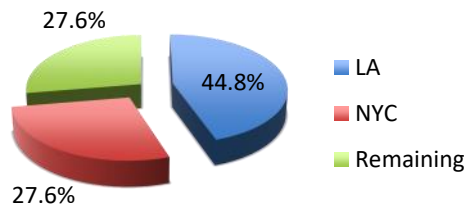


Figure 11: Share by Location, Digital Shows, 2014-15 Season (n=29)



2013-14. The New York area was the other notable location for cable reality and other productions, claiming 18.8 percent of these locations for 2014-15. This figure is comparable to the share the area posted a season earlier.

For digital locations, Los Angeles led the way for the 2014-15 season, switching places with New York, which had led the way a season earlier. **Figure 11** shows that 44.8 percent of digital programs were shot in Los Angeles in

2014-15, followed by New York (27.6 percent).

Hollywood Diversity: Take Four

“What do you do when someone says, ‘Your color skin is not what we’re looking for?’”

– America Ferrera

“Having your story told as a woman, as a person of color, as a lesbian, or as a trans person or as any member of any disenfranchised community is sadly often still a radical idea.”

– Kerry Washington

The previous report in this series examined theatrical films released in 2014 and broadcast, cable, and digital shows airing or streaming during the 2013-14 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 two predecessors) found that underrepresentation was the norm for people of color and women. All too often, as America Ferrera exclaims in the quote above, industry decision makers (typically white men) have green-lighted projects for which people of color are both marginal to the story and excluded from the creative work behind the scenes.

The current report extends the analyses presented in prior reports in the Hollywood Diversity Report series. This section examines theatrical films released in 2015 and broadcast, cable, digital platform and

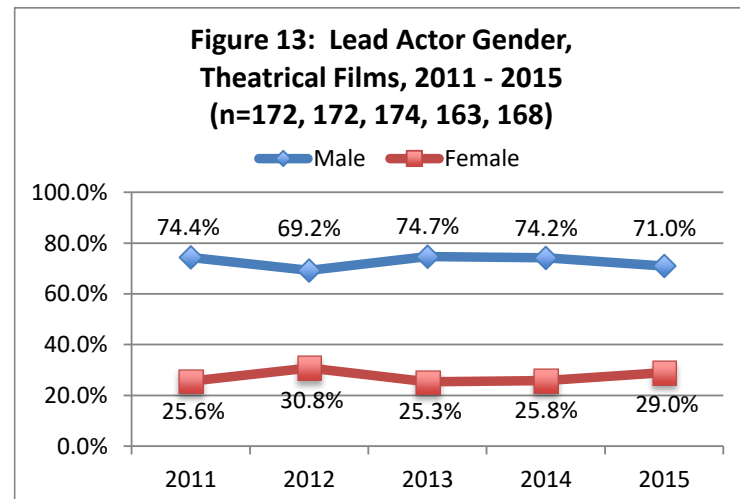
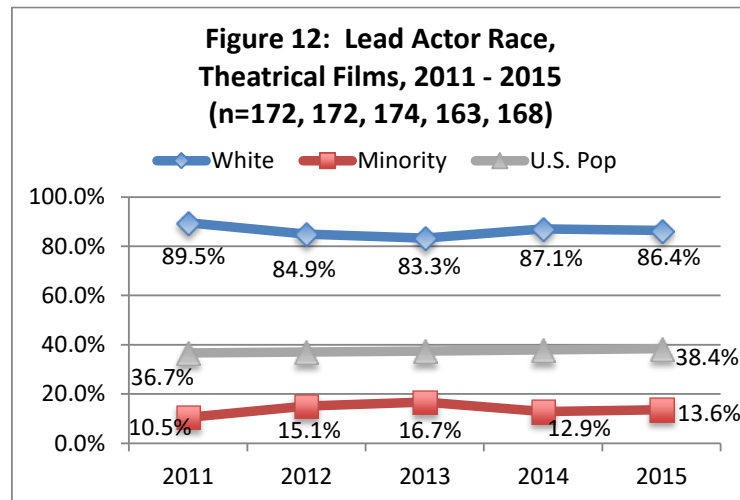


syndicated shows airing or streaming during the 2014-15 season in order to identify any meaningful trends in minority and female access to industry employment. The following headlines summarize the most significant findings.

Film

1. *Minority Share of Lead Roles¹¹ Stagnant in Film*

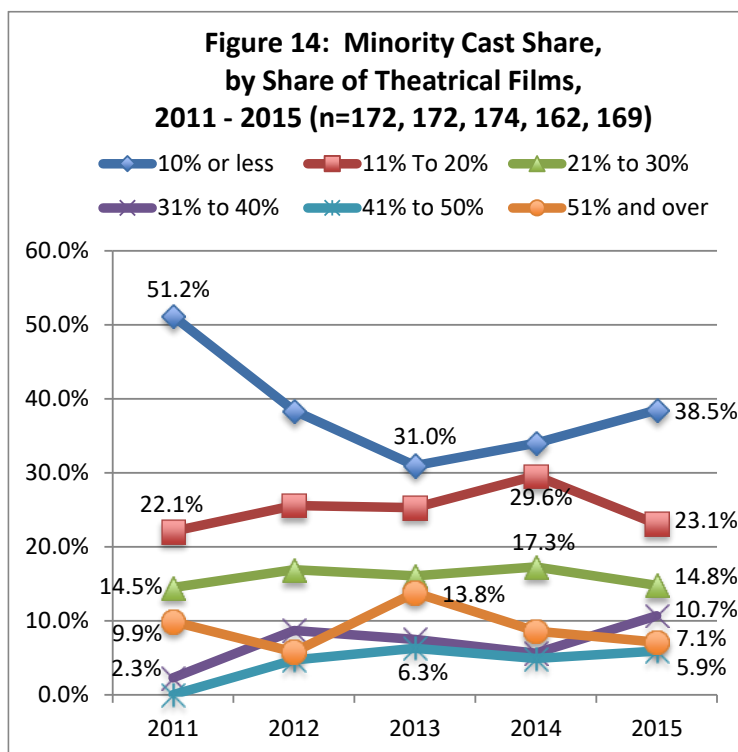
Figure 12 shows that the minority share of lead roles in the top films examined (red line) peaked at 16.7 percent in 2013. Since the last report, the minority share has stayed more or less flat, 12.9 percent in 2014 versus 13.6 percent in 2015. Because minorities collectively accounted for 38.4 percent of the U.S. population in 2015 (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 2015 include *Furious 7*, *San Andreas*, *Straight Outta Compton*, and *Concussion*. From the trend line evident in **Figure 12**, it now appears as if 2013 — dubbed by some as a “breakout year for black film”¹² — was *not* the beginning of a rising trend in minority-led films.

2. Women Gain Ground among Lead Roles in Film

Women (red line) claimed the lead roles in 29 percent of the 168 top films examined for 2015 (see **Figure 13**), up from just 25.8 percent the previous year. Still, the female share of lead roles was below the peak, 30.8 percent share observed in 2012. Because women constitute slightly more than half of the U.S. population, they were underrepresented by a factor of a little less than 2 to 1 among leads for the films examined in 2015.



Films that featured female leads that year include: *Cinderella*, *American Ultra*, and *Fifty Shades of Grey*.

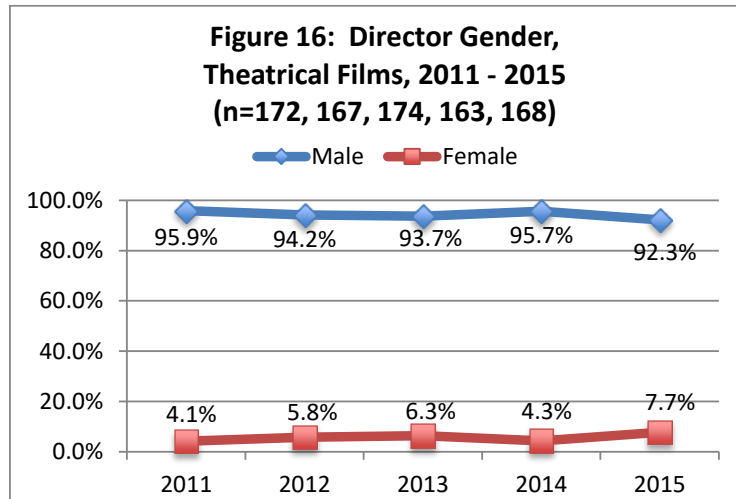
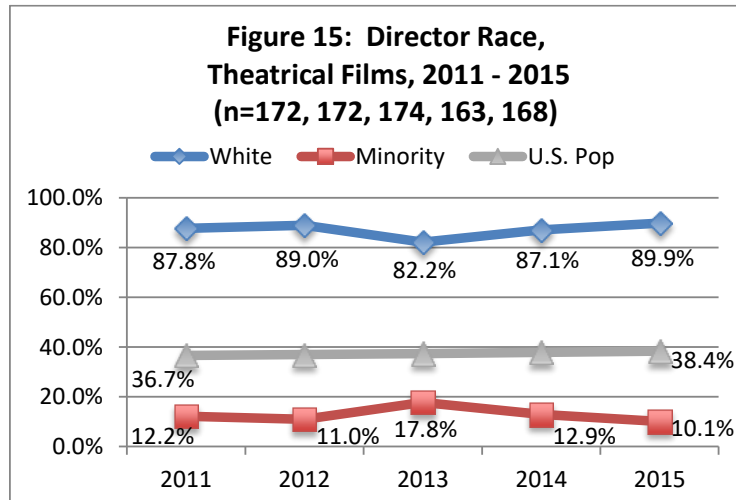
3. Overall Cast Diversity¹³ in Film Continues to Decrease

Figure 14 reveals that films with casts that are 10 percent minority (the top blue line) have increased their share of the top films since the last report, from 34 percent in 2014 to 38.5 percent in 2015. In other words, top films with relatively little cast diversity have actually increased their plurality share. At the same time, the share of films with majority-minority casts declined over the period, from 8.6 percent in 2014 to just 7.1 percent in 2015. Titles in this category include *Furious 7*, *Straight Outta Compton*, *Creed*, and *The Perfect Guy*.

By contrast, it's 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 — nearly doubled since the last report (from only 5.6 percent to 10.7 percent of the total). Finally, **Figure 14** shows that the peak year for film cast diversity was 2013, when majority-minority films accounted for 13.8 percent of the total and the least diverse films “only” 31 percent. As discussed above, of course, 2013 was also the so-called “breakout year for black film.”

4. Minorities Continue to Lose Ground among Film Directors

Minorities directed only 10.1 percent of the 168 films examined for 2015 (see **Figure 15**), down from 12.9 percent in 2014. The figure

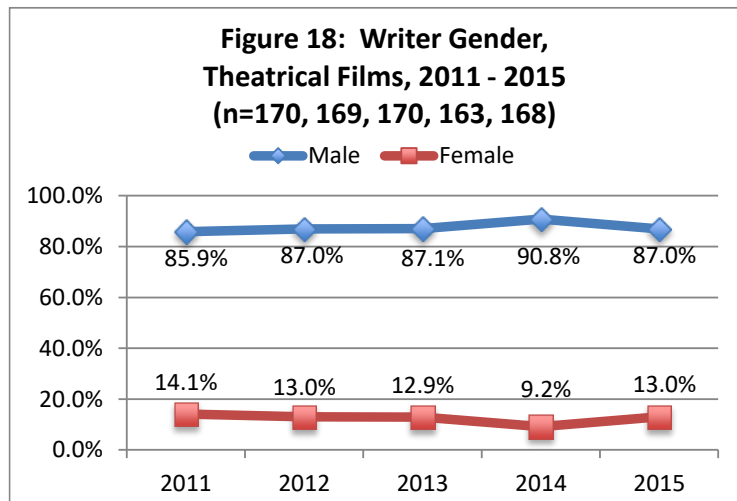
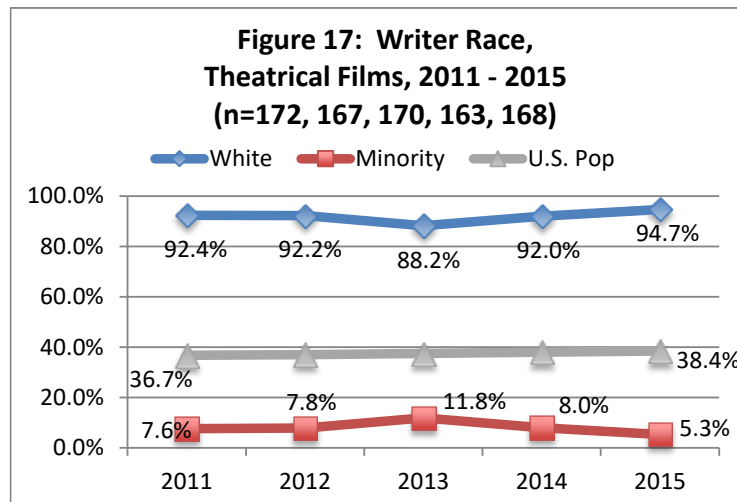


for 2015 is the lowest on record over the report series. As minorities accounted for 38.4 percent of the population in 2015 (gray line), their degree of underrepresentation within the corps of film directors increased to a factor of nearly 4 to 1. The minority share of directors peaked in 2013 at 17.8 percent, which suggests that the progress identified on the director front in earlier reports was more of an aberration than the beginning of an upward trend. Examples of minority-directed films from 2015 include

Furious 7, Straight Outta Compton, Creed, and Dope — films that also featured minority leads.

5. Women Gain Ground among Film Directors

Throughout this report series, women film directors have had the dubious distinction of claiming the highest degree of underrepresentation for any group in any arena. **Figure 16** shows that women directed 7.7 percent of the top films examined for 2015, which is



more than a 3 percentage-point increase over 2014 and the highest share on record for the group. Still, as a little more than 50 percent of the population, women remained woefully underrepresented among film directors in 2015, by a factor of nearly 7 to 1. Films directed by women in 2015 include *Fifty Shades of Grey*, *Pitch Perfect 2*, *The Intern*, and *Jupiter Ascending*.

6. Minorities Continue to Lose Ground among Film Writers¹⁴

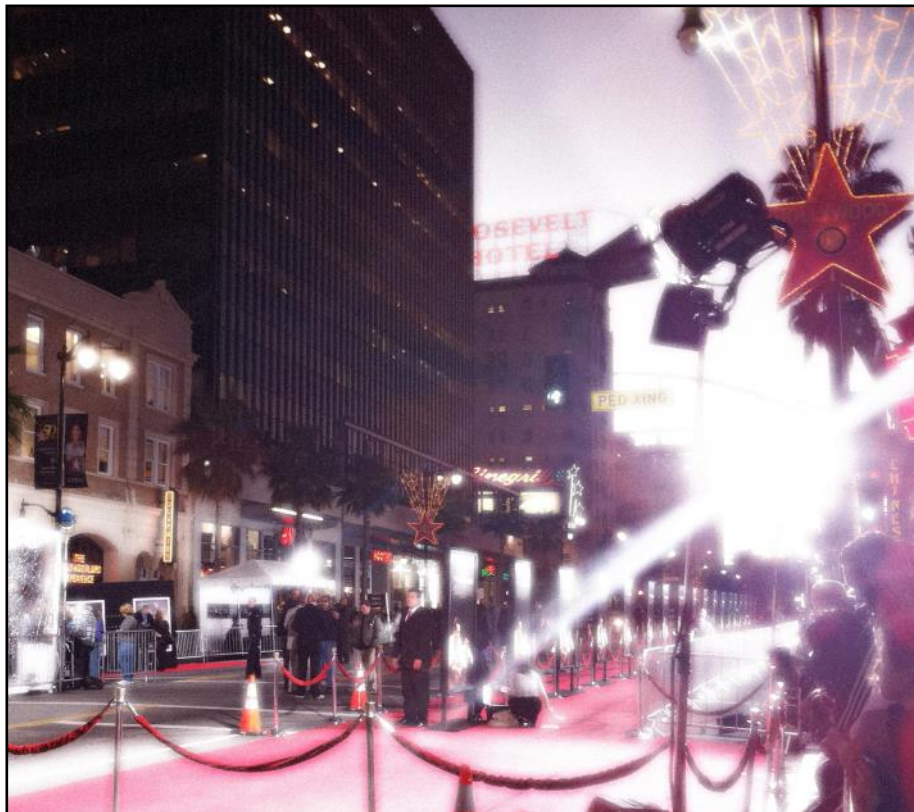
Consistent with findings above about the losses minorities have endured since the previous report in their share of film directors, minorities have also lost ground within the corps of film writers. **Figure 17** shows minorities wrote just 5.3 percent of the 168 films examined for 2015, down from 8 percent in 2014. The minority share of writers — like the group’s share of leads and directors — had peaked at more than double

this figure, 11.8 percent, in 2013. Relative to the minority share of the population (gray line), minorities were underrepresented by a factor of more than 7 to 1 among film writers in 2015. Films from 2015 that featured minority writers include *Creed*, *The Perfect Guy*, *Dope*, and *The Visit*.

7. Women Gain Ground among Film Writers

Figure 18 shows that women received writing credits in 13 percent of the 168 films examined for 2015, up from the 9.2 percent figure the group posted in 2014. The 2015 share matches the share the group claimed in 2012 and 2013, but is still about a percentage point below its 14.1 percent share for 2011. Despite the gains noted above for women film directors, the group still fared better as

writers in film in 2015 than as directors, an arena in which they were “only” underrepresented by a factor of about 4 to 1. Examples of films written by women in 2015 include *Fifty Shades of Grey*, *Terminator: Genisys*, *Pitch Perfect 2*, and *Kingsman: The Secret Service*.



Television

Leads

Lead actors are significant figures in the television arena because, more often than not, the storytelling from week to week revolves around their characters. As discussed throughout this report series, people of color and women have been underrepresented among television leads traditionally, raising questions about audience engagement with the images of American society in circulation.

1. Minorities Continue to Gain Ground among Lead Roles in Broadcast Scripted Shows

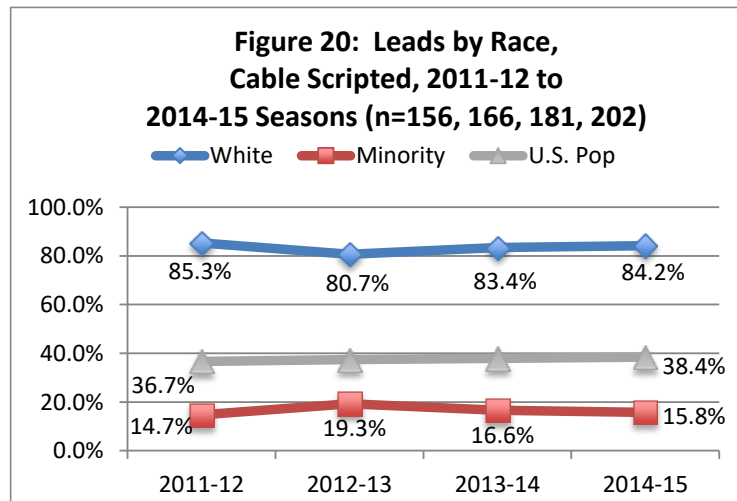
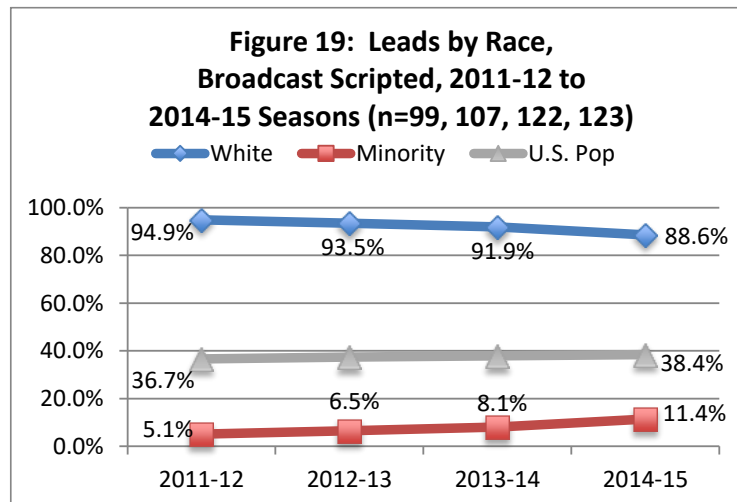
Minority actors claimed 11.4 percent of the lead roles in broadcast scripted programming during the 2014-15 season, up from the 8.1 percent figure posted for the 2013-14 season (see **Figure 19**). Though the trend line for minority leads (red line) has a clear upward trajectory, minorities remain seriously underrepresented in this broadcast scripted arena. That is, given that minorities accounted for 38.4 percent of the population in 2015 (gray line), their 2014-15 share of broadcast scripted lead roles corresponds to underrepresentation by a factor of more than 3 to 1. Examples of broadcast scripted shows from the 2014-15 season that featured minority

leads include *Black-ish* (ABC), *Jane the Virgin* (CW), *Empire* (Fox), and *Fresh Off the Boat* (ABC).

2. Minorities Continue to Lose Ground among Leads in Cable Scripted Shows

Figure 20 shows minority actors accounted for 15.8 percent of the lead roles in cable scripted shows during the 2014-15, down about a percentage point from the 2013-14 figure (16.6 percent). Consistent with earlier reports in this series, 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 more than 2 to 1 among cable scripted leads during the 2014-15 season (see gray line). The following titles are among cable scripted shows that featured minority leads in 2014-15: *Being Mary Jane* (BET), *Devious Maids* (Lifetime), *From Dusk Till Dawn: The Series* (El Rey), *Ballers* (HBO), and *Power* (Starz).





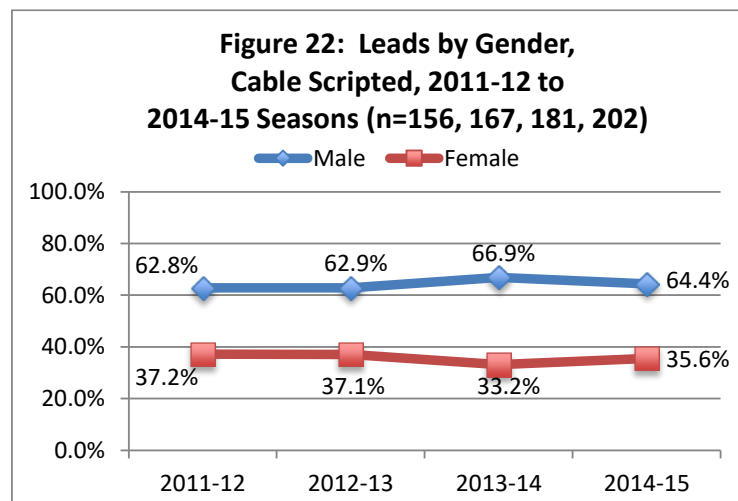
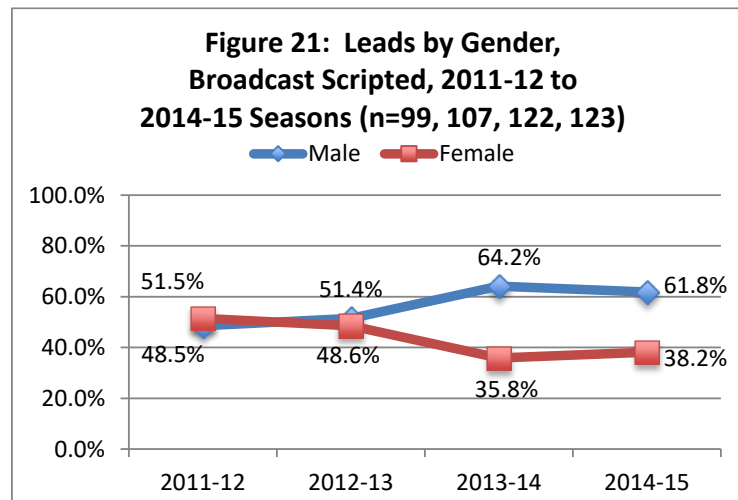
3. Women Gain a Little Ground among Lead Roles in Broadcast Scripted Shows

Women accounted for 38.2 percent of the lead roles in broadcast scripted shows during the 2014-15 season, up from the 35.8 percent figure the group posted for 2013-14 (see **Figure 21**). Earlier reports in this series document that women had approached proportionate representation among leads in the arena, before losing considerable ground relative to their male counterparts by 2013-14. The gains since the

last report are relatively modest in light of the overall pattern charted in **Figure 21**. Examples of broadcast scripted shows with women leads in 2014-15 include *2 Broke Girls* (CBS), *Grey’s Anatomy* (ABC), *How to Get Away with Murder* (ABC), and *Jane the Virgin* (CW).

4. Women Gain a Little Ground among Leads in Cable Scripted Shows

Figure 22 shows women accounted for 35.6 percent of the lead roles in cable

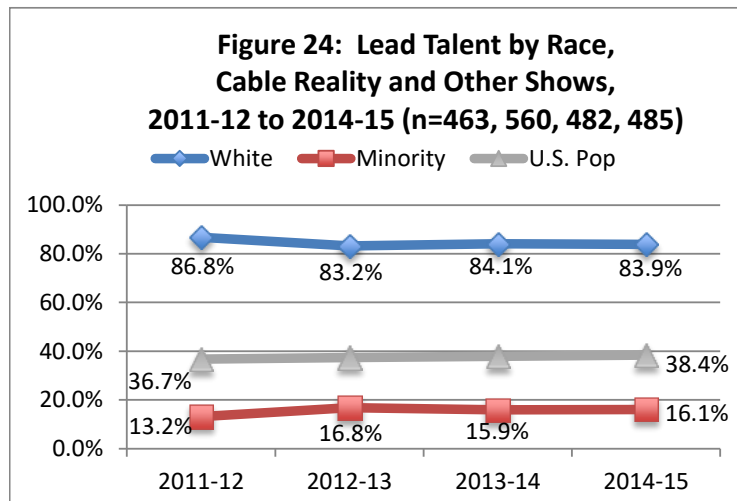
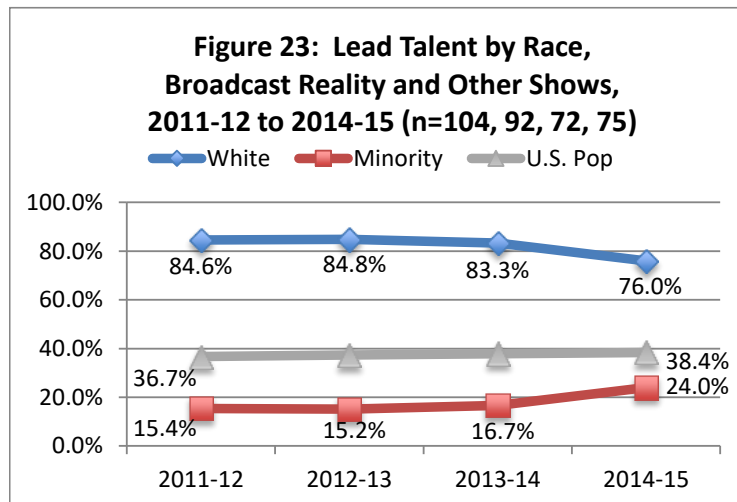


scripted shows in the 2014-15 season, up from the 33.2 percent share posted a season earlier. As in the previous report, women did only marginally better in the broadcast scripted arena than in the cable scripted arena, a notable change from the first two reports showing women fared much better as leads in broadcast. At a little more than half of the U.S. population, women would have to increase their share of lead roles by about 15 percentage points in order to achieve proportionate representation in scripted

cable television. Cable scripted shows featuring women as leads in 2014-15 include *Bates Motel* (A&E), *American Horror Story* (FX), *K.C. Undercover* (Disney), and *Veep* (HBO).

5. Minorities Gain Ground among Leads in Broadcast Reality and Other Shows

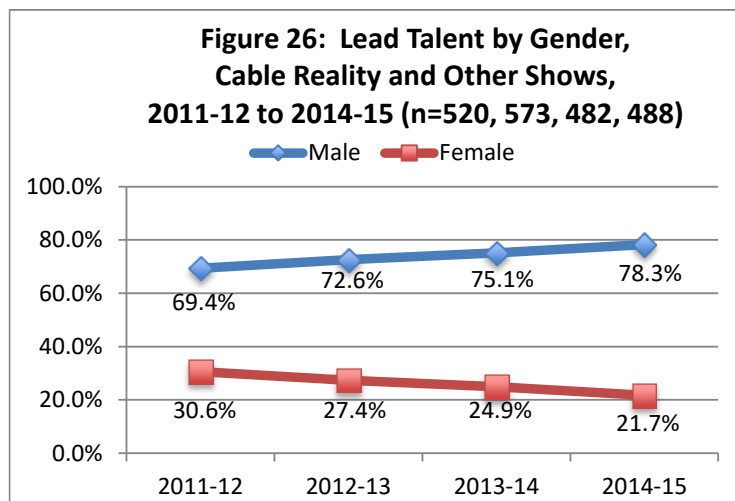
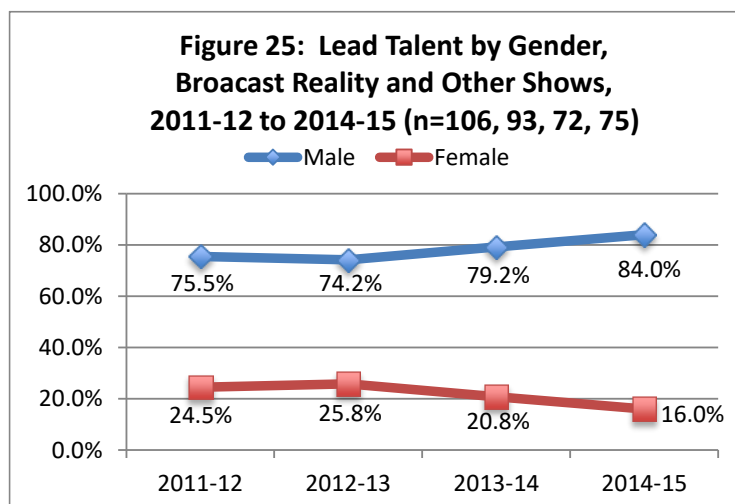
Figure 23 shows minorities accounted for 24 percent of the broadcast reality and other leads during the 2014-15 season, up more than 7 percentage points from the 16.7



percent figure posted in 2013-14. Relative to their share of the population (see gray line), minorities remained underrepresented in the arena, though the figure for the 2014-15 season was the highest on record. Broadcast reality and other shows that credited minorities as leads in 2014-15 include the following: *America's Got Talent* (NBC), *Tavis Smiley* (PBS), and *America's Next Top Model* (CW).

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

Minority talent claimed 16.1 percent of the lead roles on cable reality and other shows during the 2014-15 season, virtually unchanged from the 15.9 percent share the group claimed in 2013-14 (see **Figure 24**). Given the minority share of the population (see 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 2014-15. Examples of cable reality and other shows that featured minority lead talent that season include *Gabriel Iglesias Presents Stand-Up Revolution* (Comedy Central), *Iyanla Fix My Life* (OWN), and *Love & Hip Hop: Hollywood* (VH1).

7. Women Continue to Lose Ground among Broadcast Reality and Other Leads

Women accounted for just 16 percent of the lead roles in broadcast reality and other shows during the 2014-15 season, nearly a 5

percentage-point decline from the 20.8 percent share the group posted in 2013-14 (see **Figure 25**). At a little more than half of the population, women were underrepresented by a factor of more than 3 to 1 among broadcast reality and other leads in 2014-15. Examples of broadcast reality and other shows that featured women leads that season include *20/20* (ABC), *America's Next Top Model* (CW), *The View* (ABC), and *The Talk* (CBS).

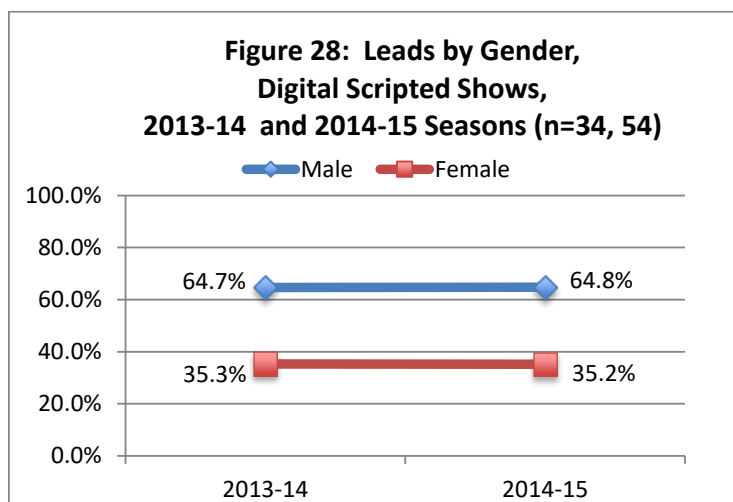
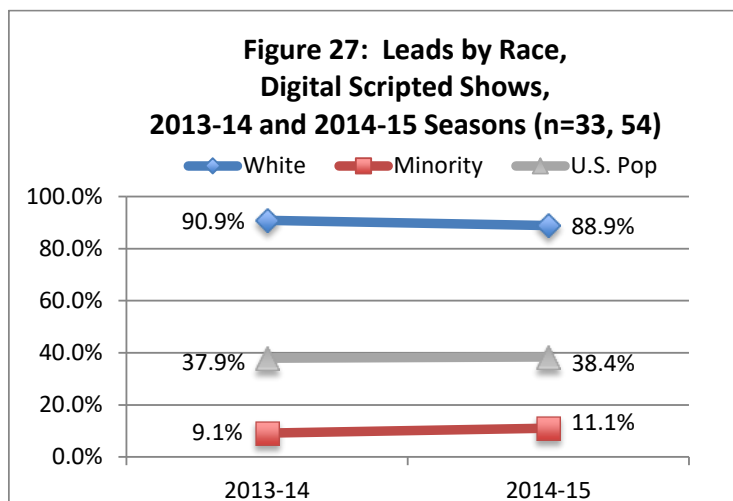
8. *Women Continue to Lose Ground among Cable Reality and Other Leads*

Figure 26 shows a steady, downward trend in women’s share of lead talent in cable reality and other programming. Women accounted for just 21.7 percent of the lead roles in this arena during the 2014-15 season, a 3.2 percentage-point decrease from the 24.9 percent share the group claimed during the 2013-14 season. Women would thus have to more than double their share of lead roles in cable reality and other program-

ing 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 2014-15: *Ellen’s Design Challenge* (HGTV), *Little Women: LA* (Lifetime), *Girl Code* (MTV), and *Livin’ Lozada* (OWN).

9. *Minority Share of Leads on Digital Scripted Shows Mirrors Broadcast Scripted*

Figure 27 shows minorities accounted for just 11.1 percent of lead roles in digital scripted shows for the 2014-15 season, up



from 9.1 percent in 2013-14. This figure is comparable to the minority share of leads in broadcast scripted programming for the season (11.4 percent) but significantly lower than the group’s share in cable scripted programming (15.8 percent). As in the broadcast scripted arena, minorities were underrepresented by a factor of more than 3 to 1 among leads on these shows. Examples of digital scripted shows that featured minority leads for 2014-15 include *Sense8* (Netflix), *East Los High* (Hulu), and *Club de Cuervos* (Netflix).

10. Women’s Share of Digital Scripted Leads Stagnant

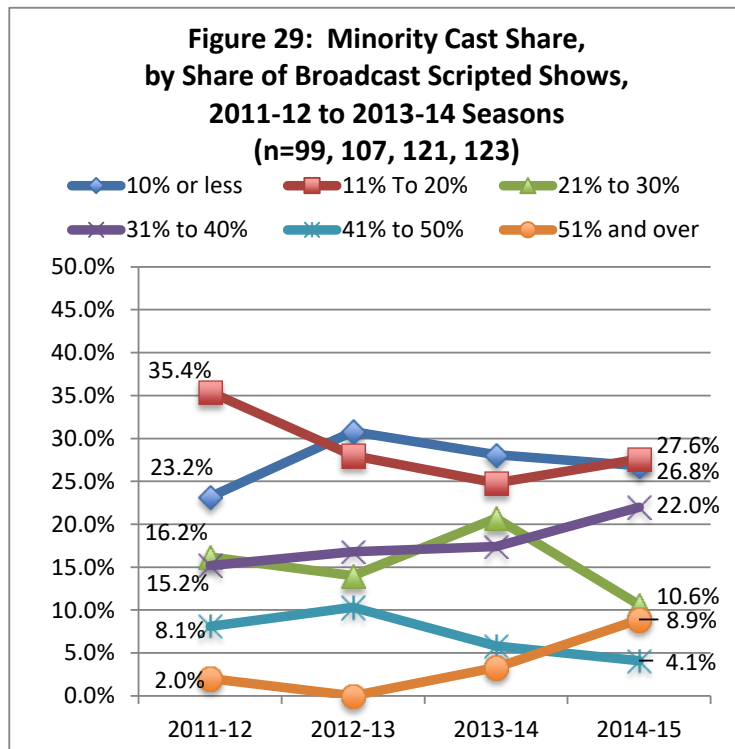
Figure 28 shows women accounted for 35.2 percent of the lead roles in digital scripted programming during the 2014-15 season, virtually unchanged from a season

earlier. The latest digital arena figure is nearly identical to 35.6 percent share the group posted in the cable scripted arena for the 2014-15 season. Examples of digital scripted shows that featured women leads that season include *Grace and Frankie* (Netflix), *Orange is the New Black* (Netflix), and *The Hotwives of Orlando* (Hulu).

Overall Cast Diversity

1. Share of Majority-Minority Broadcast Scripted Shows More than Doubles

Overall cast diversity for broadcast scripted shows has increased a bit over the last two reports. **Figure 29** illustrates that 26.8 percent of shows in the 2014-15 season had casts that were only 10 percent minority or less, down from 28.1 percent in 2013-14 (top



blue line). Shows with casts that were from 11 percent to 20 percent minority became the plurality among the cast diversity intervals that season, 27.6 percent of all shows (red line). Meanwhile, the share of majority-minority shows more than doubled since the last report, increasing from just 3.3 percent of all shows in 2013-14 to 8.9 percent in 2014-15. It's worth noting there were no majority-minority broadcast scripted shows as recently as the 2012-13 season. The diversity interval containing the 38.4 percent minority share of the U.S. population in 2015 (i.e., 31 percent to 40 percent) also saw a notable increase in its share of broadcast scripted shows between reports, from 17.4 percent to 22 percent. Examples of shows that fell into this diversity interval in 2015 include *2 Broke Girls* (CBS), *American Crime* (ABC), *Chicago Fire* (NBC), *Bones* (Fox), and *The Flash* (CW).

2. Share of Least Diverse Cable Scripted Shows Continues to Increase

Figure 30 shows that 45.1 percent of cable scripted programs during the 2014-15 season had casts that were 10 percent minority or less, a sizable increase from the 36.7 percent share evident a season earlier. The next largest share of the programs — 17.8 percent — consisted of those with casts between 11 percent and 20 percent minority. Meanwhile, cable scripted shows with majority-minority casts increased only slightly, from 9 percent of all cable scripted shows in 2013-14 to 9.9 percent in 2014-15. The diversity interval containing the 38.4 percent minority share of the U.S. population in 2015 (i.e., 31 percent to 40 percent) contained 9.4 percent of the shows in 2014-

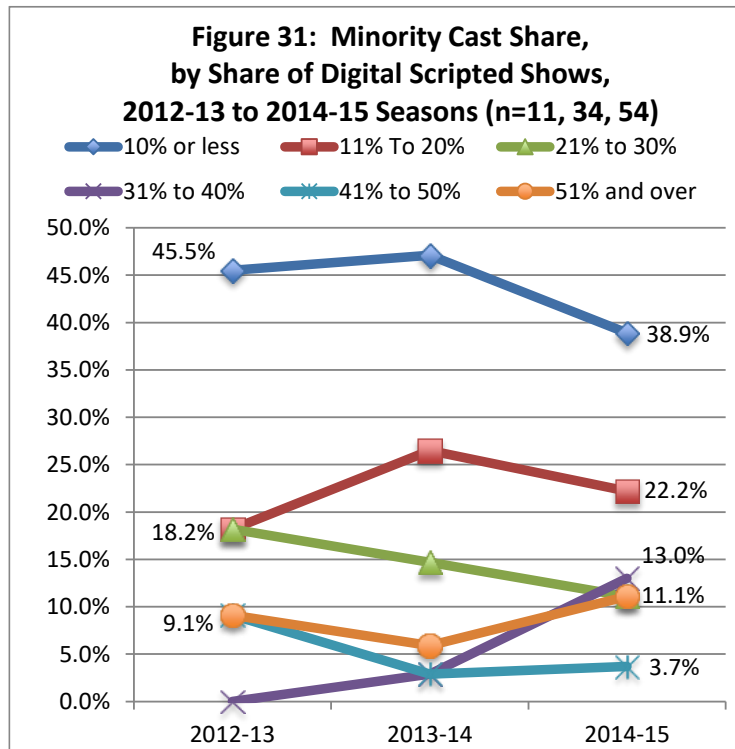
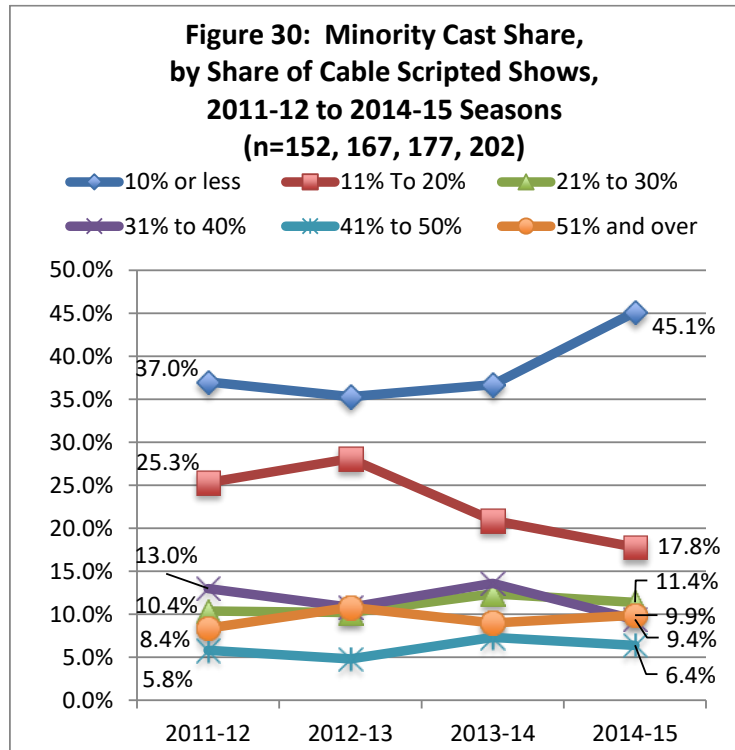
15, down from 13.6 percent of the total in 2013-14. Shows that fell into this latter interval in 2014-15 include *Fear the Walking Dead* (AMC), *Major Crimes* (TNT), *Suits* (USA), *Looking* (HBO), and *Jessie* (Disney).

3. Nearly a Quarter of Digital Scripted Shows Feature Diverse Casts

Previous reports in this series revealed that most digital scripted programs had casts that were considerably less diverse than those on broadcast or cable television. **Figure 31** shows that since the last report, however, the shares of the least diverse digital scripted shows have declined, while those of the most diverse shows have increased. That is, only 38.9 percent of digital scripted shows featured casts that were 10 percent minority or less during the 2014-15 season, down from 47.1 percent a season earlier. While another 22.2 percent had casts that were only from 11 to 20 percent minority, this figure too was down from the 26.5 percent figure posted in 2013-14. By contrast, the share of majority-minority digital scripted shows nearly doubled since the last report — increasing from just 5.9 percent of the total in 2013-14 to 11.1 percent in 2014-15. Similarly, the share of digital scripted shows that fell into the diversity interval containing the minority share of the U.S. population (i.e., 31 percent to 40 percent) nearly quadrupled between reports (from 2.9 percent to 13 percent). Shows that fell into this latter diversity interval in 2014-15 include *Orange is the New Black* (Netflix), *Sense8* (Netflix), and *South Beach* (Hulu).

4. Dominant White Share of Broadcast Scripted Roles Declines

Figure 32 reveals white actors claimed



76 percent of the 806 roles examined in broadcast scripted programming during the 2014-15 season, down a bit from the the 80 percent share the group posted a season earlier. Meanwhile, minorities combined for 24 percent of all roles, up from the 20 percent share evident in 2013-14. Minorities would have to increase their 2014-15 share of these roles by more than 50 percent to reach proportionate representation. Breakdowns for specific minority group shares that season include: black, 13 percent; Latino, 5 percent; Asian American, 4 percent; Native Americans, 0 percent; and mixed, 2 percent. Constituting nearly 18 percent of the U.S. population in 2015, Latinos remained the most underrepresented among the minority groups, by a factor of more than 3 to 1.

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

Figure 33 presents the percentage distribution of cabled scripted roles by race during the 2014-15 season. It shows white actors claimed 79 percent of the 1141 cable scripted roles, while minorities combined for 21 percent. These white and minority shares were nearly identical to those documented in the previous report for the 2013-14 season. African American actors accounted for more than half of all minority roles in scripted cable shows in 2014-15. Claiming 11 percent of the roles in this arena, the group nearly matched its share of the U.S. population. 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, 3 percent for Asian Americans, 3 percent for

mixed actors, and 0 percent for Native Americans¹⁵).

6. Male Actors Maintain Majority Share of Broadcast Scripted Roles

Figure 34 shows male actors accounted for 57 percent of the 807 roles examined in broadcast scripted programming for the 2014-15 season, virtually matching the 56 percent share posted a season earlier. Women claimed 43 percent of the roles in 2014-15.

7. Male Actors Maintain Majority Share of Cable Scripted Roles

As in previous reports, 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 1141 roles examined in cable scripted programming for the 2014-15 season, exactly matching the figure from a season earlier. Women claimed just 41 percent of the roles.

8. Minority Actors Increase Share of Digital Scripted Roles

Figure 36 presents the percentage distribution of digital scripted roles by race during the 2014-15 season. It shows white actors claimed 74 percent of the 301 scripted roles examined in digital platform programming during the 2014-15 season, down from the 80 percent figure posted a season earlier. Accordingly, minorities combined for 26 percent of the roles in 2014-15, up from the 20 percent share they claimed in 2013-14. The white/minority breakdown in digital scripted programming is similar to that for both broadcast scripted and cable scripted programming, though minority actors fared

Figure 32: Share of Roles, by Race, Broadcast Scripted Shows, 2014-15 Season (n=806)

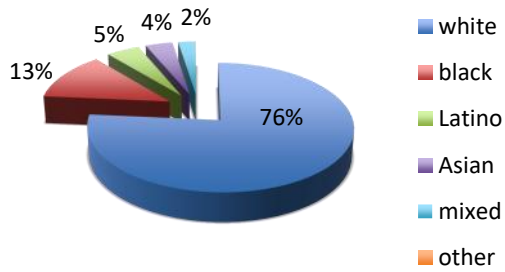


Figure 33: Share of Roles, by Race, Cable Scripted Shows, 2014-15 Season (n=1141)

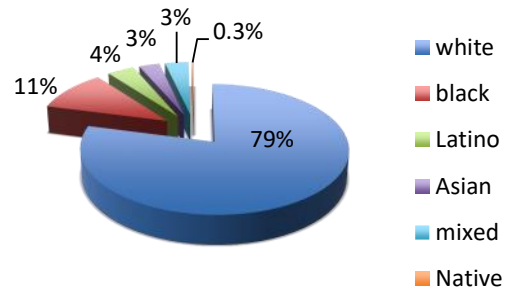


Figure 34: Share of Roles, by Gender, Broadcast Scripted Shows, 2014-15 Season (n=807)

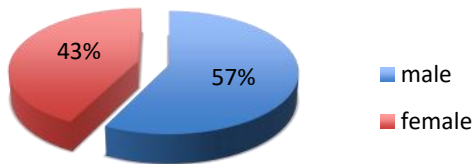


Figure 35: Share of Roles, by Gender, Cable Scripted Shows, 2014-15 Season (n=1141)

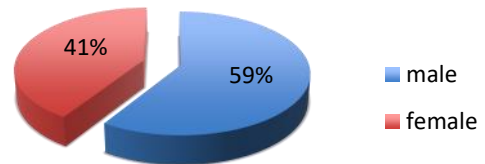


Figure 36: Share of Roles, by Race, Digital Scripted Shows, 2014-15 Season (n=301)

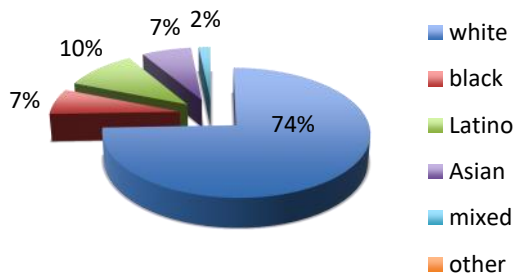
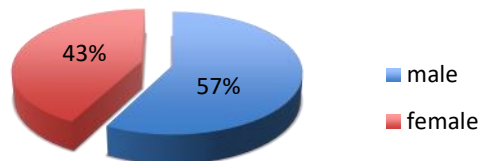


Figure 37: Share of Roles, by Gender, Digital Scripted Shows, 2014-15 Season (n=301)



slightly better overall in digital during the 2014-15 season. But the distribution of specific minority group shares deviated significantly from those observed in other arenas. In the digital arena, Latino actors claimed the largest share of the roles among the minority groups, 10 percent, while African Americans accounted for just 7 percent of the roles, Asian Americans another 7 percent, and mixed actors 2 percent.

9. Male Actors Maintain Majority Share of Digital Scripted Roles

Figure 37 shows male actors accounted for 57 percent of the 301 roles examined in digital scripted programming for the 2014-15 season, virtually identical to their 57.5 percent share a season earlier. Women's share of digital scripted roles in 2014-15 was 43 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 Gain among Creators¹⁶ of Broadcast Scripted Shows

Figure 38 reveals minorities were credited as creator for 8 percent of the broadcast scripted shows examined for the 2014-15 season, more than double the 3.3 percent share posted in 2013-14. Nonethe-

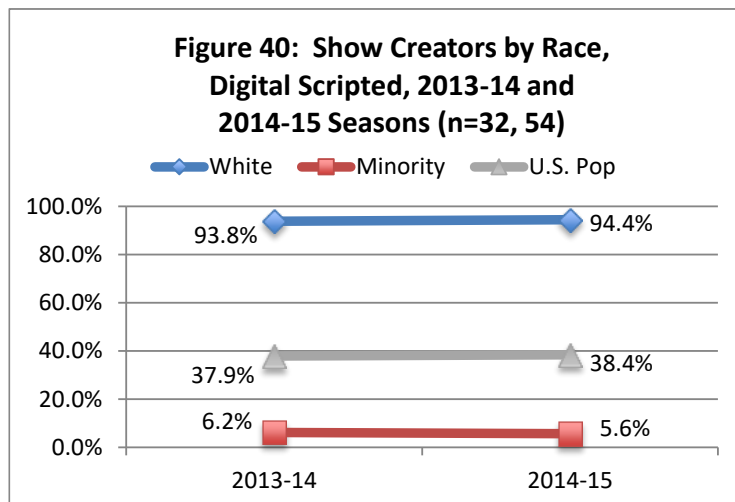
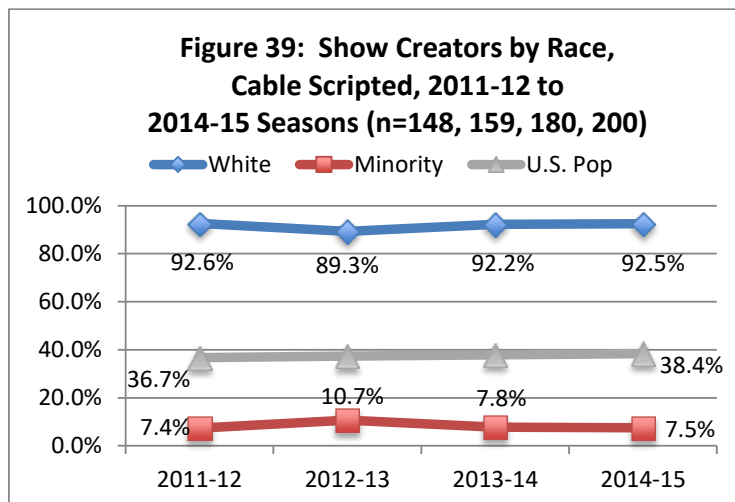
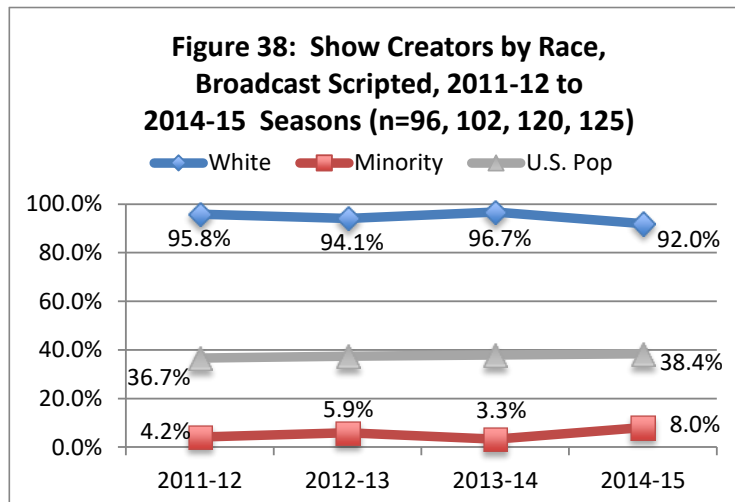
less, minorities were underrepresented by a factor of nearly 5 to 1 among the ranks of show creators in broadcast scripted programming that season. It's worth noting that six of the 10 broadcast scripted shows with minority creators aired on a single network: *American Crime* (ABC), *Black-ish* (ABC), *Cristela* (ABC), *Grey's Anatomy* (ABC), *Scandal* (ABC), and *The Whispers* (ABC). The other four shows from 2014-15 with minority creators are *Sleepy Hollow* (Fox), *The Carmichael Show* (NBC), *The Millers* (CBS), and *The Mindy Project* (Fox).

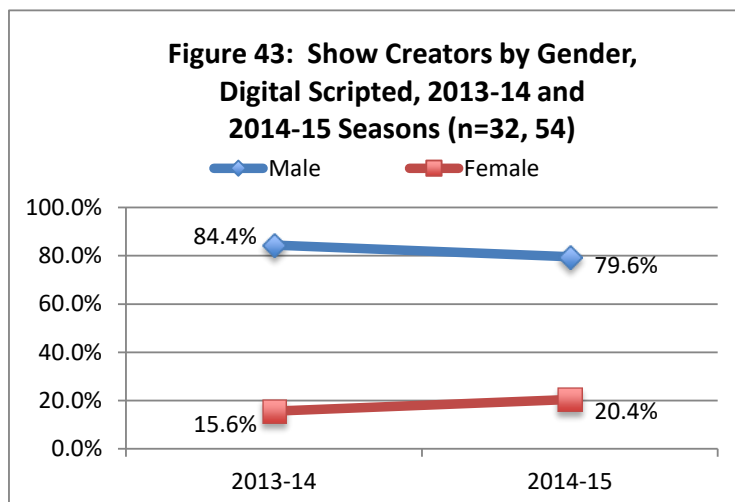
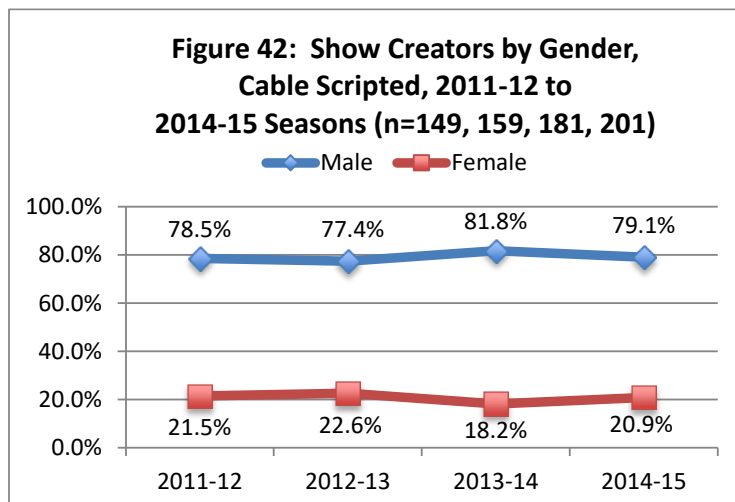
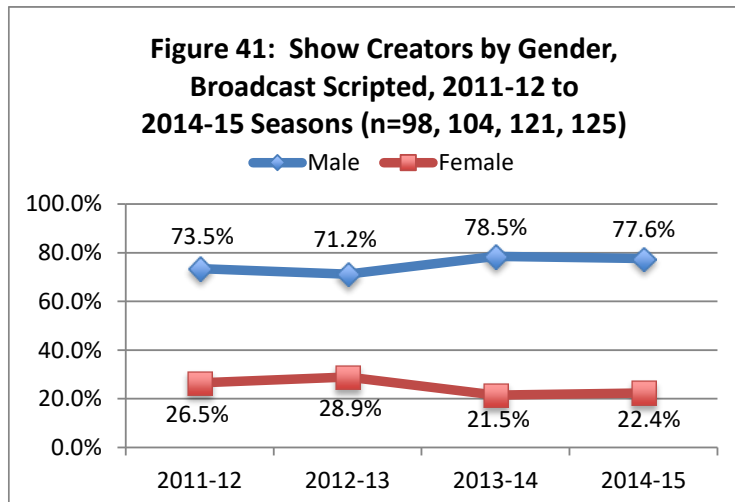
2. Minorities Tread Water among Creators of Cable Scripted Shows

Minorities were credited as creator in just 7.5 percent of cable scripted shows for the 2014-15 season (see **Figure 39**), a figure virtually identical to the 7.8 percent share the group posted a season earlier. However, because the majority share of the U.S. population grew by about half a percentage point since the last report, the group's degree of underrepresentation among cable scripted creators also grew — to a factor of more than 5 to 1. Examples of cable scripted shows for which minorities were credited as show creator in 2014-15 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 Tread Water among Creators of Digital Scripted Shows

Minorities constituted 5.6 percent of the creators of digital scripted shows during the 2014-15 season (see **Figure 40**), nearly matching the share claimed by the group a season earlier (6.2 percent). As a result, minorities remained underrepresented by a





TV Writers

Television is all about the storytelling, and this important process, of course, starts with the writing. One of the key takeaways from earlier reports in this series is that — more often than not — diverse writers' rooms are the ones that have diverse showrunners at the helm. But studies also have consistently found over the years that Hollywood's writing rooms are far from diverse.¹⁷ Though there appears to be some movement on this front recently, data from the 2014-15 television season still echo these findings.

1. Minorities Gain Ground among Credited Writers for Broadcast Scripted Shows

As **Figure 44** shows, for about half of broadcast scripted programs from the 2014-15 season (52 percent), fewer than 10 percent of credited writers were minorities. That is, the share of shows with the fewest credited minority writers declined 9 percentage points since the last report, from 61 percent in the 2013-14 season. For the next largest share of shows, 27 percent, minorities constituted between 11 and 20 percent of the credited writers for the season. It is worth noting that for only 4 percent of the shows were minorities between 31 percent and 40 percent of the credited writers — the diversity interval containing the minority share of the population in 2015 (i.e., 38.4 percent). Three of the five shows in this latter interval aired on ABC, including *Revenge* (ABC), *Scandal* (ABC), and *Secrets & Lies* (ABC); the other two shows in the interval were *Criminal Minds* (CBS) and *Gracepoint* (Fox). Meanwhile, for 3 percent of the broadcast scripted shows from 2014-15, minorities constituted the majority of

credited writers. There were no such shows in 2013-14. Shows in which a majority of credited writers were minority in 2014-15 include *American Crime* (ABC), *Empire* (Fox), and *Fresh Off the Boat* (ABC). The overall minority share of credited writers for broadcast scripted shows for 2014-15 was 13.4 percent, up nearly 4 percentage points from the 9.7 percent share minorities claimed the previous season. Minorities were underrepresented by a factor of nearly 3 to 1 among these writers, an improvement over previous seasons.

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

Figure 45 shows that for 66 percent of cable scripted shows from the 2014-15 season, the minority share of credited writers was 10 percent or less. This figure is virtually unchanged from the previous season. By contrast, the minority share of credited writers was more than 50 percent for only 5 percent of the cable shows that season, a figure that also approximates the one from a season earlier (4 percent). The 5 percent share of cable scripted shows for which minorities constituted the majority of credited writers, of course, largely mirrored those with minority show creators and majority-minority casts in 2014-15. Indeed, all but two of the shows for which the majority of credited writers were minorities 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*

Figure 44: Minority Share of Writing Credits, by Share of Broadcast Scripted Shows, 2014-15 Season (n=117)

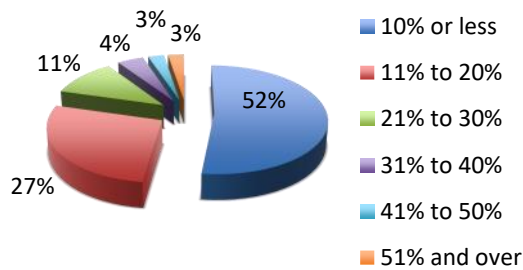


Figure 45: Minority Share of Writing Credits, by Share of Cable Scripted Shows, 2014-15 Season (n=185)

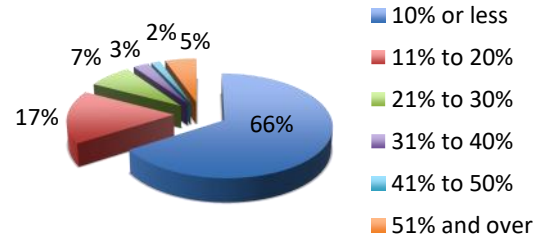
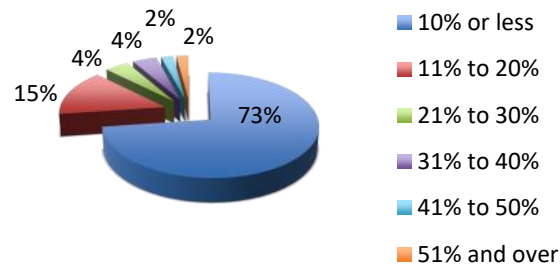


Figure 46: Minority Share of Writing Credits, by Share of Digital Scripted Shows, 2014-15 Season (n=48)



Perry's For Better or Worse (OWN). The overall minority share of credited writers for cable scripted shows in 2014-15 was 10.6 percent, up a bit from 9.1 percent the previous season. As a result, minorities were underrepresented in this arena by a factor of more than 3 to 1.

3. Minorities Gain a Little Ground among Credited Writers for Digital Scripted Shows

As **Figure 46** illustrates, the minority share of

credited writers was 10 percent or less for 73 percent of digital scripted shows in 2014-15, which was unchanged from a season earlier. Meanwhile, for 15 percent of digital scripted shows from 2014-15, between 11 and 20 percent of credited writers were minorities. The remaining 12 percent of digital scripted shows featured corps of credited writers that were more diverse. These shows included the following: *Club de Cuervos* (Netflix), *Blue* (Hulu), and *East Los High* (Hulu). The

overall minority share of credited writers for digital scripted shows in 2014-15 was 10.8 percent, up 2 percentage points from the 8.8 percent figure a season earlier. As a result, minorities were underrepresented by a factor of more than 3 to 1 in this arena.

4. Women Gain a Little Ground among Credited Writers for Broadcast Scripted Shows

Figure 47 shows the female share of credited writers was between 31 percent and 40 percent for 26 percent of broadcast scripted shows in 2014-15, between 41 percent and 50 percent for 17 percent of the shows, and greater than 50 percent for 17 percent of the shows. Women were 10 percent of credited writers or less for only 8 percent of shows that season. Examples of broadcast scripted shows from 2014-15 for which women constituted the majority of credited writers include the following: *2 Broke Girls* (CBS), *Jane the Virgin* (CW), *Nashville* (ABC), and *The Middle* (ABC). The overall female share of credited writers for broadcast scripted shows in 2014-15 was 35.9 percent, up more than 3 percentage points from the 32.5 percent figure observed for 2013-14. By contrast, you will recall, women were credited as writer for only 13 percent of the theatrical films released in 2015 and 9.2 percent of the films released in 2014.

5. Writing Credits Remain Less Gender Diverse in Cable than in Broadcast

The female share of credited writers was greater than 30 percent for about 42 percent of cable scripted shows in the 2014-15 season (see **Figure 48**) — a figure that matches the one from the previous two reports and that is

considerably lower than the 50 percent share of shows for which this was true in the broadcast scripted arena in 2014-15. That is, women were between 31 percent and 40 percent of the credited writers on 16 percent of the shows in 2014-15, between 41 percent and 50 percent of the credited writers for 14 percent of the shows, and the majority of the credited writers for just 12 percent of the shows. Examples of cable scripted shows for which women constituted the majority of credited writers in 2014-15 include the following: *Masters of Sex* (Showtime), *Hot in Cleveland* (TV Land), *Being Mary Jane* (BET), *Nurse Jackie* (Showtime), and *Pretty Little Liars* (Freeform). The overall female share of credited writers for cable scripted shows in 2014-15 was 30.6 percent, up 3 percentage points from the 27.6 percent figure the group posted a season earlier.

6. Female Share of Credited Writers Declines Further in Digital Scripted Shows

Figure 49 shows the female share of credited writers was greater than 30 percent for only 32 percent of digital scripted shows from the 2014-15 season, down from 46.2 percent the previous season. That is, women were between 31 percent and 40 percent of the credited writers for 6 percent of the shows, between 41 percent and 50 percent of the credited writers for 13 percent of the shows, and the majority of the credited writers for 13 percent of the shows. Digital scripted shows for which women writers constituted the majority of credited writers that season include the following: *Orange is the New Black* (Netflix), *The Hotwives of Orlando* (Hulu), and *Grace and Frankie* (Netflix). The overall female share of

Figure 47: Female Share of Writing Credits, by Share of Broadcast Scripted Shows, 2014-15 Season (n=117)

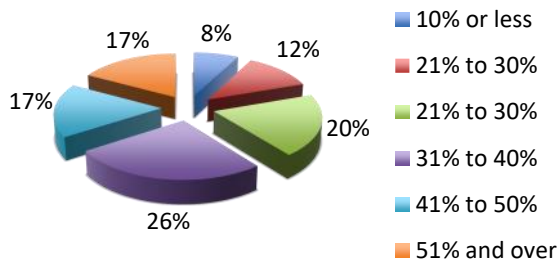


Figure 48: Female Share of Writing Credits, by Share of Cable Scripted Shows, 2014-15 Season (n=185)

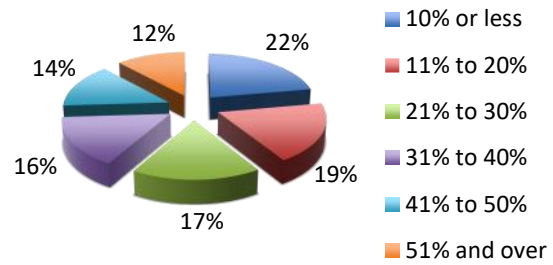
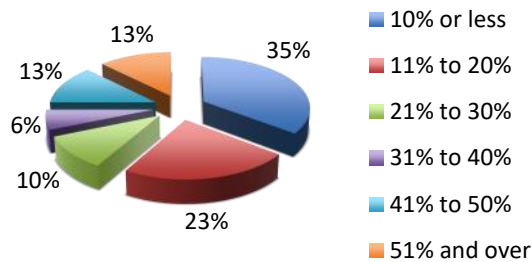


Figure 49: Female Share of Writing Credits, by Share of Digital Scripted Shows, 2014-15 Season (n=48)



credited writers for digital scripted shows in 2014-15 was 27.3 percent, down slightly from 28.1 percent in 2013-14 and lower than the shares posted in either the broadcast scripted or cable scripted arenas in 2014-15.

TV Directors

As noted in the previous reports in this series, minorities and women 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 2014-15 season.

1. Minorities Gain Ground among Directors of Broadcast Scripted Shows

Figure 50 shows that for half of broadcast comedies and dramas from the 2014-15 season, minorities directed 10 percent or fewer of the episodes. This is a considerable improvement over the 68

percent figure observed a season earlier. By contrast, minorities directed between 31 percent and 40 percent of the episodes — the diversity interval containing the 38.4 percent minority share of the U.S. population in 2015 — for only 4 percent of broadcast scripted shows, which is unchanged from 2013-14. Examples of shows in this interval include *Grey's Anatomy* (ABC), *The Mentalist* (CBS), *Last Man Standing* (ABC), and *Bad Judge* (NBC). For 3 percent of the shows in 2014-15, minorities directed the majority of the episodes, up from no shows a season earlier. Examples of these shows include *American Crime* (ABC) and *Empire* (Fox). The overall minority share of directors for broadcast scripted shows in 2014-15 was 13.9 percent, up more than 5 percentage points from the 8.6 percent figure observed a season earlier. Nonetheless, minorities were underrepresented by a factor of nearly 3 to 1 among the directors of broadcast scripted shows in 2014-15.

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

Figure 51 shows that for 70 percent of the cable scripted shows during the 2014-15 season, minorities directed 10 percent or fewer of the episodes. By contrast, minorities directed the majority of episodes on just 6 percent of the shows — an increase over the previous season — and between 41 percent and 50 percent of the episodes for only 3 percent of the shows. It's worth noting that the cable scripted shows for which minorities directed the majority of episodes in 2014-15 — 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). Exceptions to this pattern that season were *From Dusk Till Dawn: The Series* (El Rey Network) and *Lab Rats* (Disney XD), for which minorities also directed the majority of the episodes. The overall minority share of directors for cable scripted shows in 2014-15 was 13.4 percent, up more than 4 percentage points from the 9.1 percent figure observed for 2013-14. As in the broadcast arena, minorities were underrepresented by a factor of nearly 3 to 1 among the directors of cable scripted shows in 2014-15.

3. Minorities Gain among Directors of Digital Scripted Shows

Minorities directed 10 percent or fewer of the episodes on 74 percent of digital scripted shows in 2014-15 (see **Figure 52**). This is a considerable improvement over the 88 percent figure observed a season earlier. Similarly, minorities directed a majority of the episodes for 8 percent of digital scripted shows in 2014-15, which exceeded their corresponding shares in either the broadcast or cable arenas for the season. Digital scripted shows for which minorities directed more than half the episodes in 2014-15 include the following: *Blue* (Hulu), *Club de Cuervos* (Netflix), *East Los High* (Hulu), and *Narcos* (Netflix). The overall minority share of directors for digital scripted shows in 2014-15 was 12 percent, a significant increase over the 3.4 percent share claimed by the

Figure 50: Percent of Episodes Directed by Minorities, by Share of Broadcast Scripted Shows, 2014-15 Season (n=119)

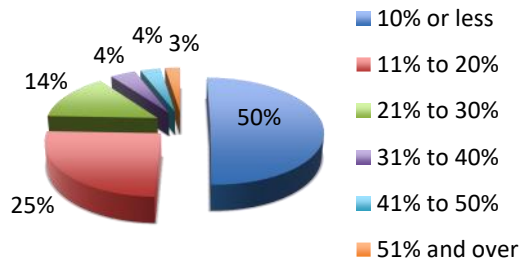


Figure 51: Percent of Episodes Directed by Minorities, by Share of Cable Scripted Shows, 2014-15 Season (n=188)

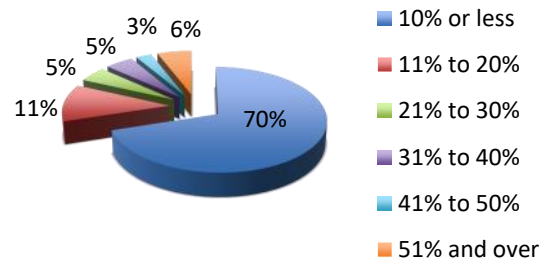
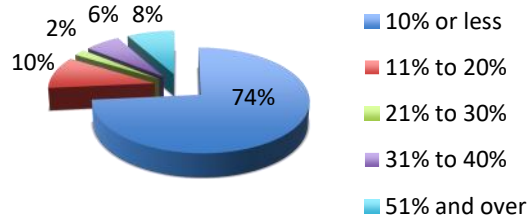


Figure 52: Percent of Episodes Directed by Minorities, by Share of Digital Scripted Shows, 2014-15 Season (n=49)



group in 2013-14. As a result, minorities were underrepresented in this arena by a factor of more than 3 to 1 in 2014-15.

4. Women Gain among Directors of Broadcast Scripted Shows

While previous studies document that women have had a harder time securing directing employment in television than their male counterparts,¹⁸ their directorial prospects in television have far exceeded

those in theatrical film. This trend continued in 2014-15. Recall that women directed only 7.7 percent of the films examined in 2015, up from the paltry 4.3 percent share observed for 2014 films. **Figure 53** shows that for the 2014-15 season, women directed 10 percent or fewer of the episodes for 43 percent of broadcast scripted shows — a sizable improvement over the 57 percent figure from a season earlier — and between 11 and 20 percent of the episodes for 27 percent of the

shows. Meanwhile, women directed more than 20 percent of episodes that season for 30 percent of broadcast scripted shows, which includes the majority of episodes for six shows: *Call the Midwife* (PBS), *American Crime* (ABC), *The Middle* (ABC), *Jane the Virgin* (CW), *The McCarthys* (CBS), and *Downton Abbey* (PBS). The overall female share of directors for broadcast scripted shows in 2014-15 was 17.1 percent, up considerably from their 12.5 percent share for 2013-14. As a result, women were underrepresented among the directors of broadcast scripted shows by a factor of about 3 to 1 in 2014-15.

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

Figure 54 shows that for 55 percent of the cable scripted shows examined in 2014-15, women directed 10 percent or fewer of the episodes. This is an improvement over the 62 percent figure observed for 2013-14. Meanwhile, women directed the majority of the episodes for just 2 percent of the cable scripted shows examined in 2014-15, unchanged from a season earlier. Examples of these shows include *Veep* (HBO), *Married* (FX), and *Austin & Ally* (Disney). The overall female share of directors for cable scripted shows in 2014-15 was 12.4 percent, up a bit from the 10.9 percent posted in 2013-14. For the 2014-15 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, Despite Gains

Figure 55 shows that for 74 percent of the digital scripted shows examined in 2014-

15, women directed 10 percent or fewer of the episodes. This figure actually compares unfavorably to the 64 percent figure observed a season earlier. Meanwhile, women directed more than 30 percent of the episodes for five shows in this arena — *Sense8* (Netflix) and *Transparent* (Amazon), for which they directed the majority of the episodes; *High Maintenance* (Vimeo), for which they directed between 41 percent and 50 percent of the episodes; and *Good Work* (Amazon) and *House of Cards* (Netflix), for which they directed between 31 percent and 40 percent of the episodes. Overall, women directed 9.1 percent of the digital scripted episodes for the 2014-15 season, up from just 5.6 percent a season earlier. Despite the gain, this figure remains lower than the corresponding figures for women in broadcast and cable. In 2014-15, women were underrepresented by a factor of more than 5 to 1 among the ranks of digital scripted directors.

Figure 53: Percent of Episodes Directed by Women, by Share of Broadcast Scripted Shows, 2014-15 Season (n=119)

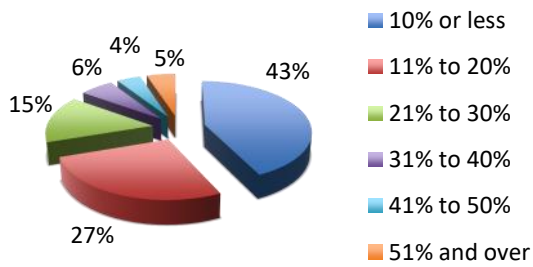


Figure 54: Percent of Episodes Directed by Women, by Share of Cable Scripted Shows, 2014-15 Season (n=188)

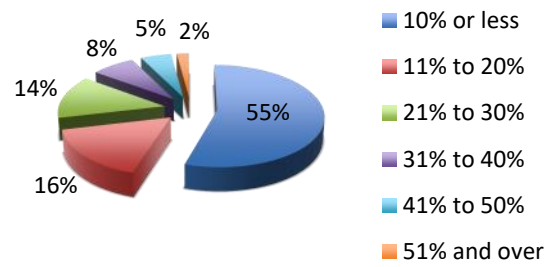
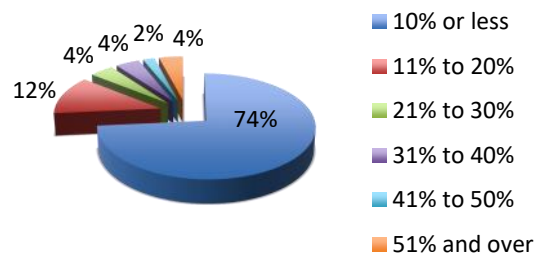


Figure 55: Percent of Episodes Directed by Women, by Share of Digital Scripted Shows, 2014-15 Season (n=49)



Summary

Table 2 summarizes the various film and television arenas examined for 2014-15 (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 among film leads, broadcast scripted leads, broadcast reality and other leads, digital scripted leads, and broadcast scripted show creators. They lost ground among film directors, film writers, cable scripted leads, and digital scripted show creators. They held their ground among cable scripted show creators and cable reality and other leads.

Meanwhile, women posted gains in all areas except two — broadcast reality and other leads and cable reality and other leads. Still,

they too remained underrepresented on every front in 2014-15.





Accolades

“The only thing that separates women of color from anyone else is opportunity. You cannot win an Emmy for roles that are simply not there.”

— Viola Davis

During the 2015 Emmy Awards, actress Viola Davis cogently identified the core challenge diverse talent face when Hollywood celebrates its “best and brightest” — their exclusion from prominent industry projects. Davis had just become the first black woman in history to receive an Emmy for best actress in a television drama.

Of course, another challenge diverse talent face during awards season in Hollywood is the demographics of the academies themselves. Indeed, five months after Davis’s win, Cheryl Boone Isaacs — the first African

American president of the National Academy of Motion Picture Arts and Sciences — pledged during the 2016 Oscars telecast to diversify the Academy. The Academy subsequently moved to limit voting on the Oscars to “active” members in a controversial effort to increase the influence that new, more diverse cohorts of members might have in an organization traditionally dominated by older white men.

As discussed in earlier reports in this series, these issues matter because the academies’ celebration of excellence each year sets the standards that define the types of prestige projects likely to be green-lighted by industry decision makers. The following headlines survey the diversity of talent recognized in film for 2015 and television during the 2014-15 season. Particular attention is paid to any changes in the racial and gender distribution of Oscar and Emmy winners¹⁹ since the previous report.

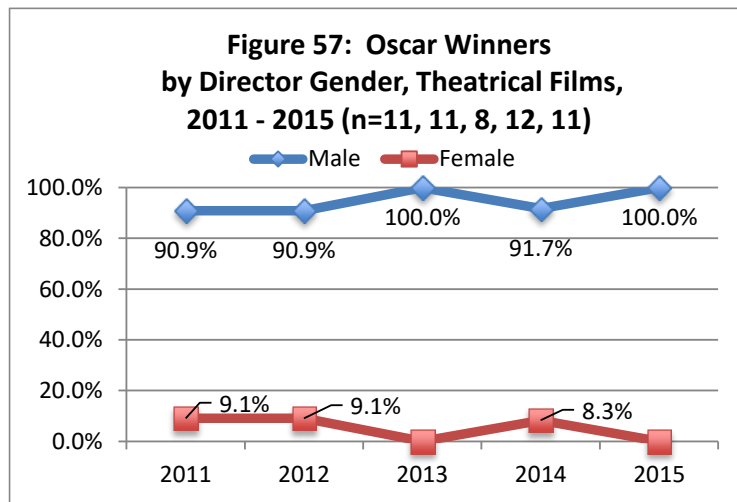
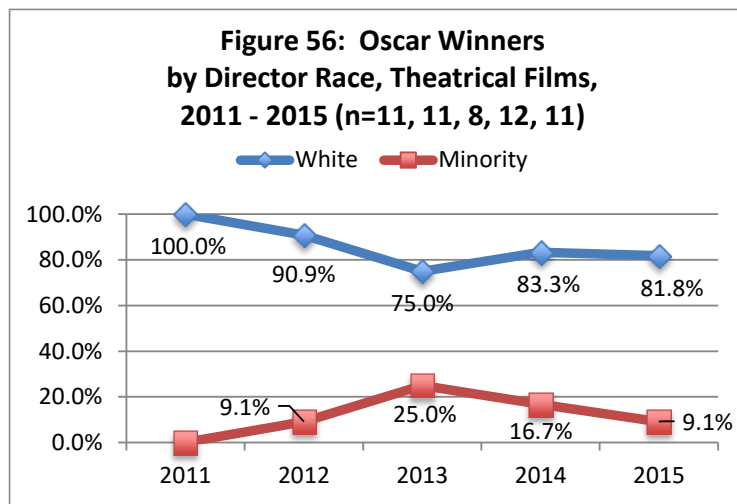
Oscar

1. Minority-Directed Films Continue to Lose Ground at Oscars

Figure 56 shows minority directors led just 9.1 percent of the 11 films examined for 2015 that won at least one Oscar. In 2014, 16.7 percent of these films were directed by minorities. The minority-directed share of Oscar winners for 2015 consisted of just two films, *The Revenant* and *Amy*.

2. Women-Directed Films Shut Out at Oscars

Figure 57 shows women directed none of the 11 films that received at least one Oscar in 2015. This represents a step backwards from 2014, when a single film directed by a woman won at least one Oscar, *Selma*. There was only one other year over the span of this report series in which none of the films directed by women were Oscar winners, 2013.



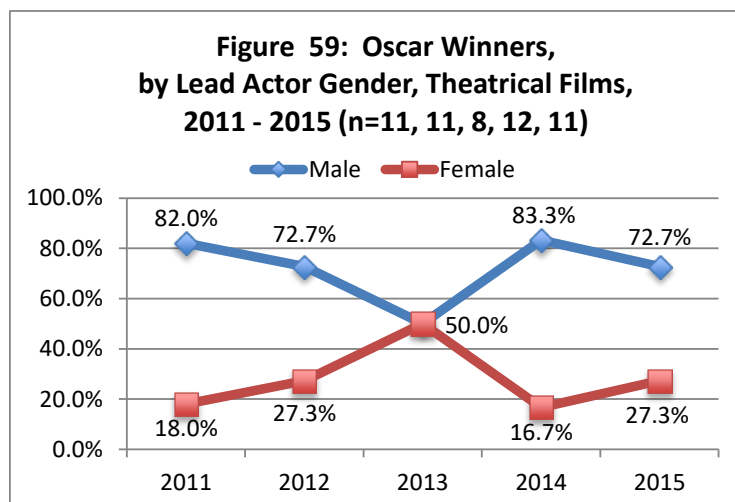
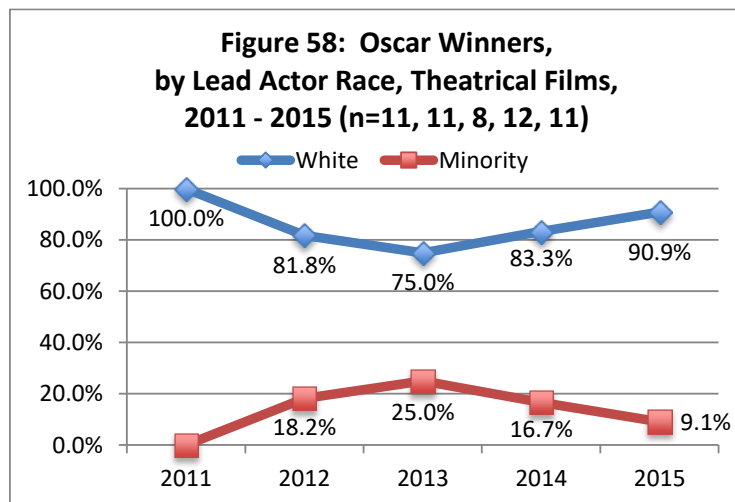
3. Films with Minority Leads Lose Ground at Oscars

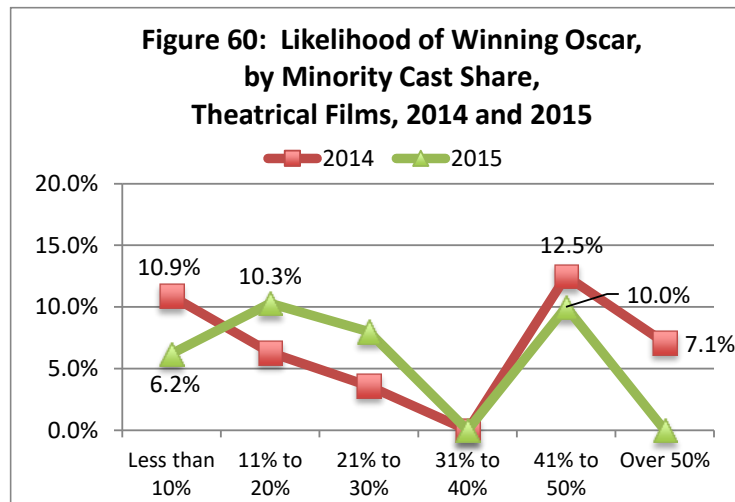
As **Figure 58** illustrates, the share of Oscar-winning films with minority leads has decreased since the last report. Only 9.1 percent of the films that won at least one Oscar in 2015 featured a minority lead, compared to 16.7 percent of these films in 2014. Oscar-winning films with a minority lead consisted of just a single title in 2015, *The Hateful Eight*, which was led by a white

director.

4. Films with Women Leads Gain Ground at Oscars

Figure 59 shows that since the last report, films with women leads gained a little ground on those with male leads at the Oscars. That is, 27.3 percent of the films that won at least one Oscar in 2015 featured a woman lead, up from the 16.7 percent figure observed a year earlier. For 2015, the films





included *Inside Out* and *Still Alice*.

5. Likelihood²⁰ of Winning Oscar Peaks for Films Towards Opposite Ends of Diversity Spectrum

Figure 60 charts a film's likelihood of winning at least one Oscar, by minority cast share, for 2014 and 2015. It reveals that between reports, the odds of winning an Oscar followed a similar pattern — more likely towards the two tails of the diversity continuum. That is, the films most likely to win Oscars in 2015 were films with casts that were from 11 to 20 percent minority (10.3 percent) and those with casts that were from 41 to 50 percent minority (10 percent). At the less-diverse end of the spectrum, four films won at least one Oscar in 2015: *Inside Out*, *Mad Max: Fury Road*, and *Still Alice*. On the other end of the spectrum, a single film did so: *The Revenant*. It should be noted that the odds of winning were similar for a given film in the higher diversity interval, despite the fact that there was only a single winner. This is because there were

so few films in the latter cast diversity interval relative to the less-diverse interval (10 versus 39).



Emmy²¹

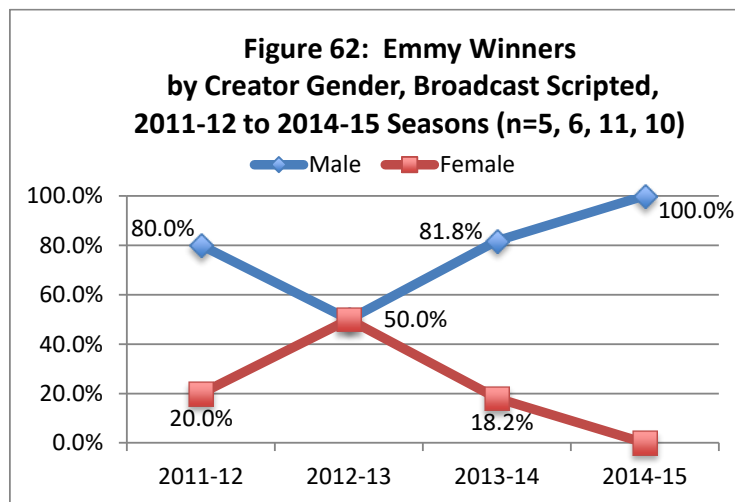
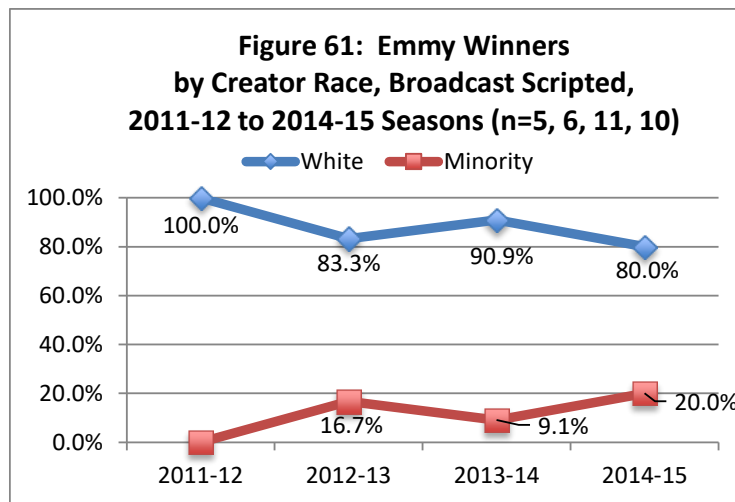
1. Share of Emmy-Winning Shows Created by Minorities Peaks in Broadcast

For the 2014-15 season, minorities created 20 percent of the broadcast scripted shows that won at least one major Emmy, more than double the 9.1 percent figure for 2014-15 (see **Figure 61**). Indeed, this was the highest share on record for Emmy-winning shows created by minorities and was composed of two shows: *American Crime*

(ABC) and *Sleepy Hollow* (Fox).

2. Women Show Creators Shut Out at Emmys in Broadcast

Figure 62 reveals that for the first time in this report series, broadcast scripted shows created by women failed in 2014-15 to win a single Emmy. Indeed, after reaching parity with their male counterparts as the creators of Emmy-winning shows during the 2012-13 season, women’s fortunes on this front have declined steadily ever since — just



18.2 percent of the Emmy-winning shows from 2013-14 were created by women, followed by the most recent season's shut out.

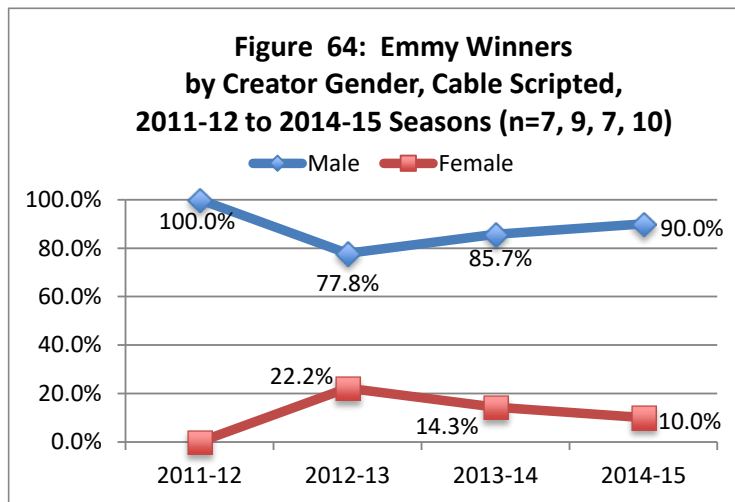
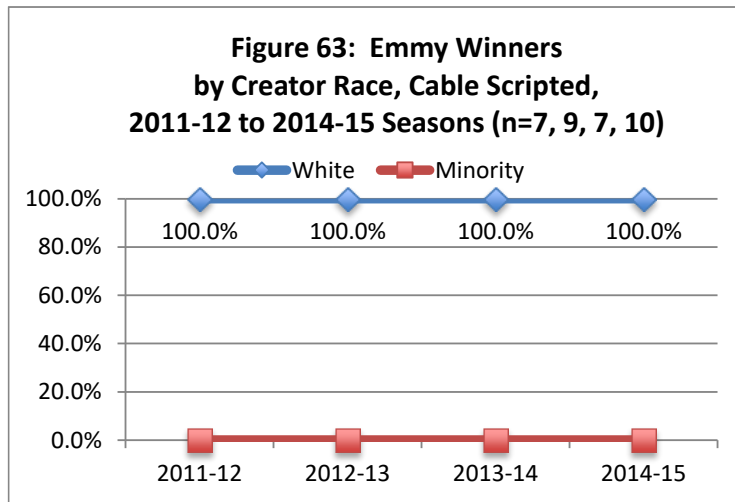
3. Minority Show Creators Still Shut Out at Emmys in Cable

White show creators were responsible for 100 percent of the cable scripted shows that won at least one Emmy in 2014-15. As **Figure 63** 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 Continues to Decline in Cable

Women created 10 percent of the cable scripted shows that won at least one Emmy in the 2014-15, down from 14.3 percent observed for the previous season (see **Figure 64**). The Emmy-winning, cable scripted shows created by women in 2014-15 consisted of a single show, *Inside Amy*

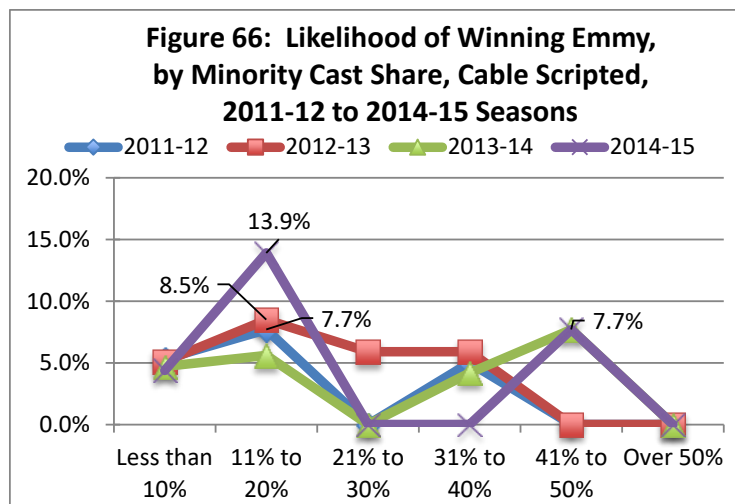
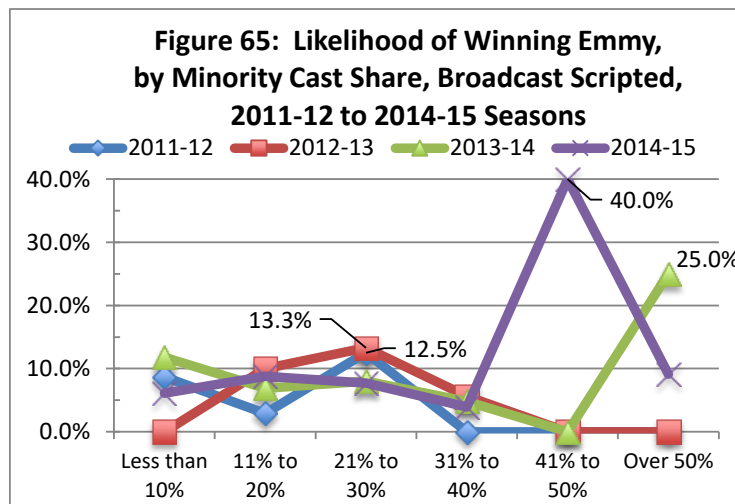


Schumer (Comedy Central).

5. Odds of Winning Emmy Peak for Relatively Diverse Broadcast Scripted Shows

Figure 65 charts the likelihood of a broadcast scripted show winning a major Emmy, by minority cast share, for the 2011-12 to 2014-15 seasons. For the most recent season, 2014-15, it reveals that the odds of winning an Emmy peak for broadcast scripted shows featuring casts that were from

41 to 50 percent minority (40 percent of the five broadcast scripted shows falling in the diversity interval). This share was composed of two shows, *Brooklyn Nine-Nine* (Fox) and *Sleepy Hollow* (Fox). Prior to the 2013-14 season, in which the odds peaked for shows with majority-minority casts, no show considered in this report series with a cast more than 40 percent minority had won an Emmy.



6. Odds of Winning Emmy Peak for Less Diverse Cable Scripted Shows

Figure 66 charts the likelihood of a cable scripted show winning a major Emmy, by minority cast share, for the 2011-12 to 2014-15 seasons. It shows that for the 2014-15 season, the odds of winning an Emmy peaked with shows featuring casts that were from 11 to 20 percent minority (13.9 percent of the 36 shows falling in this diversity interval). Emmy winners in this cast diversity interval included *Black Sails* (Starz), *Boardwalk Empire* (HBO), *Silicon Valley* (HBO), *The Americans* (FX), and *Veep* (HBO). A year earlier, it's worth noting, the odds of winning an Emmy peaked with shows that were much more diverse,

from 41 to 50 percent minority (7.7 percent of these shows). The pattern charted for 2014-15, by contrast, is more similar to that observed for earlier seasons in this report series.



Gatekeeping

“Although the major talent agencies are located in Los Angeles, the most diverse city in the world, they seem largely unaware of the amazing talent that exists in communities right under their noses.”

— George Takei

As the intermediaries between Hollywood’s artists and its studios and networks, talent agencies play a pivotal role in deciding who can participate in creating the nation’s media landscape. Over the decades, this influence has been increasingly concentrated within a few major agencies, which now dominate the lion’s share of credited talent in film and television. At the same time, these dominant agencies have become increasingly corporatized, making for a business environment that is principally focused on expanding sources of revenue through mergers and acquisitions and the entrance of private equity firms.

Today’s corporatized agencies represent entertainers on a global scale, as well as athletes, former politicians, and social media personalities. They also market their expertise in brand management, live-event management, and corporate hospitality with companies far-flung from the traditional entertainment industry.

But in today’s multifaceted business of talent representation, unfortunately, the expansion and diversification of business practices at the dominant agencies has yet to coincide with a diversification of their talent rosters or corps of agents, as previous reports in this

series have shown. If growth and business diversification are central goals of the present-day agency, then the economic benefits associated with diverse talent should be a top priority.

The following headlines update our understanding of the relationships between agency representation and credited talent diversity in film and television for 2014-2015.

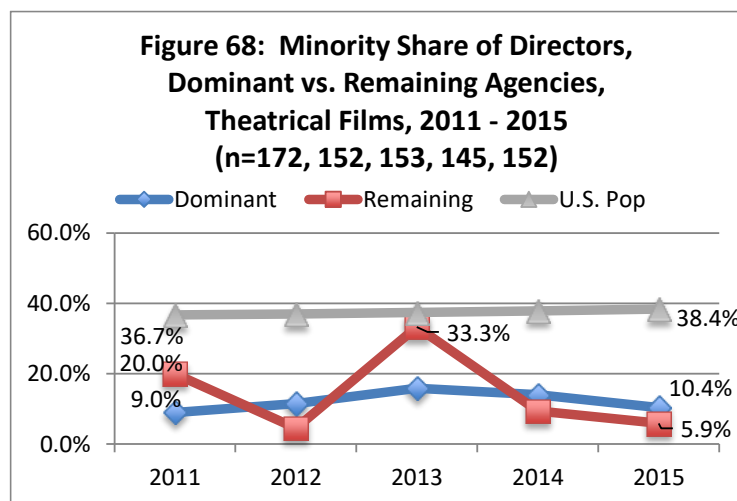
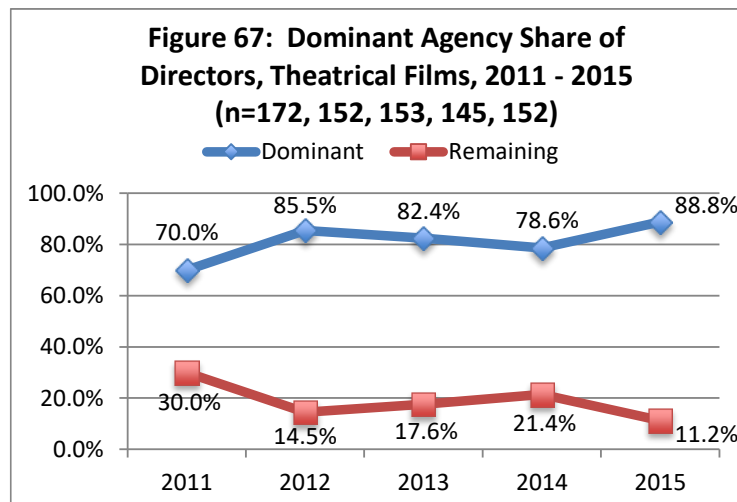
Film

1. Dominant Talent Agencies Increase Share of Film Directors

The directors of the top films examined for 2015 were represented by a collection of 11 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 67** shows, the dominant agencies represented 88.8 percent of the directors from the 152 top films examined in 2015, up more than ten percentage points over their 2014 share (78.6 percent).

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

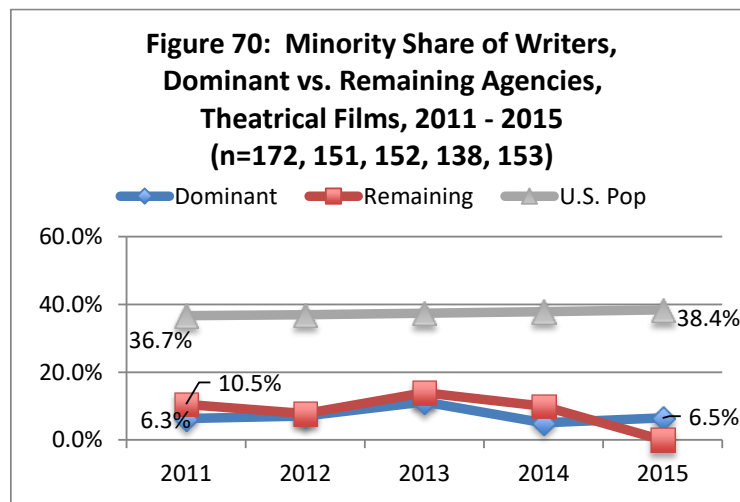
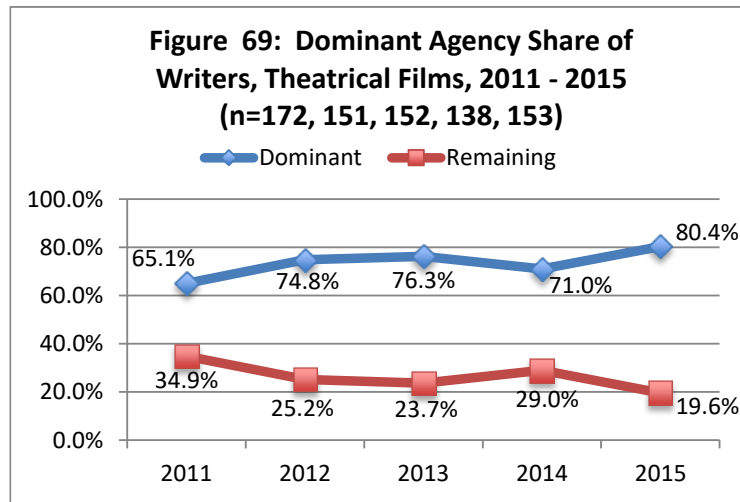
Figure 68 compares the minority shares of film directors at the dominant and remaining talent agencies between 2011 and 2015. In 2014, 135 of the top films examined that year featured directors who were on the rosters of the three dominant firms, and 14 of these directors were minorities (10.4 percent). The minority share of directors on the dominant agency rosters had stood at 14



percent for the films examined in 2014. 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 5.9 percent in 2015, after nearly reaching proportionate representation at 33.3 percent two years earlier in 2013.

3. Dominant Talent Agencies Increase Share of Film Writers

Between 2014 and 2015, the combined share of credited film writers represented by the three dominant talent agencies increased by more than 9 percentage points to 80.4 percent (see **Figure 69**). In 2015, 123 of the 153 films examined were penned by writers who were on the talent rosters of the three dominant agencies. The dominant agency share of credited writers was at its low point over the period considered in this report



series in 2011, when it stood at just 65.1 percent. Since then, the trend has been toward increasing consolidation by the dominant agencies.

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

Figure 70 compares the minority share of film writers for the dominant and remaining talent agencies between 2011 and 2015. It reveals that the minority share of

film writers represented by the dominant agencies increased slightly between 2014 and 2015 — from the 5.1 percent figure noted in the previous report, to 6.5 percent in 2015 (8 of 123 writers). Meanwhile, the minority share of credited writers for the remaining firms in 2015 plummeted to zero, after peaking at 10.5 percent in 2011. Throughout the run of this report series, neither dominant nor remaining agencies approached anything close to proportionate representation with their rosters of credited

minority film writers (gray line).

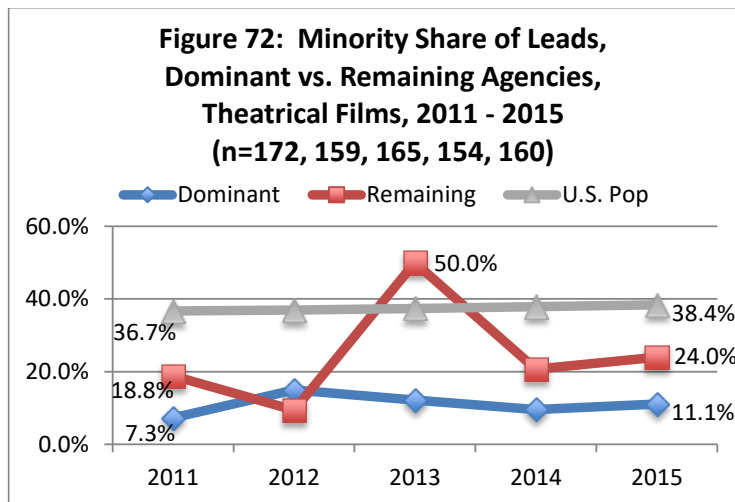
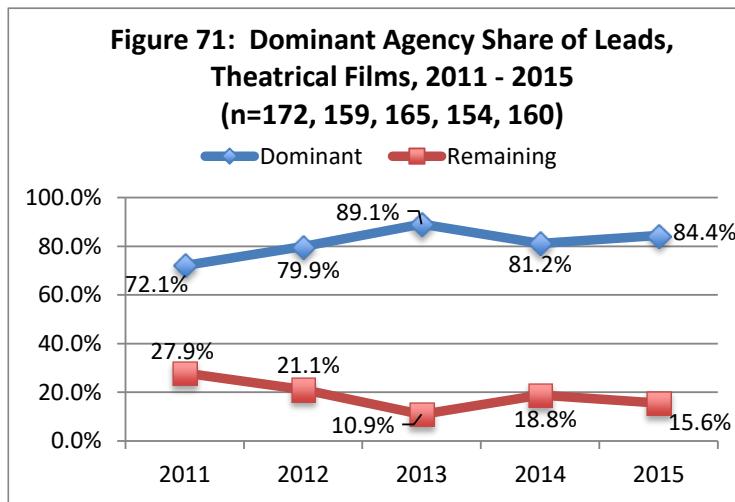
5. Dominant Talent Agencies' Share of Film Leads Increases

Figure 71 shows that the dominant talent agencies represented 84.4 percent of the credited leads in the 160 top films examined for 2015. This share represents a 3 percentage-point increase over the 81.2 percent share the dominant agencies posted in 2014. Though dominant agencies' share of leads peaked in 2013, the overall trend

charted in **Figure 71** is one of increasing concentration on this front.

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

Figure 72 compares the minority share of film leads for the dominant and remaining talent agencies between 2011 and 2015. In 2015, the minority share of the film leads represented by the three dominant talent agencies was 11.1 percent (15 of 135 leads),



up slightly from the 9.6 percent figure observed a year earlier. This figure corresponds to underrepresentation by a factor of more than 3 to 1 (gray line). By contrast, 24 percent of the credited leads represented by the remaining agencies in 2015 were minorities (6 of 25 leads).

Television

1. Dominant Talent Agency Share of Show Creators Continues to Rise in Broadcast

The creators of the 116 broadcast scripted shows examined for the 2014-15 season were represented by a collection of nine 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 85.5 percent of the show creators that season (98 of 116 show creators), which exceeded their combined 80 percent share noted in the previous report for the 2013-14 season (see **Figure 73**). As the graph clearly shows, the three dominant agencies have increased their share of these important decision makers in every year over the run of this report series.

2. Minority Show Creators in Broadcast Underrepresented by Factor of Nearly 5 to 1 at Dominant Talent Agencies

Figure 74 reveals that the minority share of the creators of broadcast scripted shows represented by the three dominant agencies has increased since the previous report, from just 2.4 percent for the 2013-14 season to 8.2 percent in 2014-15 (8 of 98 show creators). As a result, minorities were underrepresented by a factor of nearly 5 to 1

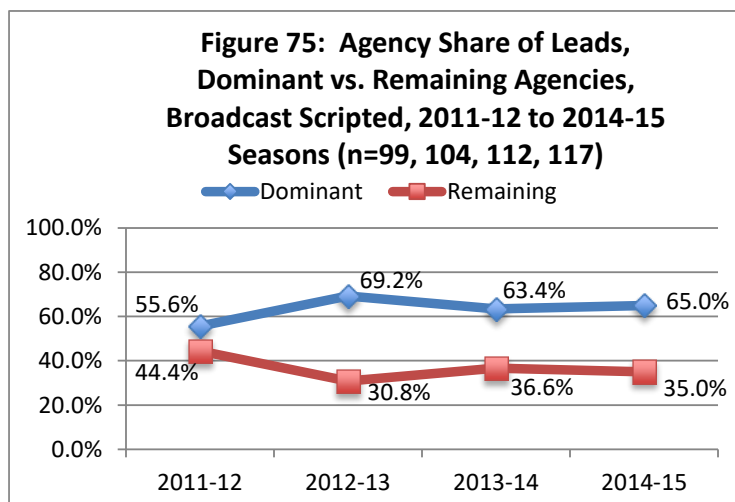
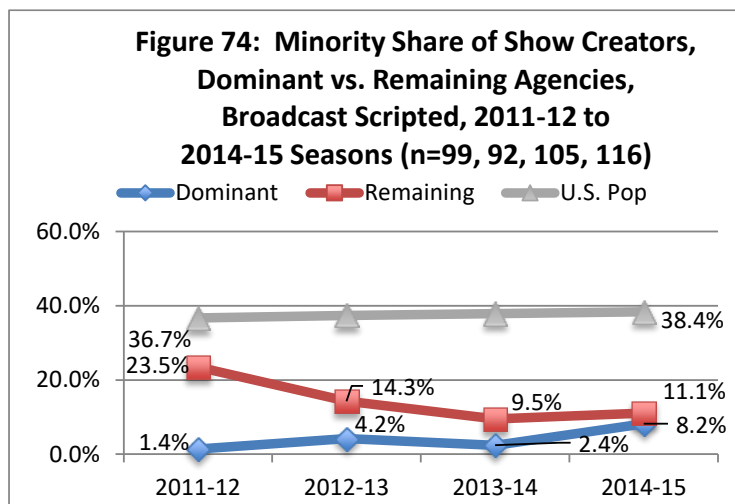
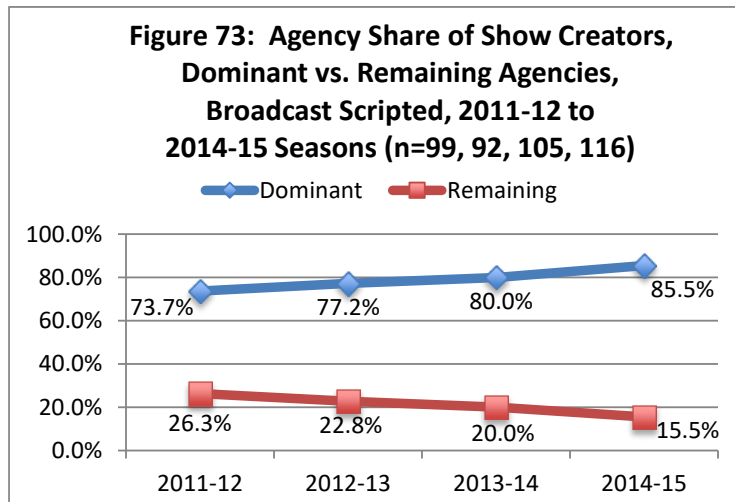
among the ranks of broadcast show creators at the dominant agencies that season (gray line). Meanwhile, the minority share of the show creators represented by the remaining talent agencies also increased between the seasons, from 9.5 percent of the show creators on their rosters in 2013-14 to 11.1 percent in 2014-15 (2 of 18 show creators).

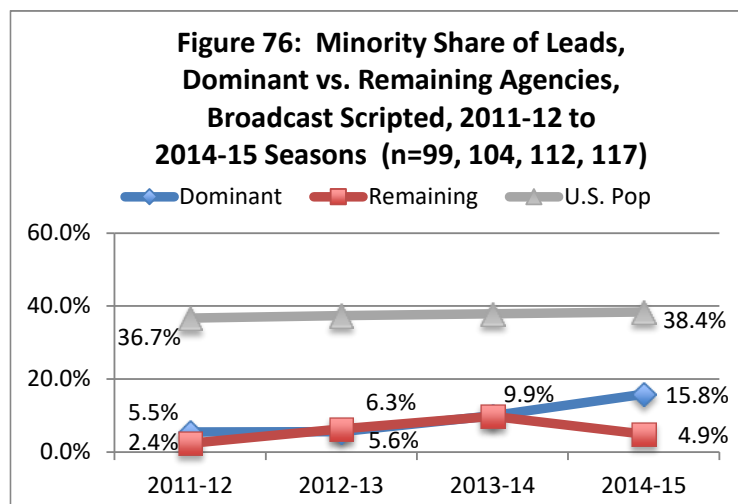
3. Dominant Talent Agencies Represent Two-Thirds of Leads in Broadcast

Fourteen talent agencies represented the lead talent credited on broadcast scripted shows examined for the 2014-15 season. **Figure 75** shows the share of leads represented by the three dominant talent agencies was 65 percent in 2014-15 (76 of 117 leads). The dominant agency share had stood at 63.4 percent in 2013-14, which was well below the peak share of 69.2 percent in 2012-13 but significantly higher than the 2011-12 figure of 55.6 percent.

4. Minority Leads in Broadcast Underrepresented by Factor of More than 2 to 1 at Dominant Talent Agencies

Figure 76 shows that 15.8 percent of the broadcast scripted leads represented by the dominant agencies were minorities in 2014-15 (12 of 76 leads), up from the 9.9 percent figure observed a season earlier. By contrast, the share of minority broadcast scripted leads on the rosters of the remaining firms has been cut in half since the last report, from 9.9 percent in 2013-14 to 4.9 percent in 2014-15 (just 2 of 41 leads). Despite the gains for minority leads at the dominant agencies since the last report, minorities remained well below proportionate representation among leads at both the dominant and remaining agencies in 2014-15





(gray line). Indeed, minority leads on broadcast scripted shows were underrepresented by a factor of more than 2 to 1 at the dominant agencies and nearly 8 to 1 at the remaining agencies that season.

5. Dominant Talent Agencies' Share of Show Creators in Cable Declines a Bit

Fifteen agencies represented the talent credited with creating the cable scripted shows examined for the 2014-15 season. **Figure 77** shows that the dominant agencies' combined share of these show creators has declined slightly since the last report, from 78.2 percent of the show creators in 2013-14 to 75.7 percent in 2014-15 (134 of 177 show creators).

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

Figure 78 reveals that the minority share of cable show creators represented by the dominant agencies has increased slightly since the last report, from 7.4 percent for the 2013-14 season to 8.2 percent in 2014-15 (11 of 134 show creators). As a result, minorities

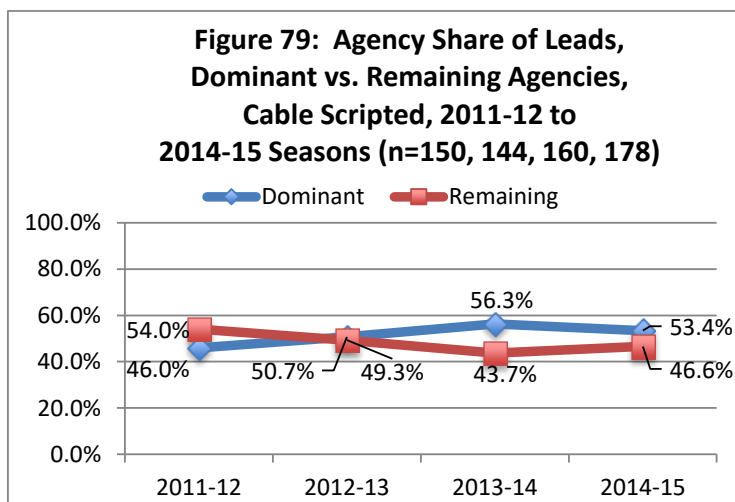
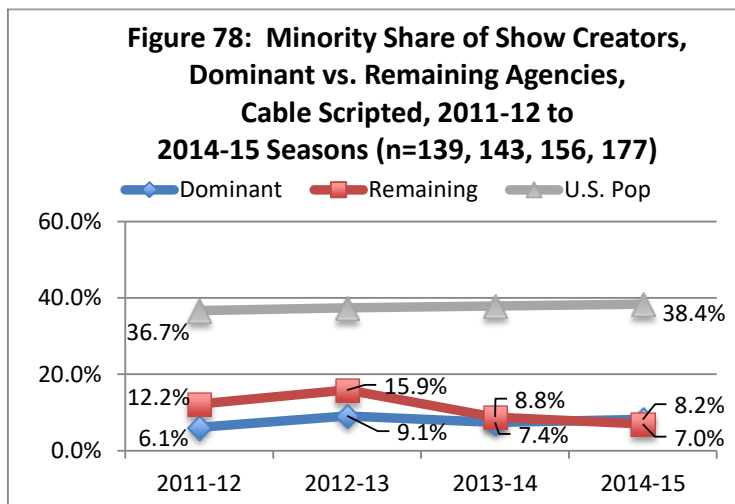
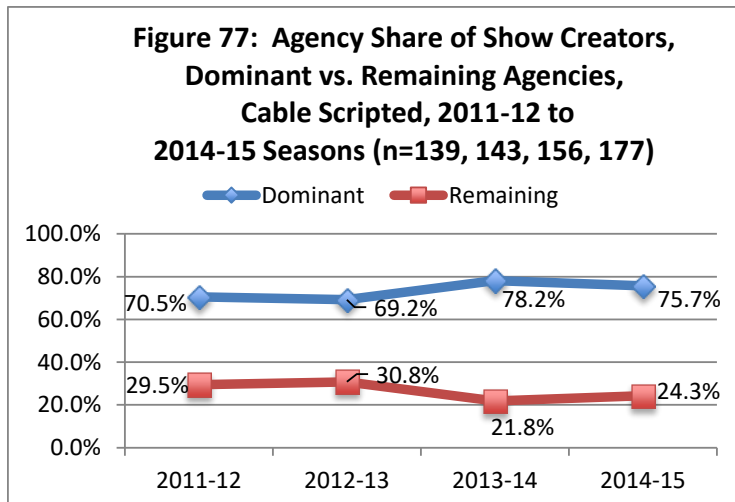
were underrepresented by a factor of more than 4 to 1 among the ranks of cable show creators at the dominant talent agencies in 2014-15. The situation was slightly worse at the remaining agencies that season, where minority show creators were underrepresented by a factor of more than 5 to 1.

7. Dominant Agencies' Share of Cable Scripted Leads Declines Slightly

Twenty-nine talent agencies represented the actors credited as leads on the cable scripted shows examined for the 2014-15 season. The three dominant agencies combined to represent 53.4 percent of these leads, down a bit from the 56.3 percent share they claimed on their rosters in 2013-14 (see **Figure 79**). As the trend line shows, the dominant talent agencies had increased their collective share of cable scripted leads each season between 2011-12 and 2013-14, before the decline in 2014-15.

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

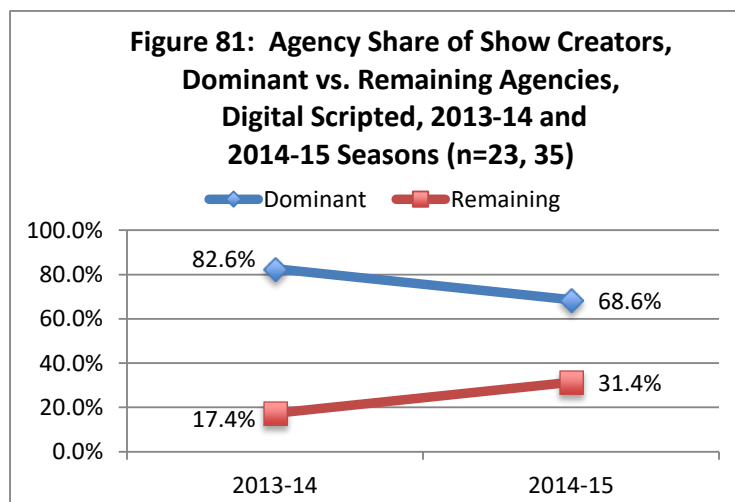
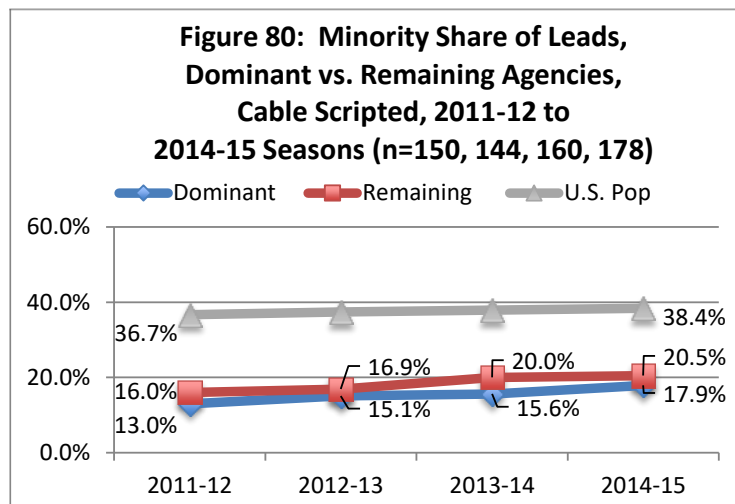
Figure 80 shows the minority share of



cable leads represented by the dominant agencies has increased a bit since the last report, from 15.6 percent in 2013-14 season versus 17.9 percent in 2014-15 (17 of 95 leads). Meanwhile, the minority share for the remaining agencies held steady at 20.5 percent (17 of 83 leads) in 2014-15. Despite the increase at the dominant agencies, minorities remained underrepresented by a factor of more than 2 to 1 among the cable leads on their rosters in 2014-15.

9. Dominant Agency Share of Digital Scripted Show Creators Declines

Nine talent agencies represented show creators responsible for digital scripted shows during the 2014-15 season. **Figure 81** shows that the three dominant agencies represented 68.6 percent of these important industry players for the 2014-15 season (24 of 35 show creators), down from 82.6 percent in 2013-14.



10. Minorities Underrepresented by Factor of 9 to 1 among Digital Scripted Show Creators at Dominant Agencies

Figure 82 presents the minority shares of digital show creators represented by the dominant and remaining talent agencies for the 2013-14 and 2014-15 seasons. While the remaining agencies had no credited minority show creators on their rosters either season, only 4.2 percent of the show creators represented by the dominant agencies were minorities (1 of 24 show creators) in 2014-15. As a result, minorities were underrepresented among the ranks of credited show creators at the dominant agencies by a factor about 9 to 1 that season.

11. Dominant Agencies Represent Nearly 60 Percent of Digital Scripted Leads

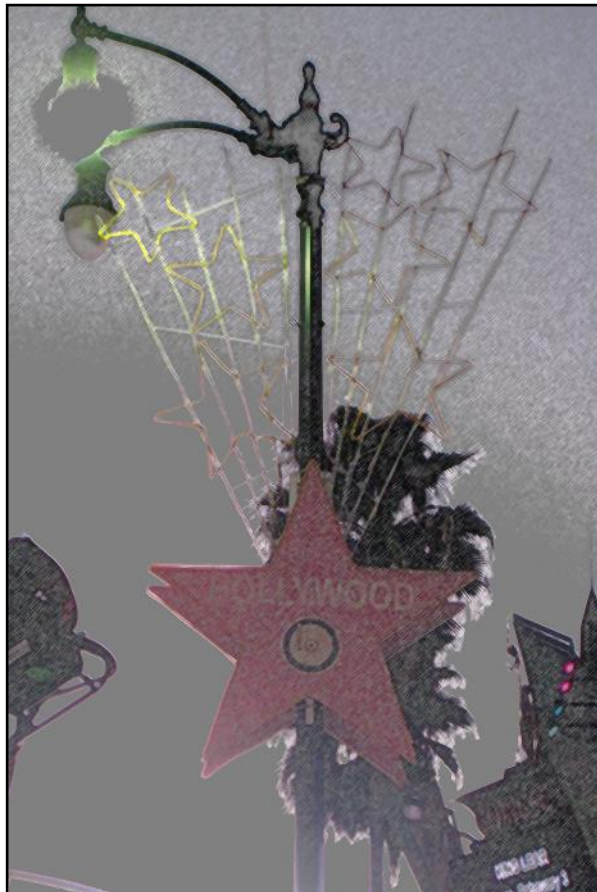
Fourteen talent agencies represented the actors credited as leads on the cable scripted shows examined for the 2014-15 season.

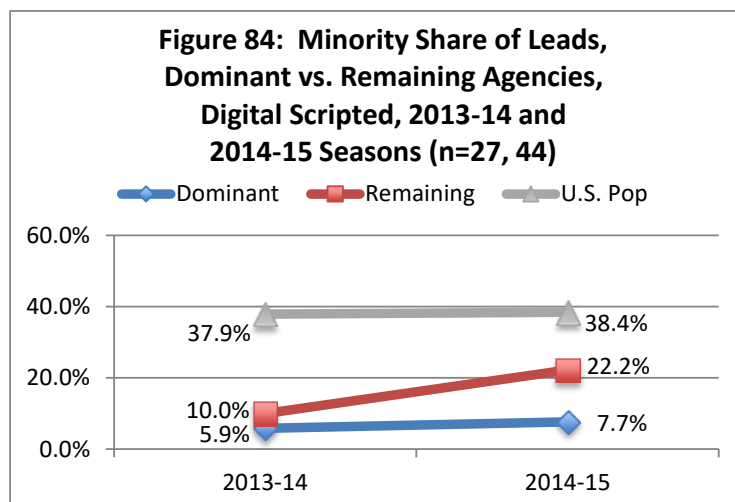
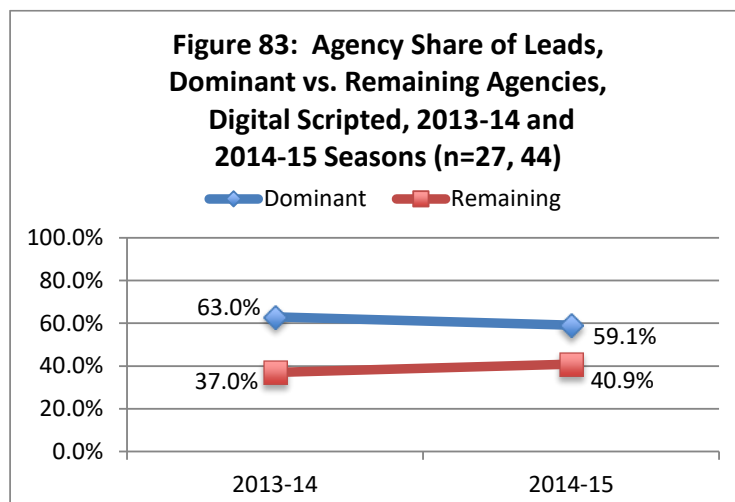
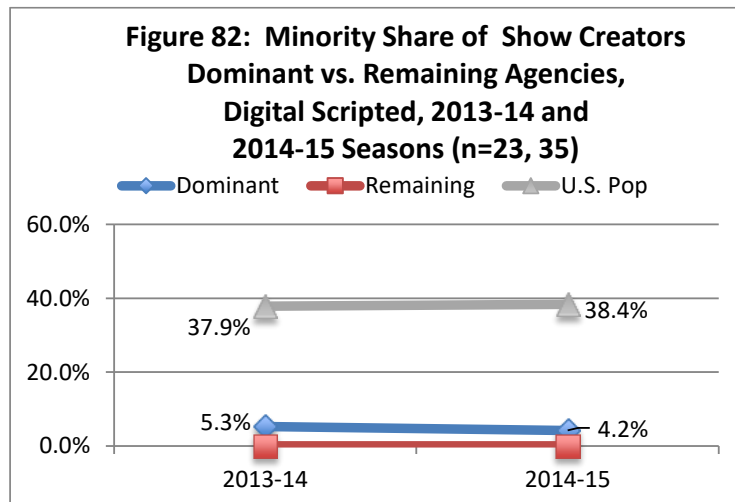
Figure 83 shows that the three dominant agencies combined to represent 59.1 percent of these leads (26 of 44 leads), down slightly from the 63 percent share these agencies claimed a season earlier.

12. Minorities Underrepresented by Factor of Nearly 5 to 1 among Digital Scripted Leads at Dominant Agencies

Figure 84 presents the minority shares of digital scripted leads represented by the dominant and remaining talent agencies for the 2013-14 and 2014-15 seasons. Only 7.7 percent of the credited leads on the talent rosters of the dominant agencies that season were minorities (2 of 26 leads), up slightly from the 5.9 share from a season earlier. Minorities fared better on the rosters of the

remaining firms in 2014-15, accounting for 22.2 percent of credited leads. Minorities were thus underrepresented by a factor of about 5 to 1 among the ranks of digital scripted leads at the dominant agencies for the 2014-15 season, and by a factor of less than 2 to 1 at the remaining agencies.





Diversity Initiatives

“It is time to be clear — structural changes are needed. Those who control the pipeline and entryway to jobs must move beyond the ‘old boy’ network and word-of-mouth hiring.”

— Paris Barclay

In response to pressure from a coalition of media and social justice organizations at the close of the 1990s, major television networks and studios created an array of diversity initiatives aimed at addressing the systematic exclusion of people of color and women in the television and film industries.²² In recent years, independent media organizations have joined efforts in creating talent development programs designed to eliminate entrance barriers and financial obstacles for applicants from underrepresented groups. These initiatives often work in partnership with historically black colleges and universities (HBCUs) and minority associations to identify and reach out to diverse talent.

Access to diversity programs is highly competitive, with only a handful of applicants typically selected from thousands of submissions. Some film initiatives provide grants that assist with project completion, while some television programs offer entry-level salaried staffing positions that are fully subsidized by networks. Others are unpaid apprenticeships, accompanied by mentoring, intensive courses, and seminars. Most programs do not guarantee employment post tenure but are nonetheless highly sought after for the invaluable networking opportunities they provide with studio executives,

showrunners, and other industry decision makers.

Table 3a provides a breakdown of major diversity initiatives operating in the film and television sectors. (A complete list of the programs considered is presented in **Table 3b** in the **Appendix**.) Our data suggest that the most prevalent form of diversity initiative in the film and television sectors are writers’ programs, 25 percent and 39 percent of the totals, respectively. Grant programs assisting filmmakers to manage the financial costs associated with film production are also prominent in the film sector (25 percent of initiatives). The remaining initiatives are dispersed among various types of industry programs, with the fewest aimed at actors, production assistantships, and executive leadership programs.

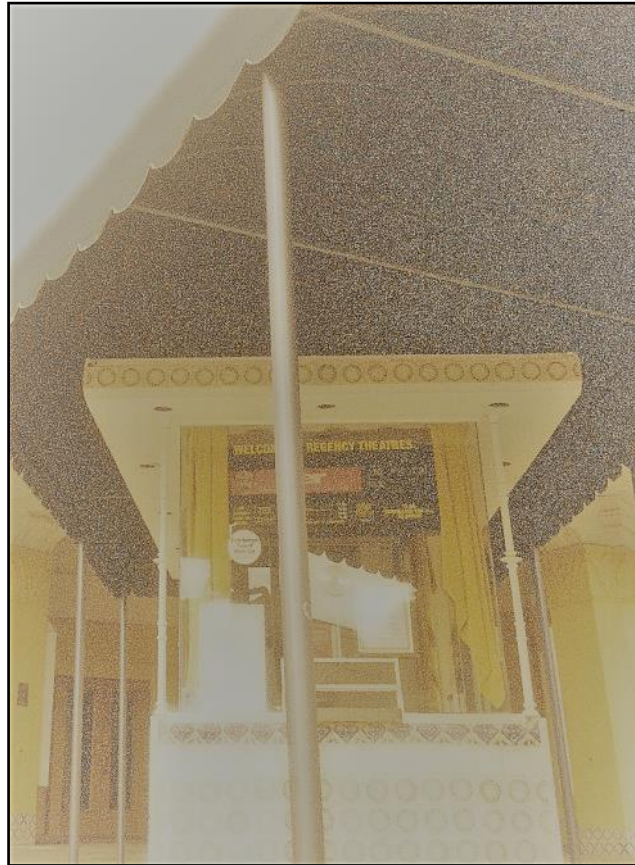
Critics of existing diversity initiatives have underscored the limitations of these programs — namely perceptions that the diversity hires they produce are less qualified,²³ the alienation and tokenization diversity hires face in white-dominated workplace cultures and, most importantly, the failure of such initiatives thus far to significantly impact the abysmal industry inclusion statistics presented earlier in this report.²⁴

Nonetheless, longstanding industry diversity initiatives have undoubtedly made a difference in that industry shortcomings on the diversity front would have been much more pronounced without them. But if the goal is to actually make significant progress on the industry diversity front, a major shift in thinking is required that resets the

industry's approach to the problem. Rather than think of diversity work as primarily rooted in a lottery system of pipeline initiatives that benefit just a few of the thousands of talented candidates, diversity work needs to be grounded in a demographic restructuring of Hollywood organizations from top to bottom. This move, of course, will require widespread acceptance of the idea that diversity is absolutely essential to the bottom line.

Table 3a: Prominent Industry Diversity Initiatives, by Type

Type	Film (n=48)	Television (n=43)
Writers' Programs	25.0%	39.5%
Directors' Programs	10.4%	11.6%
Actors' Programs	2.1%	7.0%
Production Assistantships	6.3%	7.0%
Production Programs	8.3%	—
Grants	25.0%	—
Executive Leadership Programs	8.3%	9.3%
Internships	14.6%	16.3%
Casting Programs	—	4.7%
Hosting Programs	—	4.7%



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

“I was determined the lead [for a film] would be a black woman, and I remember the executive saying, ‘Why does she have to be black?’ And me saying: ‘She doesn’t have to be; I want her to be black. Why would you not consider it?’”

— John Ridley

In the previous three reports in this series, a consideration of overall cast diversity in

theatrical releases and television shows has consistently revealed a curious disconnect between Hollywood industry production choices and market realities. That is, the industry produces an inordinate number of low-performing films and television shows year in and year out that are not very diverse, while the films and television shows that actually perform best, on average, better reflect the diversity of America.

The current report extends the analysis of the relationships between overall cast diversity and bottom-line performance an additional year in order to consider the top 200 theatrical films released in 2015 and the television shows airing during the 2014-15

television season. Do previous findings linking cast diversity to bottom-line performance hold up in the face of a fourth year of data and analysis?

The following headlines address this question.

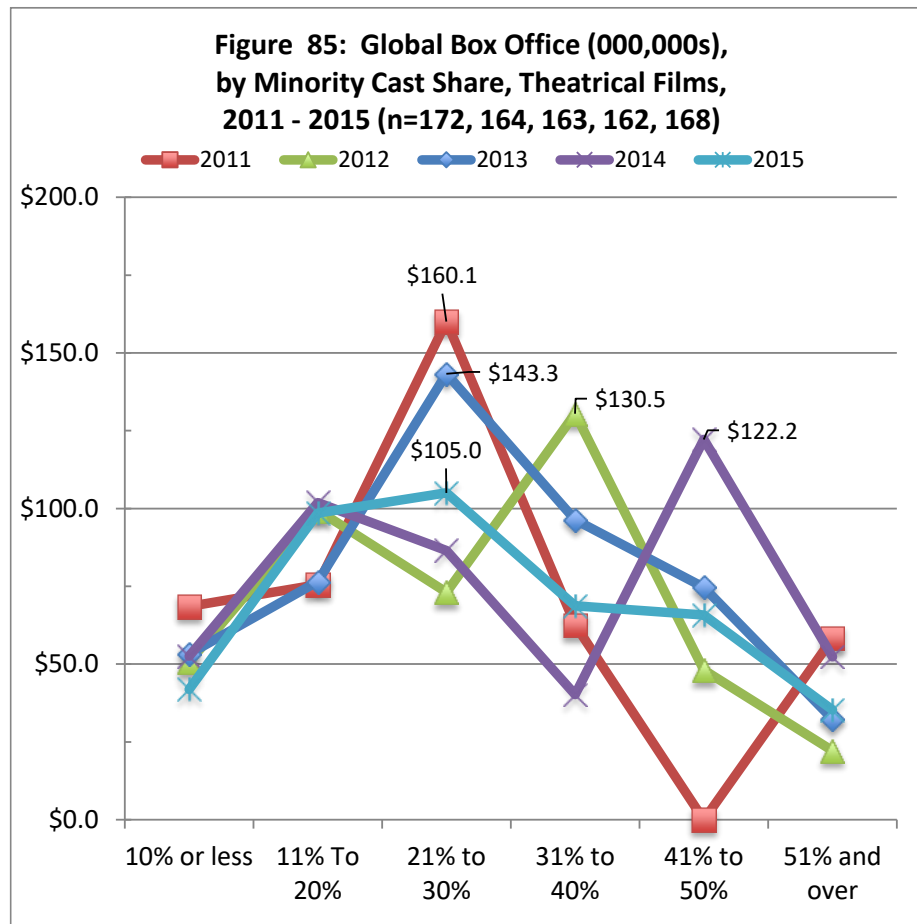
Film

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

Figure 85 presents an analysis of median global box office by cast diversity interval for the top 168 films released in

2015. As a benchmark for comparison, it includes analyses presented in earlier reports in this series for films released between 2011 and 2014. Several findings emerge from the chart. First, median global box office peaked in 2015 for the 25 films with casts that were from 21 percent to 30 percent minority (\$105 million). Films that occupied this cast diversity interval in 2015 included: *Spectre*, *Ant-Man*, *San Andreas*, *Terminator: Genisys*, and *Fantastic Four*.

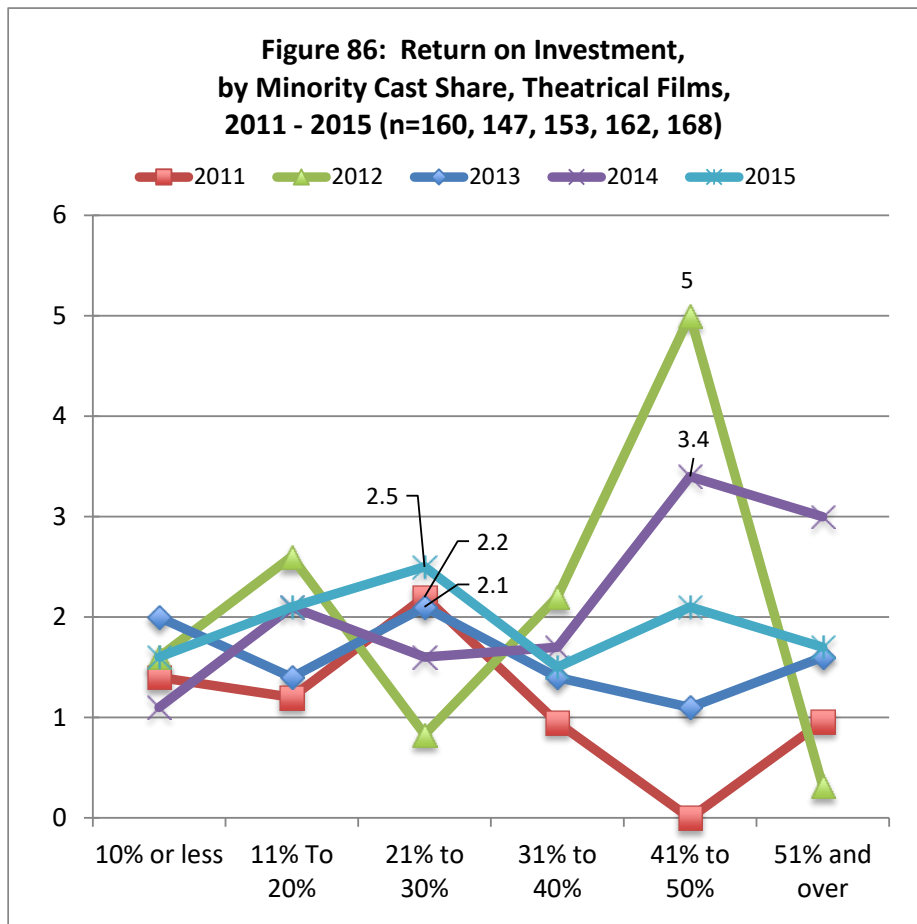
By contrast, median worldwide box office was only \$41.9 million for the 64 films with casts that were 10 percent minority or less in



2015. Interestingly, though films in this cast diversity interval were the poorest performers, on average, they were by far the most numerous. Indeed, the relatively large number of low-performing films that lack cast diversity has been a consistent finding throughout this report series. By contrast, median box office peaked for films that were from 41 percent to 50 percent minority in 2014 (\$122.2 million), those 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,²⁵ which factors a film’s budget into the analysis, we see a similar pattern, which echoes findings from the previous reports. As **Figure 86** illustrates, the 25 films that fell into the 21 percent to 30 percent minority interval in 2015 also posted the highest median return on investment (2.5). This was also the diversity interval associated with the highest return on investment in 2011 and 2013, while 41 percent to 50 percent minority was the



peak interval for 2014 and 2012. 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 Continue to Drive Relationship between Cast Diversity and Box Office

Table 4 compares median box office and audience demographics for the films in each cast diversity interval in 2015. It demonstrates that minorities account for a disproportionate share of box office at every cast diversity interval – except for the interval containing the 64 least-diverse and worse performing films (i.e., 10 percent minority or less). Indeed, at 38.4 percent of the population in 2015, minorities constituted 46.9 percent of the audience (14 percent black, 18.7 percent Latino, 12 percent Asian American, and 2.2 percent other) for the 25 films falling in the 21 percent to 30 percent minority cast diversity interval that year.

The films in this interval, you will recall, had the highest median global box office (\$105

million) and return on investment (2.5) in 2015. Meanwhile, minorities constituted the majority of the audience for films with casts that were from 41 to 50 percent minority (50.1 percent share) and over 50 percent minority (57.2 percent share).

Similarly, an analysis of the top 10 theatrical releases in 2015 (ranked by global box office), reveals that minorities accounted for the majority of the box office for five of the films (see **Table 5**), up from four of the top 10 films in 2014. These films include: *Furious 7*, which earned \$1.5 billion (61 percent share); *Avengers: Age of Ultron*, which earned \$1.4 billion (51 percent share); *Minions*, which earned \$1.2 billion (52 percent share); *Inside Out*, which earned \$857.4 million (51 percent share); and *Mission Impossible: Rogue Nation*, which earned \$682.3 million (54 percent share).

Table 4: Median Box Office and Audience Demographics, by Overall Cast Diversity (2015)

Percent Minority	N Films	Global Box (000,000s)	White Share	Black Share	Latino Share	Asian Share
10% or less	64	\$41.4	59.6%	11.2%	16.0%	10.4%
11%-20%	39	\$98.5	51.8%	16.3%	18.2%	11.6%
21%-30%	25	\$105.0	53.1%	14.0%	18.7%	12.0%
31%-40%	18	\$68.7	51.3%	14.4%	21.7%	10.2%
41%-50%	10	\$65.8	49.9%	13.2%	23.7%	10.7%
Over 50%	12	\$35.3	42.8%	30.4%	21.6%	8.2%

Table 5: Top 10 Box Office Films' Audience Minority Share (2015)

Rank	Title	Box Office (000,000s)	Return	Audience Minority Share
1	Star Wars: The Force Awakens	\$2,068.2	7.44	39%
2	Jurassic World	\$1,670.4	10.10	49%
3	Furious 7	\$1,516.0	7.00	61%
4	Avengers: Age of Ultron	\$1,405.4	4.62	51%
5	Minions	\$1,159.4	14.67	52%
6	Spectre	\$880.7	2.59	41%
7	Inside Out	\$857.4	3.90	51%
8	Mission Impossible: Rogue Nation	\$682.3	3.55	54%
9	The Hunger Games: Mockingjay – Part 2	\$653.4	3.08	41%
10	The Martian	\$630.2	4.84	34%

4. Diversity Sells Regardless of Film Genre

Skeptics of the notion that diversity is a plus factor for the bottom line have questioned whether the outsized performance of minority-led films like *Furious 7*, for example, may be more an artifact of genre than audience demand for a diverse cast. Action films sell regardless of the diversity of the actors on the screen, the argument goes.

median global box office peaked for films of *all* genres in 2015.

Table 6 presents peak median box office, by genre and overall cast diversity for 805 top films (ranked by global box office), pooled across the years 2011 to 2015. It reveals that, regardless of genre, median box office peaked for films with casts that were *at least* 21 to 30 percent minority — the cast diversity interval, you will recall, in which

Table 6: Peak Median Box Office, by Genre and Overall Cast Diversity, 2011-2015 Films (n=850)

Percent Minority	Action	Anima-tion	Comedy	Drama	Family	Horror	Sci-Fi	Thriller
10% or less	\$161.8 (n=41)	\$147.4 (n=11)	\$39.2 (n=81)	\$37.9 (n=101)	\$190.7 (n=16)	\$52.3 (n=31)	\$174.4 (n=6)	\$34.6 (n=10)
11%-20%	\$176.8 (n=44)	\$198.7 (n=12)	\$44.0 (n=46)	\$35.5 (n=47)	\$158.4 (n=7)	\$85.4 (n=17)	\$226.0 (n=10)	\$62.7 (n=15)
21%-30%	\$219.9 (n=45)	\$290.6 (n=8)	\$78.8 (n=28)	\$34.5 (n=25)	\$506.2 (n=7)	\$47.2 (n=3)	\$269.7 (n=8)	\$22.0 (n=6)
31%-40%	\$131.9 (n=15)	\$295.9 (n=4)	\$52.4 (n=17)	\$36.5 (n=6)	\$44.0 (n=1)	\$87.9 (n=1)	\$208.3 (n=6)	\$32.3 (n=8)
41%-50%	\$133.6 (n=6)	\$500.2 (n=5)	\$52.1 (n=10)	\$48.1 (n=7)	— (n=0)	\$7.2 (n=1)	\$184.7 (n=4)	\$90.8 (n=2)
Over 50%	\$55.7 (n=14)	\$84.2 (n=2)	\$32.3 (n=19)	\$31.9 (n=23)	\$63.4 (n=4)	\$90.9 (n=1)	\$67.1 (n=2)	\$57.3 (n=4)



Television²⁶

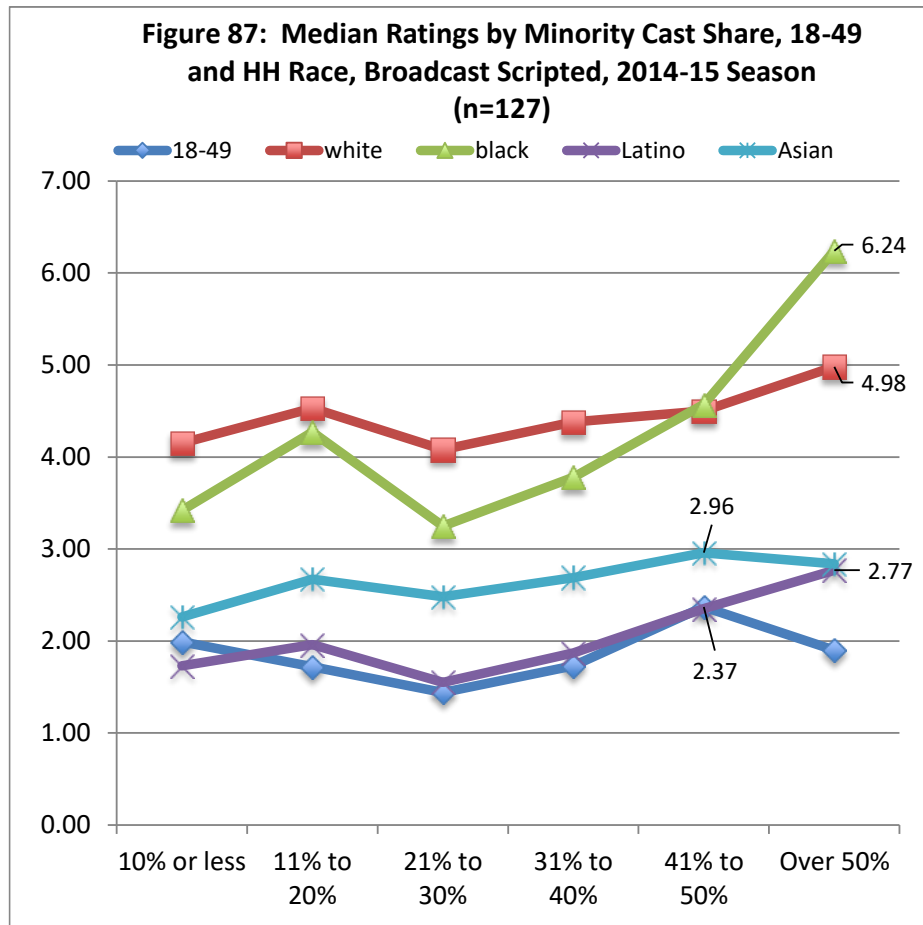
1. Broadcast Scripted Shows with Diverse Casts Continue to Excel in Ratings

Figure 87 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 2014-15 season. The general 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. For white households (4.98 ratings points), black households (6.24 ratings points), and Latino households (2.77 ratings points), median ratings peaked for shows featuring casts that were majority minority. Eleven shows fell into to this cast diversity interval during the

2014-15 season, including *Empire* (Fox), *Black-ish* (ABC), *Law and Order: Special Victims Unit* (NBC), *Hawaii Five-O* (CBS), and *The Carmichael Show* (NBC).

Meanwhile, for viewers 18-49 (2.37 ratings points) and Asian American households (2.96 ratings points), median ratings peaked for shows with casts that were from 41 to 50 percent minority. Examples of these shows include *Brooklyn Nine-Nine* (Fox), *Elementary* (CBS), *New Girl* (Fox), and *Sleepy Hollow* (Fox).

Despite the obvious popularity of more diverse shows across the various audience segments, it is worth noting that the majority of broadcast scripted shows examined in 2015 — as in previous years — had casts that were only 20 percent minority or less (67 of 123 shows).

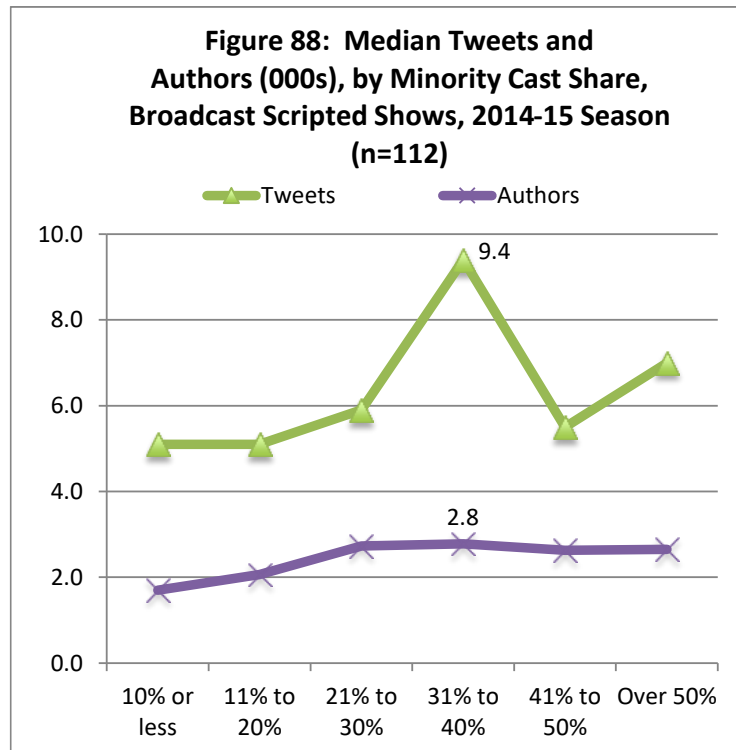


2. Audience Engagement with Social Media Peaks for Broadcast Scripted Shows with Casts that Reflect America

Figure 88 charts the median volume of tweets and unique authors for broadcast scripted shows by cast diversity interval for the 2014-15 season. It shows that the median volume of tweets (9,400) peaked for shows with casts that were from 31 to 40 percent minority — the cast diversity interval that contained the minority share of the population in 2014-15. The median number of unique Twitter authors also peaked in this interval (2,800), though the

differences across intervals were less pronounced than with the volume of tweets. Twenty-seven shows fell into this cast diversity interval, including *Grey’s Anatomy* (ABC), *Parks and Recreation* (NBC), *The Flash* (CW), and *The 100* (CW).

By contrast, social engagement for shows which had casts that were less than 20 percent minority (i.e., the majority of shows) was significantly lower. That is, the median volume of tweets for both shows with casts between 11 and 20 percent minority and for those with casts 10 percent or less minority was just 5,100.



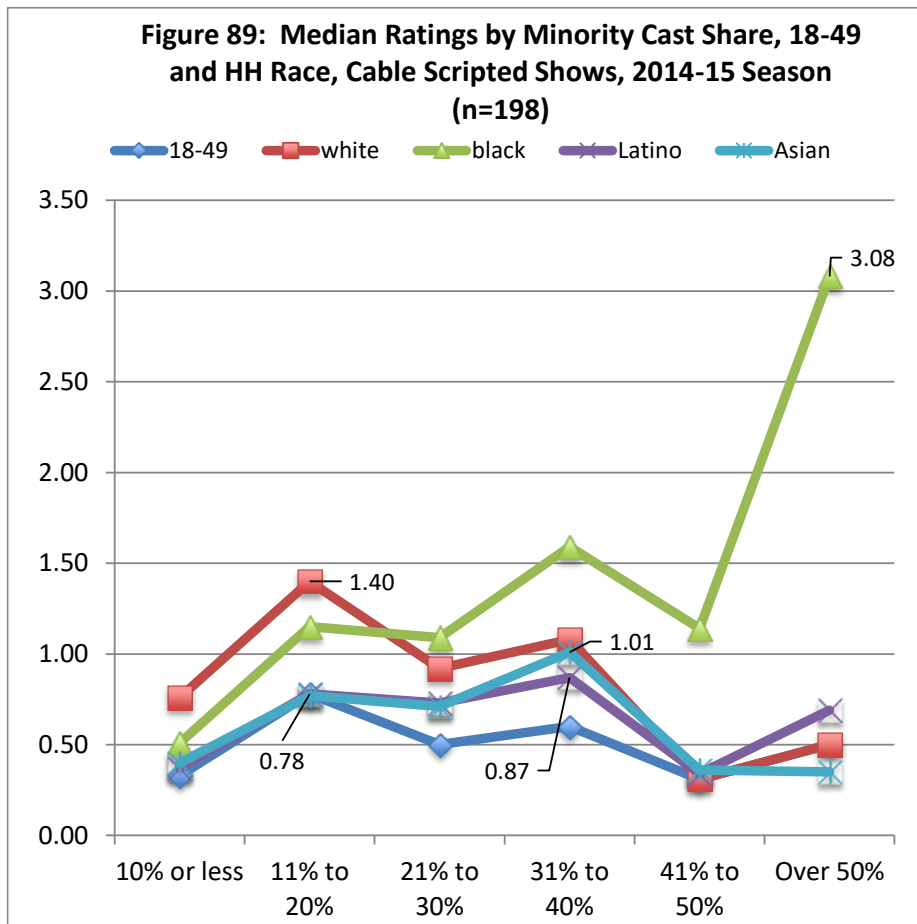
3. Ratings Continue to Peak among Cable Scripted Shows with Diverse Casts

Figure 89 applies the ratings analyses presented above for broadcast scripted shows to the case of cable scripted shows from the 2014-15 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. As noted in earlier reports in this series, this is largely due to the niche marketing strategy adopted by key cable networks that almost exclusively

target specific ethnic and/or racial groups (e.g., BET, TVONE, El Rey, etc.).

Indeed, median ratings peaked among black households (3.08 ratings points) for cable scripted shows that had majority-minority casts. Twenty shows fell into this diversity interval during the 2014-15 season, including black-themed sitcoms and dramas like *Being Mary Jane* (BET), *The Game* (BET), *Survivor's Remorse* (Starz), *Power* (Starz), *The Haves and the Have Nots* (OWN), and *Love Thy Neighbor* (OWN).

Meanwhile, among Asian American households (1.01 ratings points) and Latino



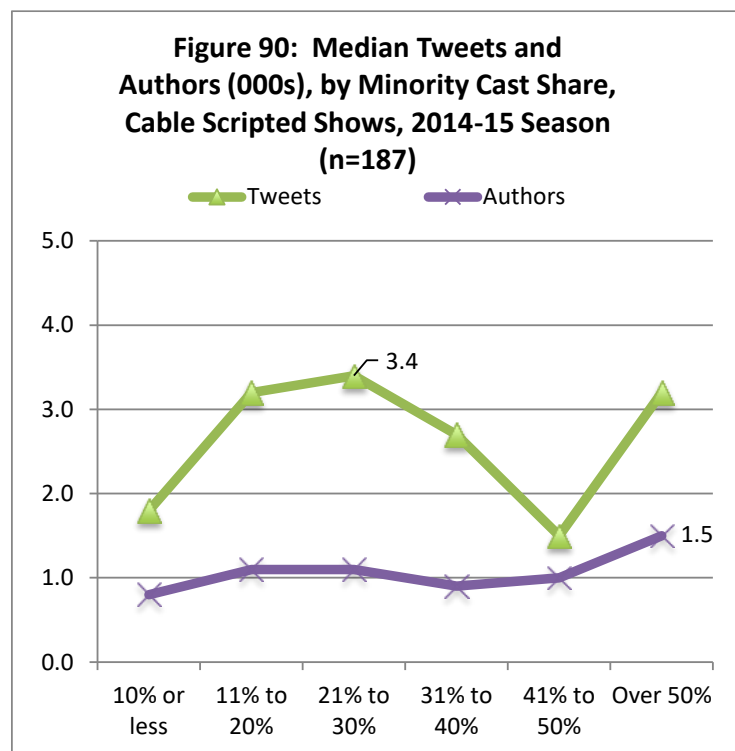
households (.87 ratings points), median ratings peaked for cable scripted shows featuring casts that were from 31 to 40 percent minority — the cast diversity interval encompassing the minority share of the U.S. population in 2015 (i.e., 38.4 percent). This interval contained 19 shows during the 2014-15 season, including *Fear the Walking Dead* (AMC), *Major Crimes* (TNT), *Suits* (USA), and *Jessie* (Disney).

By contrast, median ratings for white households (1.40 ratings points) and viewers 18-49 (.78 ratings points) peaked for cable scripted shows with casts that were from 11 to 20 percent minority during the 2014-15 season. Examples of the 36 shows falling into this cast diversity interval include the following: *American Horror Story* (FX), *Salem* (WGN), *Sons of Anarchy* (FX), and

The Librarians (TNT).

4. Audience Engagement with Social Media Peaks for Cable Scripted Shows with Casts from 21 to 30 Percent Minority

Figure 90 charts the median volume of tweets for cable scripted shows by cast diversity interval for the 2014-15 season. It shows that the median volume of tweets (3,400) peaked for cable scripted shows with casts that were from 21 to 30 percent minority. Twenty-three shows fell into this cast diversity interval that season, including *The Walking Dead* (AMC), *The Fosters* (Freeform), and *Pretty Little Liars* (Freeform). Majority-minority cast shows and those with casts that were from 11 to 20 percent minority followed closely behind, both with median volume of tweets of 3,200.



Meanwhile, the median number of unique Twitter authors (1,500) peaked for cable scripted shows with majority-minority casts.



Conclusion: Setting the Record Straight

“It’s always a weird conversation when you’re trying to explain how a film about kids from Inglewood can be mainstream, but you don’t have the same conversation about a very specific set of kids in suburban Chicago or South Boston.”

— Rick Famuyiwa

“Networks say, ‘We’re on board with diversity,’ and they’ll develop it, but they seldom program it.”

— Eva Longoria

The goal of the Hollywood Diversity Report series is to set the record straight with respect to the myths, half-truths, and excuses industry decision makers have used to justify business-as-usual on the diversity front. Since the last report, the good news is that minorities and women have made some progress, particularly in television, which is currently engaged in what might be characterized as a “golden age.”

The bad news is that despite these gains, minorities and women remained underrepresented on every measure in

television during the 2014-15 season.

Meanwhile, because underrepresentation was much more severe for minorities and women in film in 2015, both groups had much further to go in this sector before they approached anything resembling proportionate representation.

Still, the most important takeaway from this report — and the three before it — is, yes, diversity does indeed sell in film and television. This is not to say that it is enough to hastily append a few actors of color or women to a cast that is at its core white and male. No, the appeal of diversity for today’s audiences has everything to do with the storytelling, which extends beyond who’s in front of the camera to the earliest moments of the creative process, when ideas for films and television shows are first pitched to agents, studios and networks.

Diversity sells, first and foremost, because today’s audiences are themselves diverse and in search of stories and characters with





whom they can identify. And these audiences are becoming more diverse with each passing day, meaning that the patterns identified in this report series linking diversity to the bottom line will only become more pronounced.

Indeed, the combined buying power of people of color in America approached \$3.5 trillion in 2015,²⁷ and these growing, diverse audience segments purchased more movie tickets and watched more television on a per capita basis than their white counterparts. For the Hollywood industry to continue to produce as many low-performing films and television shows as it does, which are not very diverse, simply does not make good business sense in light of these facts.

Telling It Like It Is

The problem, as we have pointed out in earlier reports, is that the Hollywood industry is not currently structured to make the most of today's market realities. The studios, networks, talent agencies, and academies are demographically and culturally out of step with the diverse audiences on which their collective future will increasingly depend.

Pipeline initiatives are useful interventions but no panacea for Hollywood's diversity problems. In the final analysis, it's not about

the availability of diverse talent. There's more than enough of that to go around. It's more about the failure of Hollywood organizations, at their own peril, to find ways to include this talent beyond just the margins.

Hollywood's diversity problems begin at the very top of the studios and networks, in the executive suites, where decisions are made about what gets made and with what size production and marketing budgets. Unfortunately, the individuals in these decision-making positions (typically white men) are not motivated to share their power with diverse women and men whose reservoirs of experience equip them with the perspectives necessary to connect more effectively with today's audiences.

Despite false claims to the contrary, there is no tradeoff in Hollywood today between diversity and profitability. Diversity is clearly a plus factor for the bottom line. Nor is there a tradeoff between diversity and quality. Quality storytelling *plus* rich, diverse performances *equals* box office and ratings success. Year after year, the evidence supporting this equation continues to mount.

Endnotes

1. These films included the top 200 theatrical 2015, ranked by worldwide box office, minus foreign films.
2. The 2014-15 season is defined as television programming that originally aired between September 1, 2014 and August 31, 2015.
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. Theatrical Market Statistics: 2014. MPA (2014), p. 2.
6. These figures include films that received any domestic box office in a given year. Ibid, p. 19.
7. Ibid., pp. 12-13.
8. Genres were derived from the keywords The Studio System identified for each film.
9. "Other" programming includes news, sports, and animated.
10. 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).
11. "Lead role" is defined in this report as the first credited actor/performer for a given project's list of cast members.
12. <http://www.nytimes.com/2013/06/02/movies/coming-soon-a-breakout-for-black-filmmakers.html?pagewanted=all&r=0>
13. The cast diversity measure used in this report for both film and television is based on the first eight credited actors for a given title.
14. 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.
15. The number for native actors was so low (just 3) that the Native American share of

- cable scripted roles rounded to 0 percent.
16. The analysis of creator racial status and gender was limited to individuals clearly credited as “creator.”
 17. For example, see Hunt, D. (2014). *Turning Missed Opportunities Into Realized Ones: The 2014 Hollywood Writers Report*. Los Angeles: Writers Guild of America, West.
 18. <http://variety.com/2015/tv/news/dga-study-shows-women-minorities-lagging-as-first-time-tv-directors-1201395895/>
 19. 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.
 20. In this chart (and others that consider the odds of winning an Emmy), the conditional probability of Event A (winning an award) is computed, given that Event B (overall cast diversity) has already occurred.
 21. “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 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.
 22. Downing, J.D. and M. Beltrán. (2002). “The TeleVisions Project: An Exploratory Project on U.S. Entertainment and ‘Race.’” *Ford Foundation Report*.
 23. Rebecca Sun. “TV Diversity Programs: Launching Pad or Scarlett Letter?” <http://www.hollywoodreporter.com/features/tv-diversity-programs-launching-pad-831880>
 24. Aisha Harris. “Same Old Script.” http://www.slate.com/articles/arts/culturebox/2015/10/diversity_in_the_tv_writers_room_writers_and_showrunners_of_color_lag_far.html
 25. For these analyses, simple return on investment is computed as follows: $(\text{Revenue} - \text{Budget})/\text{Budget}$. That is, the higher the ratio, the higher the rate of return.
 26. Only dramas and comedies are considered in these analyses.
 27. “2015 Multicultural Economy Report,” Selig Center for Economic Growth, University of Georgia, Athens, GA.

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 is the lead author on the past three annual Hollywood Diversity Reports. Over the past 20 years, Dr. Hunt has contributed to numerous projects addressing the issues of access and diversity in the entertainment industry, including work with the WGA, SAG, AFTRA, NAACP and U.S. Commission on Civil Rights.

Dr. Ana-Christina Ramon, Assistant Director and Associate Researcher of the Bunche Center, is a social psychologist trained in quantitative and qualitative methods. For the past twelve years, she has worked extensively on social justice issues related to equity and access in higher education and the entertainment industry. Her past research has also focused on conflict perceptions and racial and gender stereotypes. She co-edited (with Dr. Darnell Hunt) *Black Los Angeles: American Dreams and Racial Realities* (New York University Press, 2010). On behalf of California Social Science Researchers, she (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.

Amberia Sargent is a doctoral candidate in Sociology at UCLA. Her work examines the relationship between the body and workplace inequality in three complementary case studies, each centering on different spheres of the comedy industry: stand-up comedy, acting, and television writing. Her research takes an intersectional approach to unpack the ways women deploy various embodiment strategies to navigate the double binds they encounter in the workplace.

Dr. Vanessa Díaz is an anthropologist, journalist, and filmmaker. She is an Assistant Professor of Communications at California State University, Fullerton. Currently, she is a Ford Foundation Postdoctoral Fellow and a Visiting Researcher in UCLA's Chicano Studies Research

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Appendix

Table 1: Networks and digital platforms included in the study

A&E	Disney XD
ABC	E!
AMC	El Rey
AOL	Esquire Network
Adult Swim	FX
Amazon	FXX
Animal Planet	FYI
Awesomeness TV	Food Network
BBC America	Fox
BET	Freeform
Bravo	Game Show Network
CBS	Great American Country
CMT	HBO
CNN	HGTV
CW	Hallmark Channel
CW Seed	History Channel
Cartoon Network	Hulu
Cinemax	IFC
Comedy Central	Investigation Discovery
Crackle	Lifetime
DIY Network	Lifetime Movie Network
Destination America	Logo
DirecTV	MTV
Discovery Channel	NBC
Disney	National Geographic
Disney Jr.	National Geographic Wild
	Netflix
	Nickelodeon

OWN
 Oxygen
 PBS
 POP
 Pivot
 Playstation
 Reelz Channel
 Science Channel
 Showtime
 Snapchat
 Spike TV
 Starz
 SundanceTV
 Syfy
 Syndicated

TBS
 TLC
 TNT
 TVLand
 TeenNick
 Travel Channel
 TruTV
 USA Network
 VH1
 Vimeo
 WEtv
 WGN America
 Yahoo!
 YouTube

Table 2: Underrepresentation Factors, by Arena, Minorities and Women, 2014-15*

Arena	Minorities	Women
Film Leads (2015)	< 3 to 1	< 2 to 1
Film Directors (2015)	< 4 to 1	> 6 to 1
Film Writers (2015)	> 7 to 1	< 4 to 1
Broadcast Scripted Leads	> 3 to 1	< Proportionate
Cable Scripted Leads	> 2 to 1	< 2 to 1
Broadcast Reality/Other Leads	< 2 to 1	> 3 to 1
Cable Reality/Other Leads	> 2 to 1	> 2 to 1
Digital Scripted Leads	> 3 to 1	< 2 to 1
Broadcast Scripted Creators	< 5 to 1	> 2 to 1
Cable Scripted Creators	5 to 1	> 2 to 1
Digital Scripted Creators	< 7 to 1	> 2 to 1

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

Table 3b: Directory of Diversity Initiatives Considered

TV Writing

ABC/Disney Writing Program
 CAPE New Writers Fellowship
 CBS Writers Fellowship
 CBS Writers Mentoring Program
 Fox Writers Intensive
 HBO Access Writing Fellowship
 Humanitas New Voices Writers Grant
 NBC Late Night Writers Workshop
 NBC Scene Showcase
 NBC Writer's Assistant Program
 NBC Writers on the Verge
 NHMC (National Hispanic Media Coalition) Writers Program
 NVB Diverse Staff Writer Initiative
 Sundance Episodic Story Lab
 Universal Pictures Emerging Writers Program
 Warner Brothers Fresh Ink Writing Program
 Writegirl

TV Directing

ABC/Disney Directing Program
 CBS Directing Initiative
 DGA Television Director Development Program
 HBO Directing Fellowship
 NBC Universal Emerging Directors Program

TV Hosting

ABFF TV Hosting Workshop
 CBS Daytime Initiative

TV Casting

ABC/Disney Casting Project
 NBC Universal Casting Apprentice Program

TV Acting

CBS Actors Career Workshops
 CBS Comedy Diversity Showcase
 CBS Drama Diversity Casting Initiative
 NBC Scene Showcase

Film Writing

Cassian Elwes Independent Screenwriting Fellowship
 Film Independent's Project Involve
 Humanitas New Voices Grant
 NALIP Latino Writers Lab
 NY Women in Film Writers Lab
 Outfest Screenwriting Lab
 Sundance Asian American Feature Film Fellowship
 Sundance Institute Feature Film Program Latino Fellowship
 Time Warner Fellowship
 Tribeca All Access Writers Program
 Women in Film Mentoring Circles
 Women in Film, LA and Black List TV Lab for Women

Film Directing

AFI Director's Workshop for Women

DGA Director Development Initiative

Fox Global Directives Initiative

Sony Pictures Diverse Directors Program

Sundance Female Filmmakers Initiative

Film Grants

Adrienne Shelly Foundation Women Filmmakers Grant

Amazon Studios Film Fellowship

Focus Features Lili Elbe Fellowship for Trans Filmmakers

LAIKA Animation Fellowship

LMU SFTV Project Involve Fellowship

Participant Media Fellowship

Sony Diversity Fellowship

The FOX | HBCU Media Alliance Fox Film Fellowship

Women in Film Finishing Fund

Women Make Movies Fiscal Sponsorship Program

Women Make Movies Production Assistance Program

Women in Film LA Grant

Film Production

DGA Student Film Awards for AA, Latino and women filmmakers

NBC Universal Short Film Festival

TV One Screenplay Competition

Vimeo Share the Screen

Film Acting Programs

ABFF NBC Universal Star Project

Film Criticism Programs

Roger and Chaz Ebert Film Criticism Fellowship

Production Assistantships

ABC Studios Production Associates Program

Made in NY Production Assistant Training Program

Streetlights Production Assistant Training Program

Executive Leadership Programs

Betsy Magnuss Leadership Institute

Leap Leadership Program for Asian Pacific Islanders

NAMIC Executive Leadership Program

Warner Brothers Emerging Professionals Program

Internships

ABFF Greenlighters Academy

Emma Bowen Foundation Internship

Innercity Filmmakers

Media Action Network for Asian Americans Scholarship

The Asian Cinevision Internship

Emma Bowen Foundation's The Link 2.0 Mentoring Initiative

The T. Howard University Internship

Accessibility/Disability

The Broadway Accessibility/Audience Expansion Initiative

The Disability in Entertainment and Arts Link



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