

HOLLYWOOD DIVERSITY

REPORT 2020

A TALE OF TWO HOLLYWOODS

PART 2: TELEVISION

College
UCLA Social Sciences
ENGAGING LA, CHANGING THE WORLD

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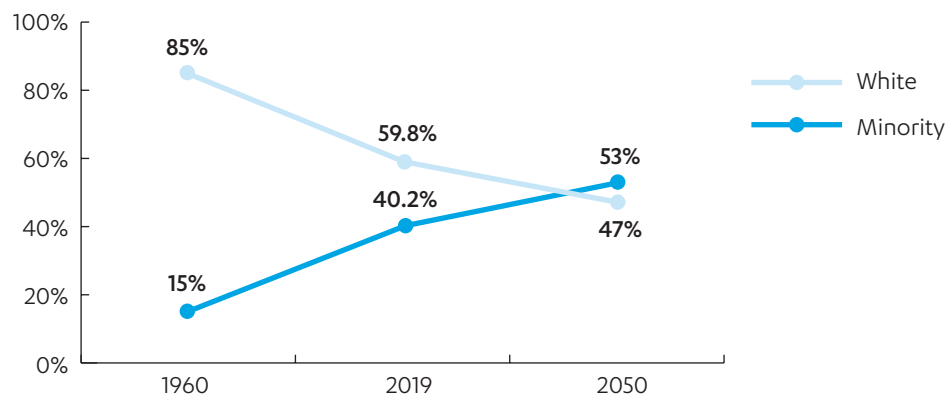
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STUDY HIGHLIGHTS

This is the seventh in a series of annual reports to examine relationships between diversity and the bottom line in the Hollywood entertainment industry. Part 1, which focuses on 2018 and 2019 Hollywood theatrical films, was released in February 2020. This report, Part 2, considers the latest two television seasons since the previous Hollywood Diversity Report release — the 2017-18 and 2018-19 seasons. It examines 453 scripted broadcast, cable and digital platform television shows from the 2017-18 season and 463 such shows from 2018-19 in order to document the degree to which women and people of color are present in front of and behind the camera. It discusses any patterns between these findings and conventional and social media audience ratings.

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



Source: U.S. Census

The following highlights emerge from this year's analysis:

1. Minorities. The minority share of the U.S. population is growing by nearly half a percent each year. Constituting about 40 percent of the U. S. population in 2018,¹ and slightly more in 2019, people of color will become the majority within a couple of decades. Since the previous report, people of color posted gains relative to their White counterparts in 12 of the 13 key Hollywood employment arenas examined

in the television sector (i.e., among broadcast, cable and digital leads; among broadcast and cable show creators; among broadcast, cable and digital episodes directed; among credited broadcast, cable and digital writers; and among network heads). They lost ground only among digital show creators. Despite these sweeping gains for the group since the last report, people of color remained underrepresented on every industry employment front during the 2018-19 television season:

- Less than 2 to 1 among broadcast scripted leads (24.0 percent)
- Nearly proportionate representation among cable scripted leads (35.0 percent)
- Less than 2 to 1 among digital scripted leads (24.1 percent)
- Less than 4 to 1 among broadcast scripted show creators (10.7 percent)
- Less than 3 to 1 among cable scripted show creators (14.5 percent)
- 4 to 1 among digital scripted show creators (10.3 percent)
- Less than 2 to 1 among broadcast episodes directed (24.3 percent)
- Nearly 2 to 1 among cable episodes directed (22.9 percent)
- Greater than 2 to 1 among digital episodes directed (18.2 percent)
- Less than 2 to 1 among credited broadcast writers (23.4 percent)
- Less than 2 to 1 among credited cable writers (25.8 percent)
- Less than 2 to 1 among credited digital writers (22.8 percent)
- 5 to 1 among network heads (8 percent)

“ With the exception of conventional ratings in broadcast (which were mixed), new evidence from the 2018-19 television season supports findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse television content. ”

Overview: Degrees of Underrepresentation, Gains and Losses, 2018-19 Season*

Arena	Minorities	Women
Broadcast Scripted Leads	< 2 to 1	< 2 to 1
Cable Scripted Leads	< proportionate	< proportionate
Digital Scripted Leads	< 2 to 1	proportionate
Broadcast Scripted Creators	< 4 to 1	< 2 to 1
Cable Scripted Creators	< 3 to 1	> 2 to 1
Digital Scripted Creators	4 to 1	< 2 to 1
Broadcast Episodes Directed	< 2 to 1	< 2 to 1
Cable Episodes Directed	< 2 to 1	< 2 to 1
Digital Episodes Directed	> 2 to 1	< 2 to 1
Credited Broadcast Writers	< 2 to 1	< 2 to 1
Credited Cable Writers	< 2 to 1	< 2 to 1
Credited Digital Writers	< 2 to 1	< 2 to 1
Network Heads**	5 to 1	< 2 to 1

*Gains since the 2016-17 season highlighted in blue, losses in gold.

**Compared to 2015

2. Women. Relative to their male counterparts, women posted gains in 11 of the 13 key Hollywood employment arenas since the previous report — among broadcast, cable and digital leads; among broadcast show creators; among broadcast, cable and digital episodes directed; among credited broadcast, cable and digital writers; and among network heads. Meanwhile, women held their ground in one of the remaining employment arenas (i.e., among cable scripted show creators) and fell further behind in the other (i.e., among digital scripted show creators). Constituting slightly more than half of the population, women remained underrepresented on every front but among digital scripted leads in 2018-19:

- Less than 2 to 1 among broadcast scripted leads (41.3 percent)
- Nearly proportionate representation among cable scripted leads (44.8 percent)
- Proportionate representation among digital scripted leads (49.4)
- Less than 2 to 1 among broadcast scripted show creators (28.1 percent)
- Greater than 2 to 1 among cable scripted show creators (22.4 percent)
- Less than 2 to 1 among digital scripted show creators (28.6 percent)
- Less than 2 to 1 among broadcast episodes directed (29.3 percent)
- Less than 2 to 1 among cable episodes directed (29.7 percent)
- Less than 2 to 1 among digital episodes directed (29.1 percent)

- Less than 2 to 1 among credited broadcast writers (39.4 percent)
- Less than 2 to 1 among credited cable writers (40.9 percent)
- Less than 2 to 1 among credited digital writers (42.4 percent)
- Less than 2 to 1 among network heads (32 percent)

3. Accolades. Since the previous report, which considered the 2016-17 television season, shows created by people of color lost ground at the Emmys relative to those created by Whites. Indeed, not a single scripted show created solely by a person of color in either broadcast or cable won an Emmy for the 2018-19 season. Meanwhile, scripted shows with relatively diverse casts were more likely than less diverse shows to win at least one Emmy in the broadcast scripted and digital scripted arenas but less likely in cable. Across all three platforms, by contrast, scripted shows created by women posted gains at the Emmys relative to those created by men in 2018-19.

4. The Bottom Line. With the exception of conventional ratings in broadcast (which were mixed), new evidence from the 2018-19 television season supports findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse television content:

- During the 2018-19 season, median ratings for viewers 18-49, Asian households, and Latinx households peaked for broadcast scripted shows with casts that were less than 11 percent minority. By contrast, Black median household ratings peaked for shows with majority-minority casts, while White household ratings

were highest for shows that were from 11 percent to 20 percent minority.

- Twitter and Instagram engagement in 2018-19 peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority and majority minority, respectively. The pattern was less pronounced for Facebook engagement, which skews older than the other social media platforms.
- Among viewers 18-49 and Asian, Latinx and White households in 2018-19, median ratings peaked for broadcast scripted shows in which minorities directed between 41 percent and 50 percent of the episodes.
- Instagram and Facebook engagement with broadcast scripted shows in 2018-19 peaked for shows in which people of color constituted between 31 percent and 40 percent of the credited writers.
- In the cable scripted arena, median ratings for viewers 18-49 and for Black, Latinx, and Asian households peaked in 2018-19 for shows with casts that were majority minority. Meanwhile, White median household ratings were highest for shows with casts that were from 31 percent to 40 percent minority.
- For all groups — viewers 18-49, Asian households, Black households, Latinx households, and White households — Facebook, Instagram and Twitter engagement peaked for cable scripted shows featuring majority-minority casts in 2018-19.
- Median Black household ratings in 2018-19 peaked for cable scripted shows in which minorities directed the majority of the episodes, while they were highest among Latinx households for shows in which

minorities directed between 31 percent and 40 percent of the episodes. By contrast, median ratings for viewers 18-49 peaked for shows in which minorities directed between 11 percent and 20 percent of the episodes.

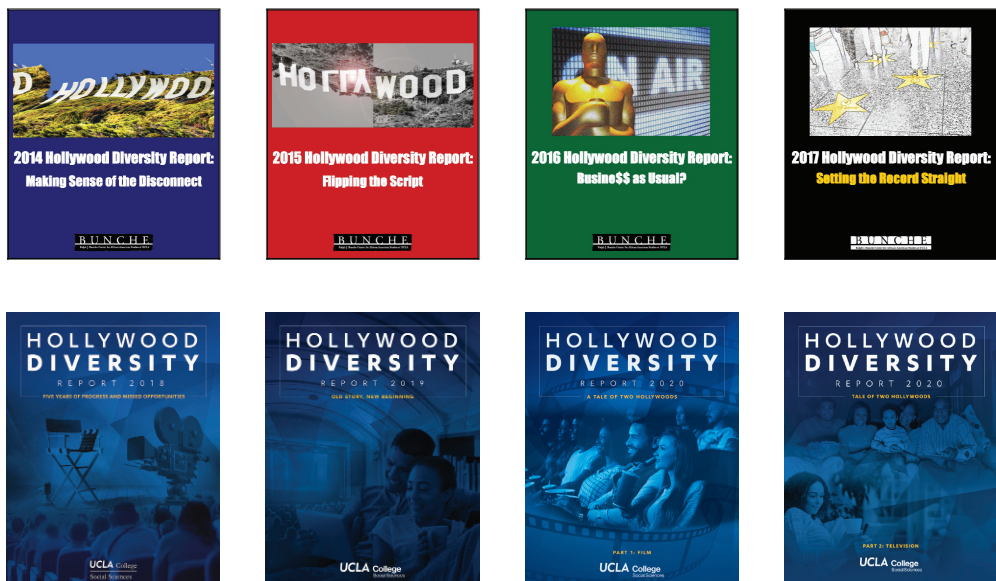
- Median Black household ratings in 2018-19 also were highest for cable scripted shows in which people of color constituted the majority of the credited writers. For all other groups, median ratings were highest for shows in which people of color accounted for between 41 percent and 50 percent of the credited writers.
- In the digital scripted arena, median ratings for all groups — viewers 18-49, Asian households, Black households, Latinx households, and White households — peaked for shows with majority-minority casts in 2018-19.
- Social media engagement with digital scripted shows in 2018-19 was more mixed than the picture painted by conventional ratings: Facebook engagement was relatively low and flat across the cast diversity intervals for digital shows, while Twitter and Instagram engagement peaked for shows with casts that were from 11 percent to 20 percent minority and from 41 percent to 50 percent minority, respectively.
- Median Black and Latinx household ratings in 2018-19 peaked for digital scripted shows in which people of color directed between 41 percent and 50 percent of the episodes. By contrast, median White and Asian household ratings were highest for shows in which minorities directed between 11 percent and 20 percent of the episodes.

- Median Black and Latinx household ratings in 2018-19 also were highest for digital shows in which people of color constituted the majority of credited writers. For viewers 18-49, White households and Asian households, by contrast, median ratings were highest for shows in which people of color were between 11 percent and 20 percent of the credited writers.
- Each of the top 10 broadcast scripted shows for Black households in 2018-19 featured casts that were at least 21 percent minority.
- Nine of the top 10 broadcast scripted shows for viewers 18-49 and for Asian and Latinx households in 2018-19 featured casts that were at least 21 percent minority.
- Eight of the top 10 broadcast scripted shows for White households in 2018-19 featured casts that were at least 21 percent minority.
- Each of the top 10 cable scripted shows for Black households in 2018-19 had casts that were at least 21 percent minority. By contrast, this was true for only four of the top 10 shows for Latinx households, three of the top 10 shows for viewers 18-49, and two of the top 10 shows for Asian and White households.
- Seven of the top 10 digital scripted shows for Latinx households in 2018-19 featured casts that were at least 21 percent minority.
- Six of the top 10 digital scripted shows for viewers 18-49 and for Asian and Black households in 2018-19 featured casts that were at least 21 percent minority.
- Four of the top 10 digital scripted shows for White households in 2018-19 featured casts that were at least 21 percent minority.

INTRODUCTION

Hollywood Diversity Report 2020: Part 2

This report is the seventh in a series of annual studies produced by UCLA’s Institute for Research on Labor and Employment (IRLE) to explore relationships between diversity and the bottom line in the Hollywood entertainment industry. The Division of Social Science’s Hollywood Advancement Project, from which this report series 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 Hollywood Diversity Report 2020: Part 2 examines 453 scripted television shows airing or streaming during the 2017-18 season and 463 scripted television shows airing or streaming in 2018-19.² The television shows were distributed across six broadcast networks, 37 cable networks, and 20 digital platforms (see **Table 1, Appendix**). They were sorted into the following categories for analysis: 121 broadcast scripted shows for 2017-18 and 122 for 2018-19; 179 cable scripted shows for 2017-18 and 165 for 2018-19; and 153 digital scripted shows for 2017-18 and 176 for 2018-19.³ Variables considered in the analyses for this report include the following:

- Racial status of lead talent⁴
- Gender of lead talent⁵
- Overall cast diversity⁶
- Show creator racial status
- Show creator gender
- Writer diversity
- Director diversity
- Genres
- Emmy awards
- Nielsen viewer and social media ratings⁷
- Network executive suite 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), and Nielsen.

HOLLYWOOD LANDSCAPE

Hollywood Landscape: TV

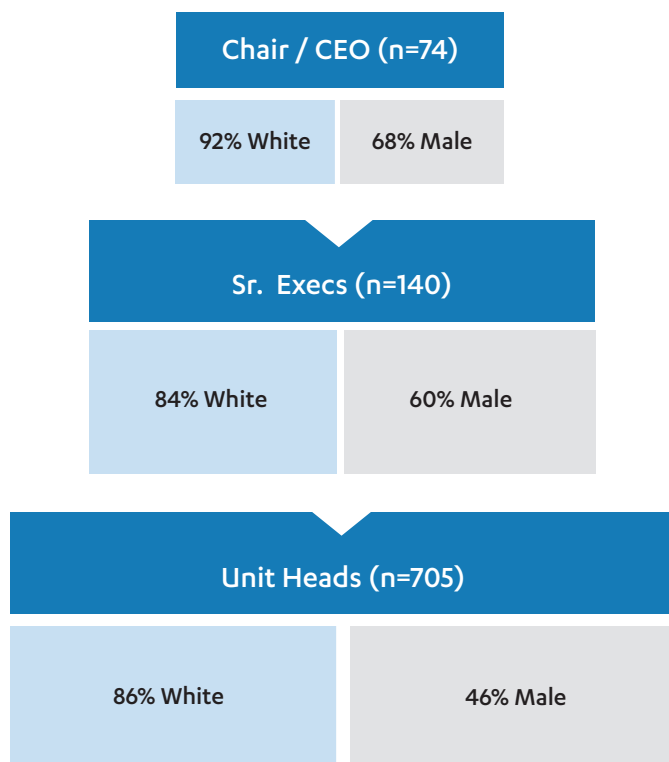
With the expansion of streaming video-on-demand (SVOD) services in recent years, the Hollywood landscape has changed dramatically. People are watching more and more content at home or on the go with a mobile device. They can now watch programs whenever and wherever they want. According to the Motion Picture Arts Association (MPAA), the home/mobile entertainment market grew by 14 percent worldwide in 2019.⁸ Nielsen reported that in the last quarter of 2019 nearly one-fifth (19 percent) of TV viewing went to SVOD subscription services and that over 90 percent of viewers subscribed to a paid streaming service.⁹ Consequently, the images produced by Hollywood are even more ubiquitous than in the past and likely more influential than ever.

As in the film sector (considered in Part 1 of this report), television's executive suites are where pivotal decisions are made regarding what gets produced, by whom, and at what scale. In the wake of the recent anti-racism protests, many major Hollywood studios and networks released statements in support of the Black Lives Matter movement and committed to making sizeable donations to social justice organizations and/or making progressive changes within their organizations. But **Figure 1** clearly shows that a commitment to diversity and inclusion has not yet reached the executive suites for most TV studios and networks. In September 2020, fully 92 percent of the critical Chair/CEO positions at these major industry players were occupied by White executives and 68 percent were occupied by males. These figures represent just an incremental advance past the 96 percent White and 71 percent male figures evident in 2015,¹⁰ leaving people of color underrepresented

by a factor of 5 to 1 in these important spaces. Meanwhile, the most recent figures for senior management¹¹ (84 percent White, 60 percent male) and unit heads¹² (86 percent White, 46 percent male) reveal a bit more progress in the former category but stagnation for people of color in the latter compared to 2015 figures.

In an America where more than 40 percent of the population (and growing) is composed of people of color, companies must modernize their worldviews by firmly establishing diversity and inclusion as a first-order business imperative.¹³ Research shows that diverse companies are generally more profitable. McKinsey & Company's 2018 report replicates findings from earlier reports showing that companies enjoy above-average profits when there is gender diversity at the management level. Similarly, the report revealed that companies with culturally and ethnically diverse executive teams and boards of directors were more likely to see above-average profits.¹⁴ A true commitment to diversity and inclusion has to be infused in a company from top to bottom. Diversity is not only socially just, it's also profitable.

FIGURE 1: TV Executives, September 2020



The following charts present the distribution of television shows by genre (drama versus comedy), across each type of platform (broadcast, cable, and digital), for the 2017-18 and 2018-19 seasons. The remainder of the report considers the implications of diversity and inclusion for this television content.

FIGURE 2: Broadcast TV by Genre, 2017-18 Season (n=121)

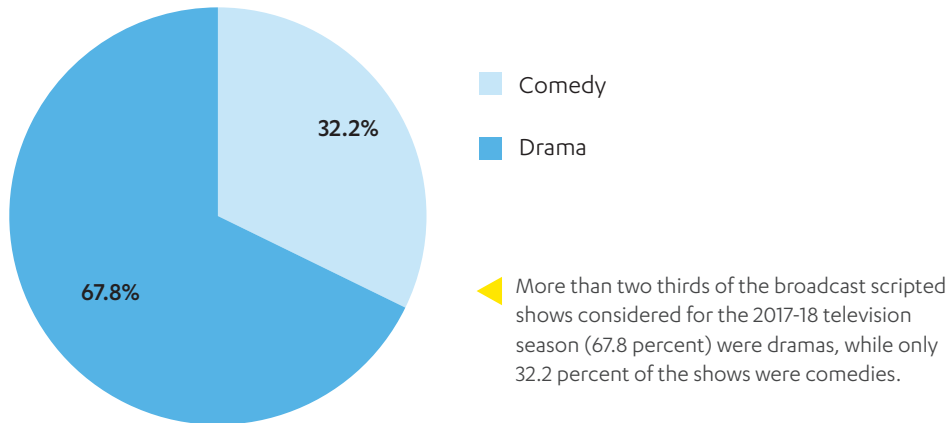


FIGURE 3: Cable TV by Genre, 2017-18 Season (n=179)

The genre breakdown of cable scripted shows for the 2017-18 television season was similar to that for broadcast scripted shows: 62 percent of the shows were dramas and 38 percent comedies.

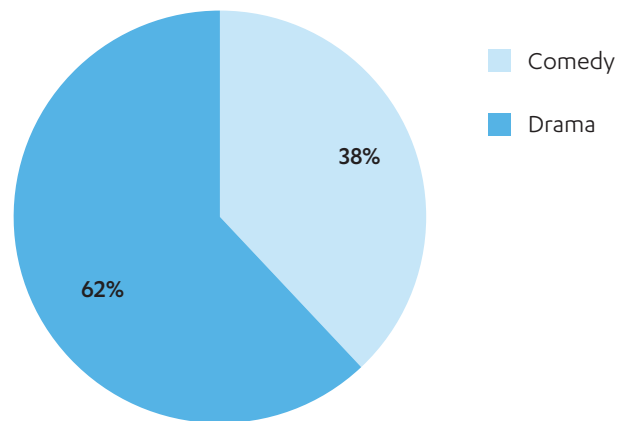


FIGURE 4: Digital Platform TV by Genre, 2017-18 Season (n=153)

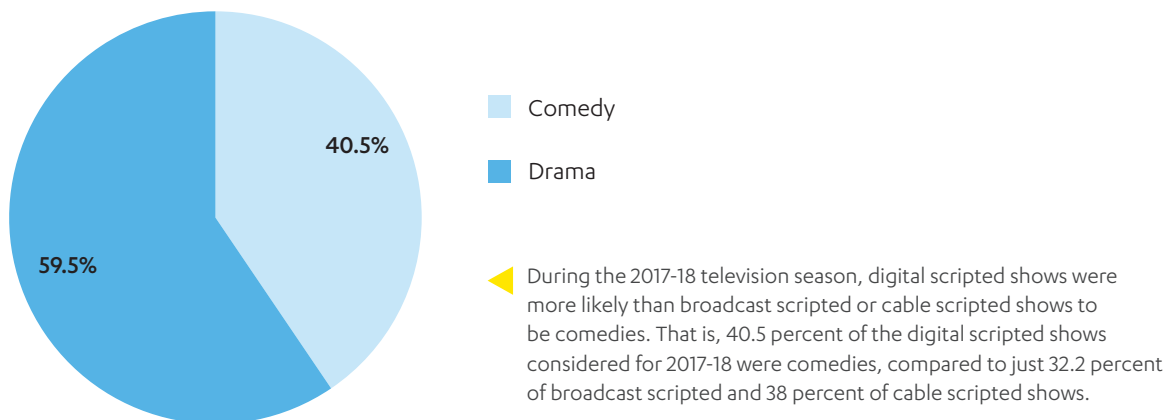


FIGURE 5: Broadcast TV by Genre, 2018-19 Season (n=122)

Nearly three quarters of the broadcast scripted shows considered for the 2018-19 television season were dramas (72.1 percent), a 4.3 percentage point increase over the 67.8 percent figure for the 2017-18 season. Comedies declined to just 27.9 percent of broadcast scripted shows.

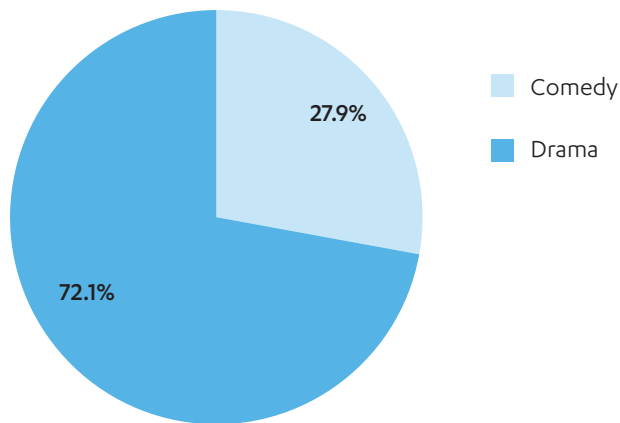
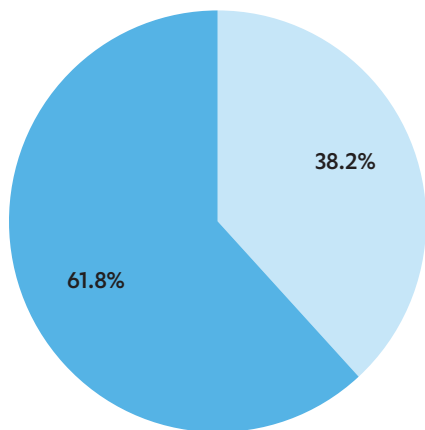


FIGURE 6: Cable TV by Genre, 2018-19 Season (n=165)

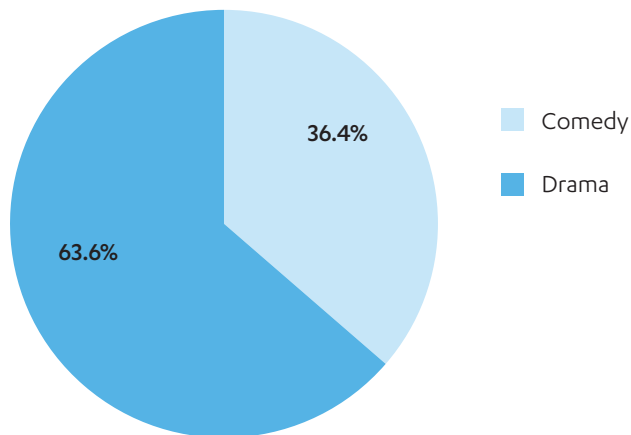


Comedy
Drama

The genre breakdown for cable scripted shows considered from the 2018-19 television season was virtually identical to the one observed for 2017-18 cable scripted shows: 61.8 percent of the shows were dramas and 38.2 percent comedies.

FIGURE 7: Digital Platform TV by Genre, 2018-19 Season (n=176)

Digital scripted shows from the 2018-19 television season (63.6 percent of the shows) were a little more likely to be dramas than those from a season earlier (59.5 percent of the shows). Meanwhile, the share of digital scripted shows declined accordingly, to 36.4 percent of the shows.



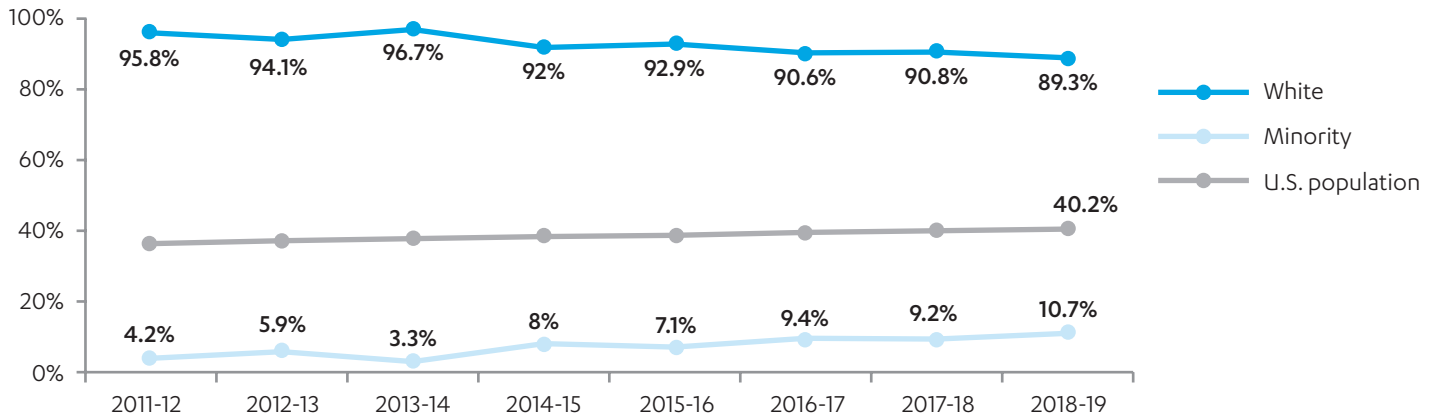
Comedy
Drama

TV SHOW CREATORS

Show Creators

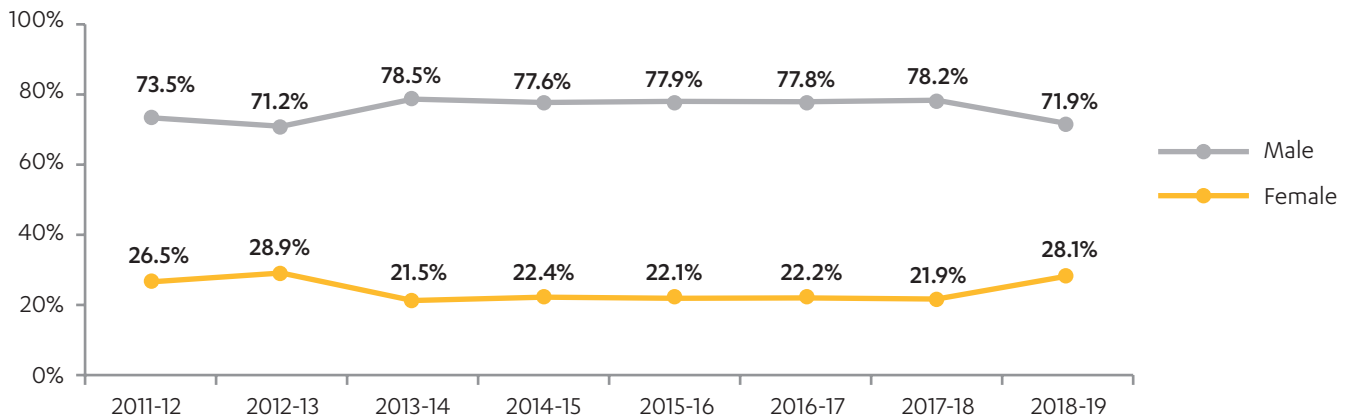
Television show creators are the writers who successfully pitch the idea for a show to a network, studio or talent agency. By doing so, they set in motion a host of production decisions that ultimately impact the degree of diversity in casting, writing, and directing. Previous reports in this series show that women and people of color have been marginalized in the show creation process relative to their male and White counterparts. The following charts reveal that people of color made small gains among show creators in the broadcast scripted and cable scripted arenas since the last report, but lost a little ground relative to their White counterparts in digital. While women made small gains relative to men in the broadcast scripted arena, they merely treaded water in cable and fell further behind males in digital. Both women and people of color remained significantly underrepresented among television show creators in every arena during the 2018-19 season.

FIGURE 1: Show Creators by Race, Broadcast Scripted, 2011-12 to 2018-19 Seasons
(n=96, 102, 120, 125, 112, 117, 119, 121)



▲ Though people of color’s share of broadcast scripted show creators more than doubled between the 2011-12 and 2018-19 television seasons — from 4.2 percent to 10.7 percent — they would have to multiply their 2018-19 share by nearly four to reach proportionate representation in this employment arena (40.2 percent).

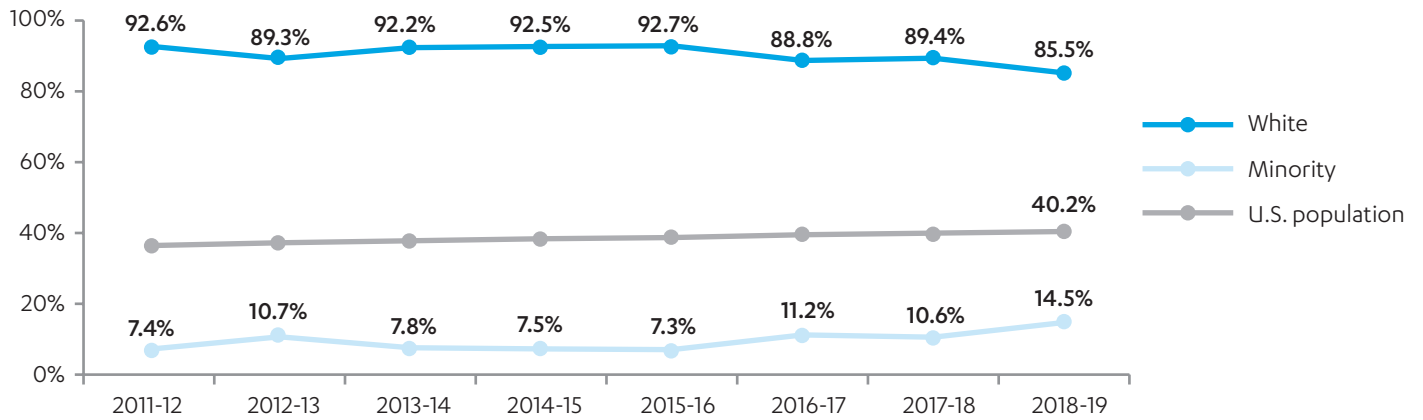
FIGURE 2: Show Creators by Gender, Broadcast Scripted, 2011-12 to 2018-19 Seasons
(n=98, 104, 121, 125, 113, 117, 119, 121)



▲ Women’s share of broadcast scripted show creators increased significantly since the 2016-17 television season, the last season examined in the previous report. In 2018-19, women accounted for 28.1 percent of broadcast scripted show creators, compared to 22.2 percent just two seasons earlier. Though the 2018-19 share was the highest for women in this employment arena over the course of the report series, women still would have to nearly double the share to reach parity with men.

FIGURE 3: Show Creators by Race, Cable Scripted, 2011-12 to 2018-19 Seasons

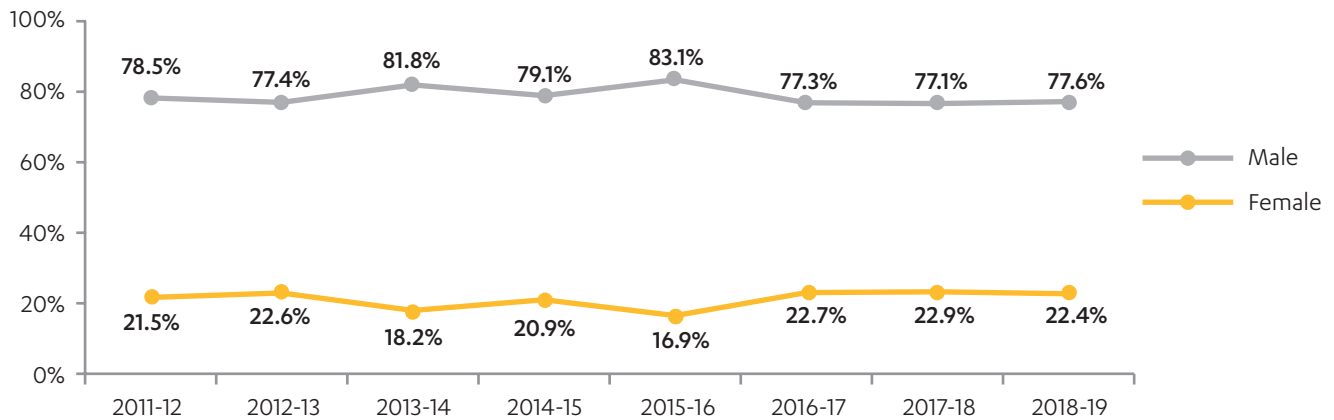
(n=148, 159, 180, 200, 179, 188, 179, 165)



▲ People of color gained ground since the last report among cable scripted show creators, increasing from 11.2 percent of show creators during the 2016-17 television season to 14.5 percent in 2018-19. Though the group has nearly doubled its share of show creators since the 2011-12 season, it would have to nearly triple the 2018-19 share to reach proportionate representation in this employment arena (40.2 percent).

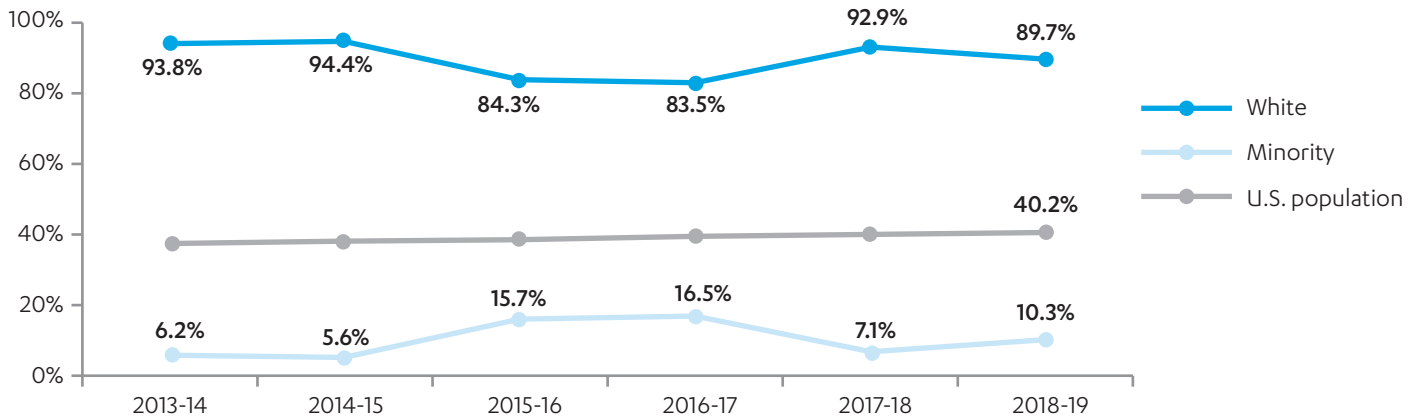
FIGURE 4: Show Creators by Gender, Cable Scripted, 2011-12 to 2018-19 Seasons

(n=149, 159, 181, 201, 183, 189, 179, 165)



▲ Since the last report, women’s share of cable scripted show creators has been flat — the group claimed 22.7 percent of these important positions during the 2016-17 television season, 22.9 percent in 2017-18, and 22.4 percent in 2018-19. Women would have to more than double their 2018-19 share in order to achieve parity with men in this employment arena.

FIGURE 5: Show Creators by Race, Digital Scripted, 2013-14 to 2018-19 Seasons
(n=32, 54, 108, 182, 141, 175)

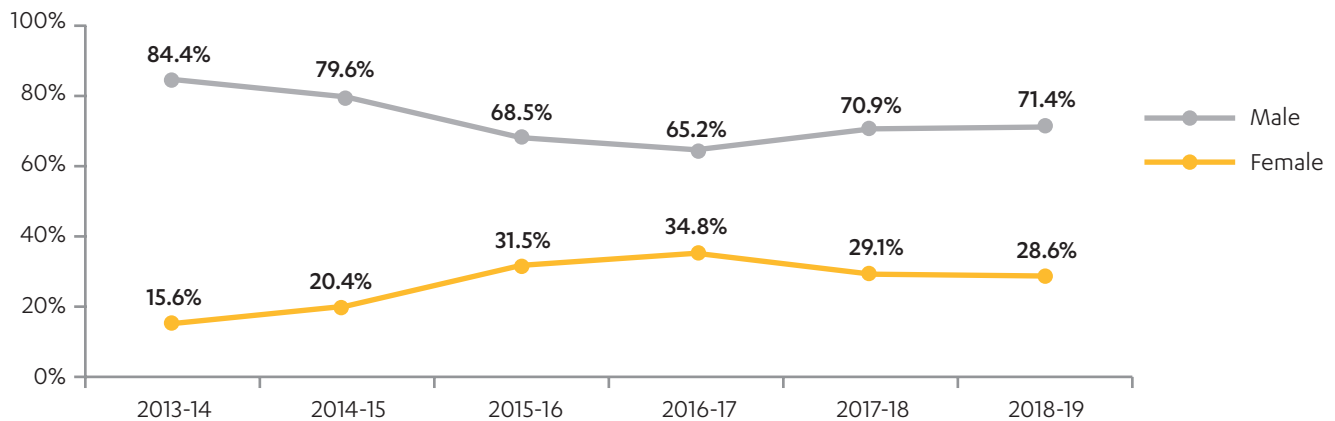


▲ Since the last report, people of color lost ground among digital show creators — their share declining from 16.5 percent during the 2016-17 television season to just 10.3 percent in 2018-19. As a consequence, the group would have to quadruple its 2018-19 share to reach proportionate representation in this employment arena (40.2 percent).



Only 1 out of 10 show creators in digital scripted TV are people of color

FIGURE 6: Show Creators by Gender, Digital Scripted, 2013-14 to 2018-19 Seasons
(n=32, 54, 111, 184, 141, 175)



▲ Like people of color, women also lost ground among digital scripted show creators since the last report. The group's share of these important position peaked at 34.8 percent during the 2016-17 television season but fell to 28.6 percent by 2018-19.

LEADS

Leads

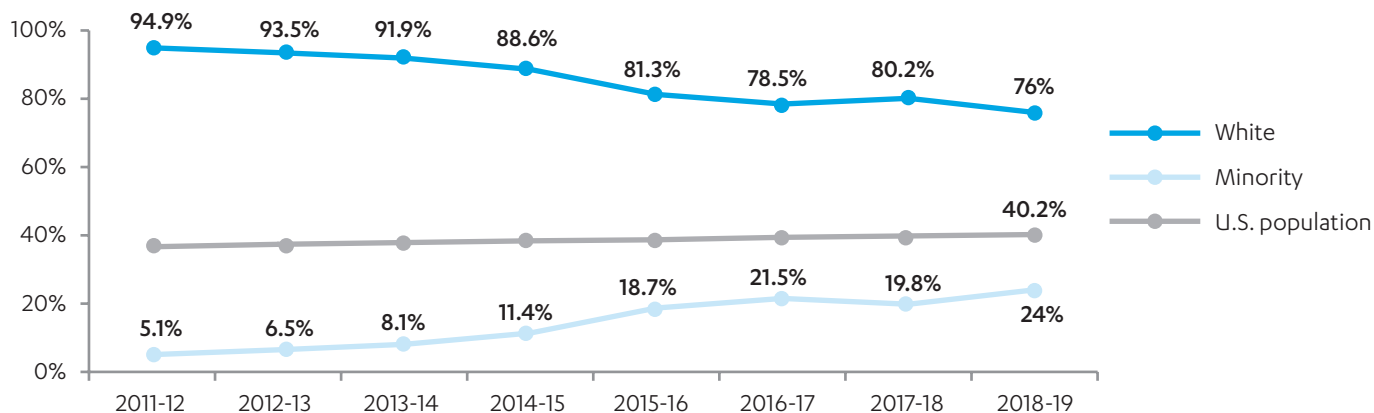
Lead actors¹⁵ are the protagonists whose stories are at the center of a television series. As earlier Hollywood Diversity Reports document, women and people of color traditionally have been underrepresented in front of the camera, particularly as leads. But as the following charts reveal, women and people of color have made meaningful progress among leads since the last report, extending a recent trend. Proportionate representation among leads means reaching the 40.2 percent population share threshold for minorities in 2018-19 and slightly more than 50



percent for women. The following charts show that figures for leads of color were trending in the right direction in the broadcast scripted and digital scripted arenas in 2018-19, and that the group was within striking distance of proportionate representation in cable. Meanwhile, figures for female leads were inching closer to parity in the broadcast scripted and cable scripted arenas and virtually there in digital by 2018-19.

FIGURE 1: Leads by Race, Broadcast Scripted, 2011-12 to 2018-19 Seasons

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



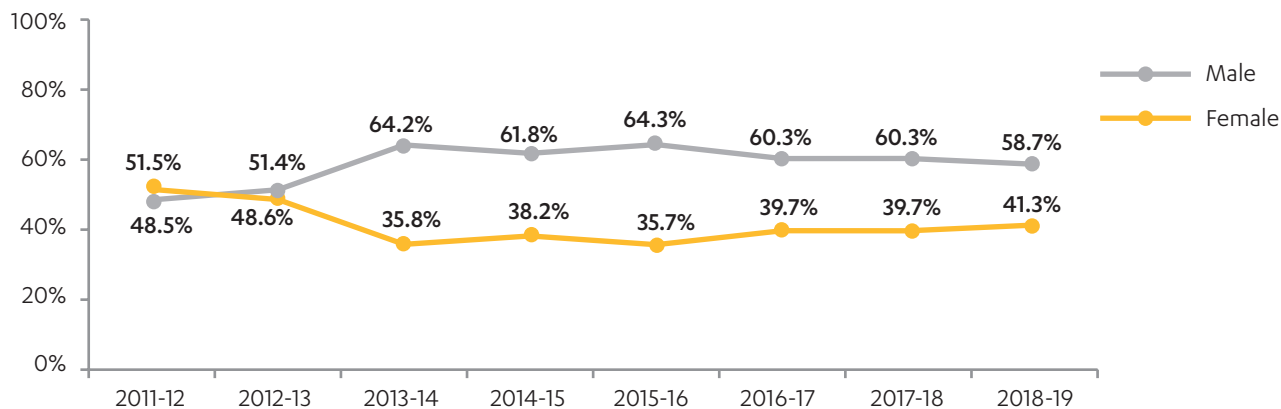
▲ People of color accounted for 24 percent of broadcast scripted leads for the 2018-19 television season — nearly five times the group’s share in 2011-12 (5.1 percent) and the group’s highest share over the course of this report series. Nonetheless, people of color would have to increase their share of broadcast scripted leads by about 16 percentage points to reach proportionate representation among the leads for broadcast scripted shows in 2018-19 (40.2 percent).



only **2.4 out of 10** lead actors in broadcast scripted TV are people of color

FIGURE 2: Leads by Gender, Broadcast Scripted, 2011-12 to 2018-19 Seasons

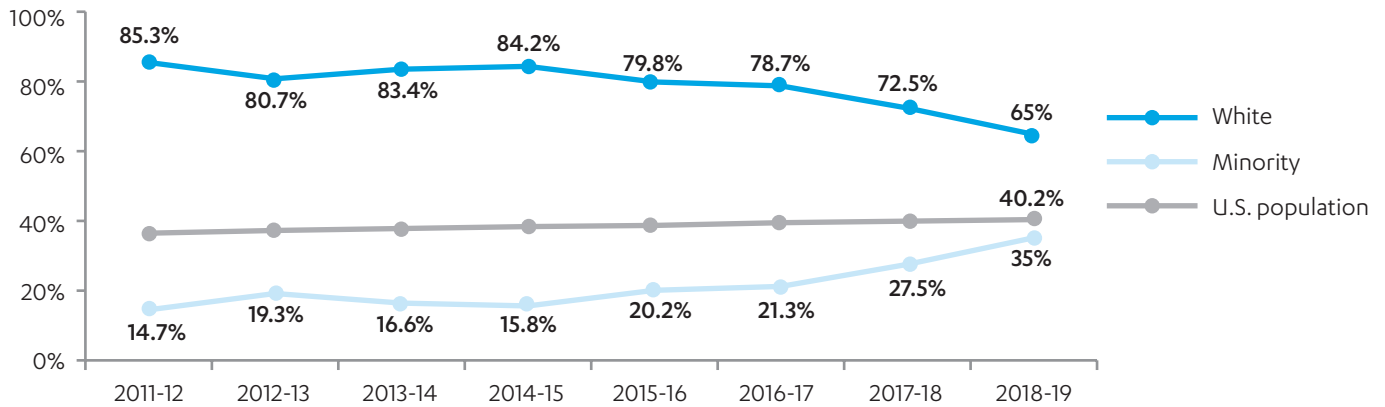
(n=99, 107, 122, 123, 112, 116, 121, 121)



▲ Women’s share of broadcast scripted leads has remained largely flat since the last report, resting at 41.3 percent in 2018-19. While women achieved parity in this employment arena during the 2011-12 and 2012-13 television seasons, they have trailed their male counterparts in subsequent seasons.

FIGURE 3: Leads by Race, Cable Scripted, 2011-12 to 2018-19 Seasons

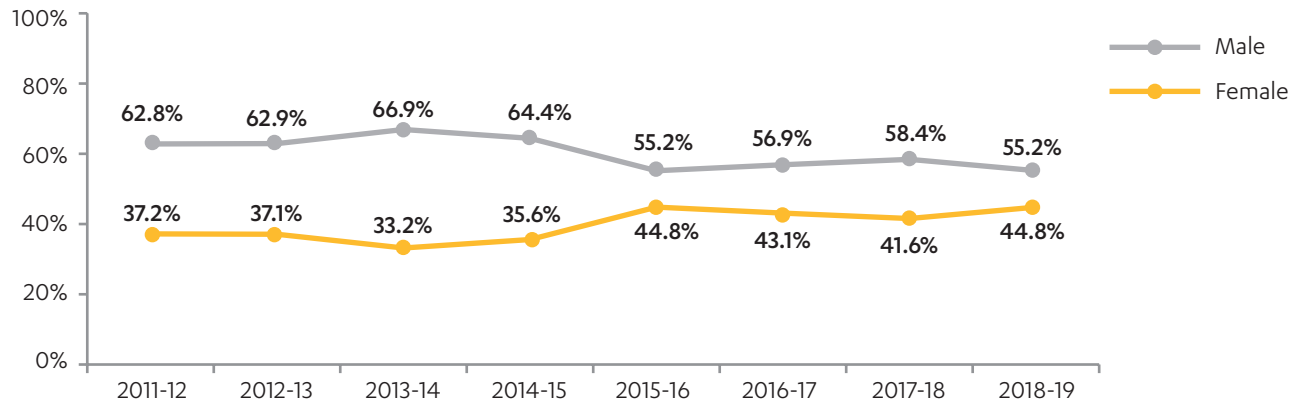
(n=156, 166, 181, 202, 183, 188, 178, 163)



▲ People of color have made notable gains among cable scripted leads since the last report, gaining nearly 14 percentage points to 35 percent of the leads, compared to only 21.3 percent of the leads just two seasons earlier in 2016-17. As the chart's trend lines reveal, people of color were within striking distance of proportionate representation in this employment arena in 2018-19 (40.2 percent).

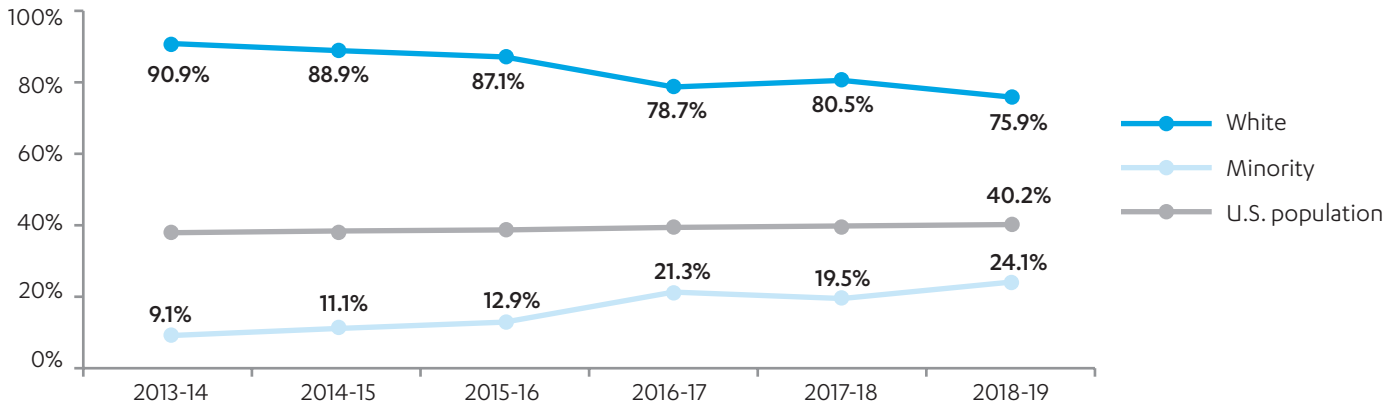
FIGURE 4: Leads by Gender, Cable Scripted, 2011-12 to 2018-19 Seasons

(n=156, 167, 179, 202, 183, 188, 178, 163)



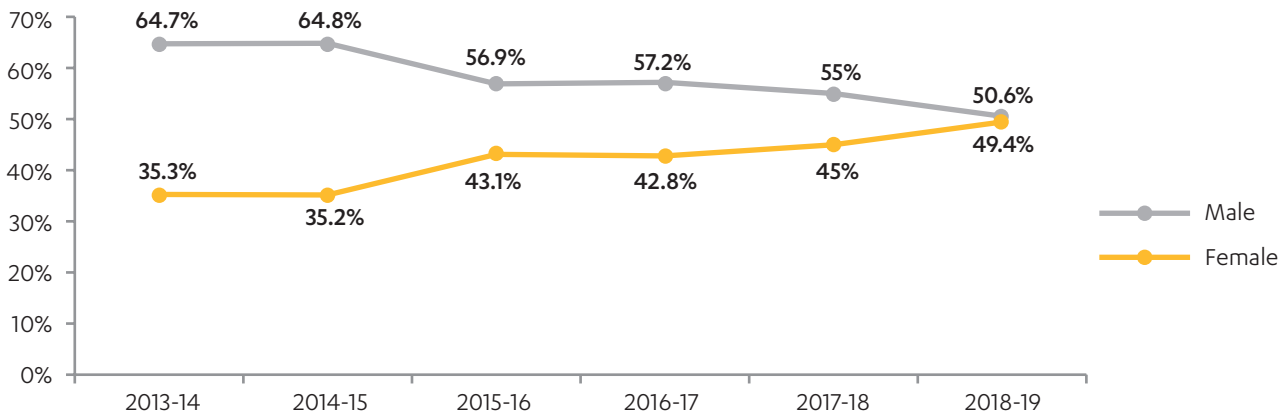
▲ During the 2018-19 television season, women matched their highest share of cable scripted leads over the course of this report series, 44.8 percent. This figure represents a slight improvement over the 43.1 percent figure the group posted in the previous report for the 2016-17 season. Women remained about 6 percentage points away from parity with their male counterparts in 2018-19.

FIGURE 5: Leads by Race, Digital Scripted Shows, 2013-14 to 2018-19 Seasons
 (n=33, 54, 116, 207, 149, 170)



▲ As in the broadcast scripted and cable scripted arenas, people of color also posted their highest share of leads in the digital scripted arena over the course of this report series in 2018-19, 24.1 percent. This figure was a modest increase over the 21.3 percent share the group posted in the previous report for the 2016-17 television season. People of color would have to increase their 2018-19 share by about 16 percentage points to reach proportionate representation in this employment arena (40.2 percent).

FIGURE 6: Leads by Gender, Digital Scripted Shows, 2013-14 to 2018-19 Seasons
 (n=34, 54, 116, 208, 149, 170)



▲ After treading water relative to their male counterparts in recent years, women reached parity with men among digital scripted leads during the 2018-19 television season (49.4 percent). This figure represents a notable increase over the 42.8 percent share the group enjoyed in 2016-17, the last season examined in the previous report.

FIGURE 7: Leads by Race/Ethnicity, Broadcast Scripted Shows, 2017-18 Season (n=121)

The racial ethnic breakdown of broadcast scripted leads for the 2017-18 television season reveals that Black leads accounted for the largest single minority share (8.3 percent), followed by Latinx leads (5 percent), multiracial leads (5 percent), and Asian leads (1.7 percent). Native and MENA persons were absent altogether.

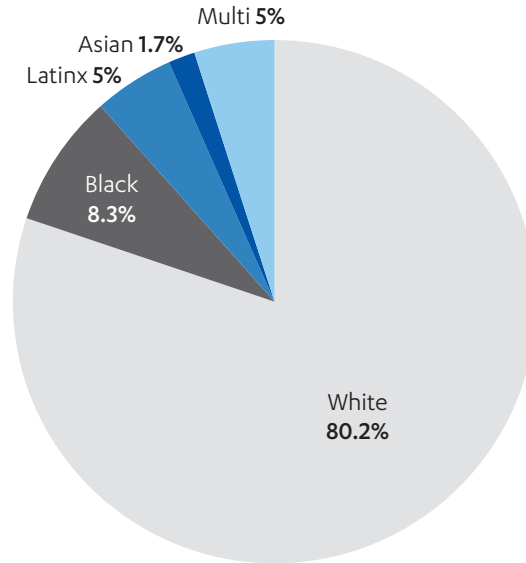
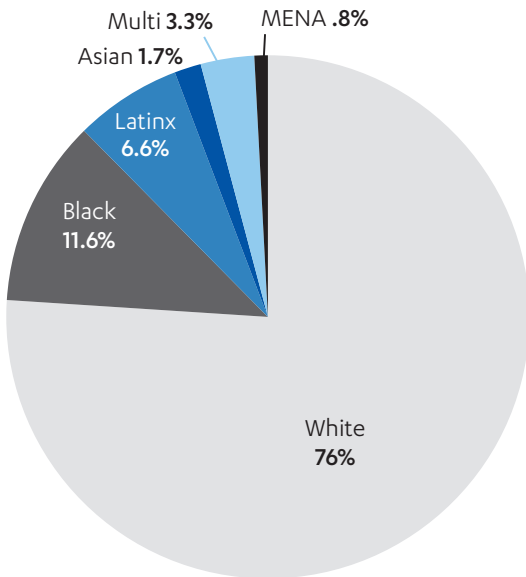


FIGURE 8: Leads by Race/Ethnicity, Broadcast Scripted Shows, 2018-19 Season (n=121)



The Black, Latinx, and MENA shares of broadcast scripted leads for the 2018-19 television season increased to 11.6 percent, 6.6 percent, and .8 percent, respectively. Meanwhile, the Asian share remained flat at 1.7 percent, while the multiracial share decreased to 3.3 percent. Native persons remained absent.

FIGURE 9: Leads by Race/Ethnicity, Cable Scripted Shows, 2017-18 Season (n=178)

At about 13.4 percent of the population in 2017-18,¹⁶ Blacks approached proportionate representation among cable scripted leads (12.9 percent). By contrast, Latinx¹⁷ (3.4 percent) and Asian persons (1.7 percent) were significantly underrepresented among cable scripted leads that season, while multiracial¹⁸ (7.9 percent) and MENA (1.7 percent) persons were overrepresented. Native persons were absent altogether.

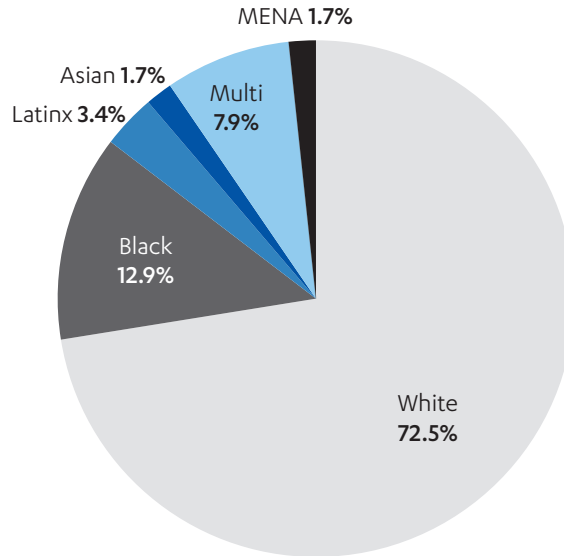
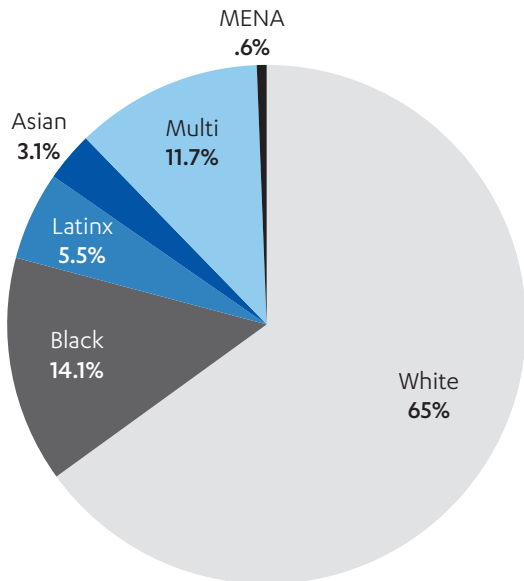
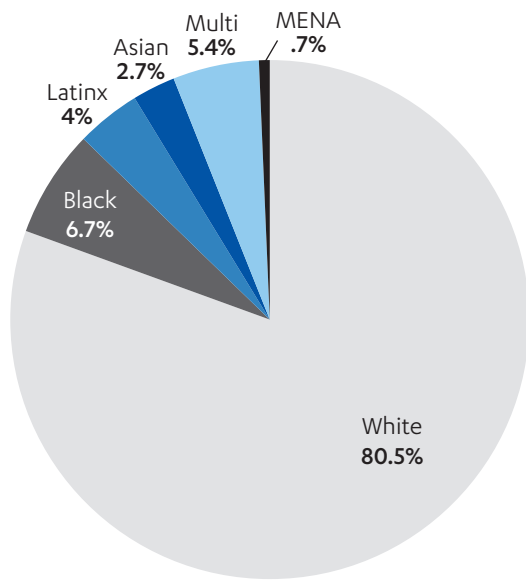


FIGURE 10: Leads by Race/Ethnicity, Cable Scripted Shows, 2018-19 Season (n=163)



Black (14.1 percent) and multiracial (11.7 percent) persons were overrepresented among cable scripted leads for the 2018-19 television season, while Latinx¹⁹ (5.5 percent), Asian (3.1 percent), and MENA (.6 percent) persons were all underrepresented. Native persons remained absent.

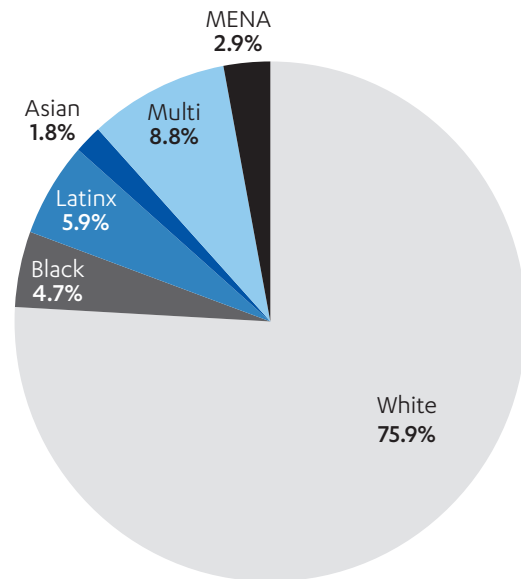
FIGURE 11: Leads by Race/Ethnicity, Digital Scripted Shows, 2017-18 Season (n=149)



▶ Multiracial persons (5.4 percent) were overrepresented among digital scripted leads for the 2017-18 television season. By contrast, Black (6.7 percent), Latinx²⁰ (4 percent), Asian (2.7 percent), and MENA (.7 percent) persons were all underrepresented among digital scripted leads in 2017-18. Native persons were absent altogether.

FIGURE 12: Leads by Race/Ethnicity, Digital Scripted Shows, 2018-19 Season (n=170)

▶ Multiracial (8.8 percent) persons continued to claim a disproportionate share of digital scripted leads in 2018-19, while Latinx²¹ (5.9 percent) and MENA (2.9 percent) persons posted modest gains and Black (4.7 percent) and Asian (1.8 percent) persons sustained modest losses. Native persons remained virtually absent.



OVERALL CAST DIVERSITY

Overall Cast Diversity

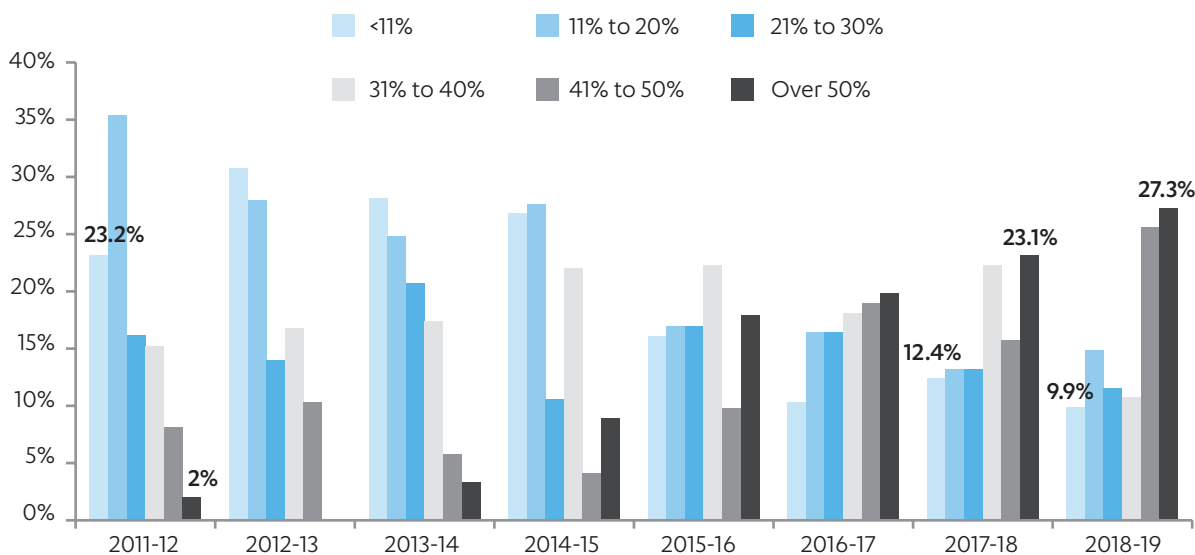
This section documents trends in overall cast diversity for broadcast scripted, cable scripted, and digital scripted shows airing or streaming during the 2017-18 and the 2018-19 television seasons. For the purpose of analysis, it assigns each scripted show to one of six distinct cast diversity intervals based on the racial and ethnic statuses of its top eight credited actors — casts that were less than 11 percent minority; 11 percent to 20 percent minority; 21 percent to 30 percent minority; 31 percent to 40 percent minority; 41 percent to 50 percent minority; or over 50 percent minority. This section also provides total actor counts by race and gender for all scripted broadcast, cable, and digital television shows from both seasons.

As the following charts reveal, the trend toward increasing overall cast diversity in television shows has been slow but steady across each platform. Similar to the pattern observed in film (see *Hollywood Diversity Report 2020, Part 1: Film*), this trend is marked by a sharp decline over the years in television series with casts that are less than 11 percent minority and a corresponding rise in shows with majority-minority casts. Consistent with progress on the diversity front among top television leads, increases in overall cast diversity are a testament to the growing body of



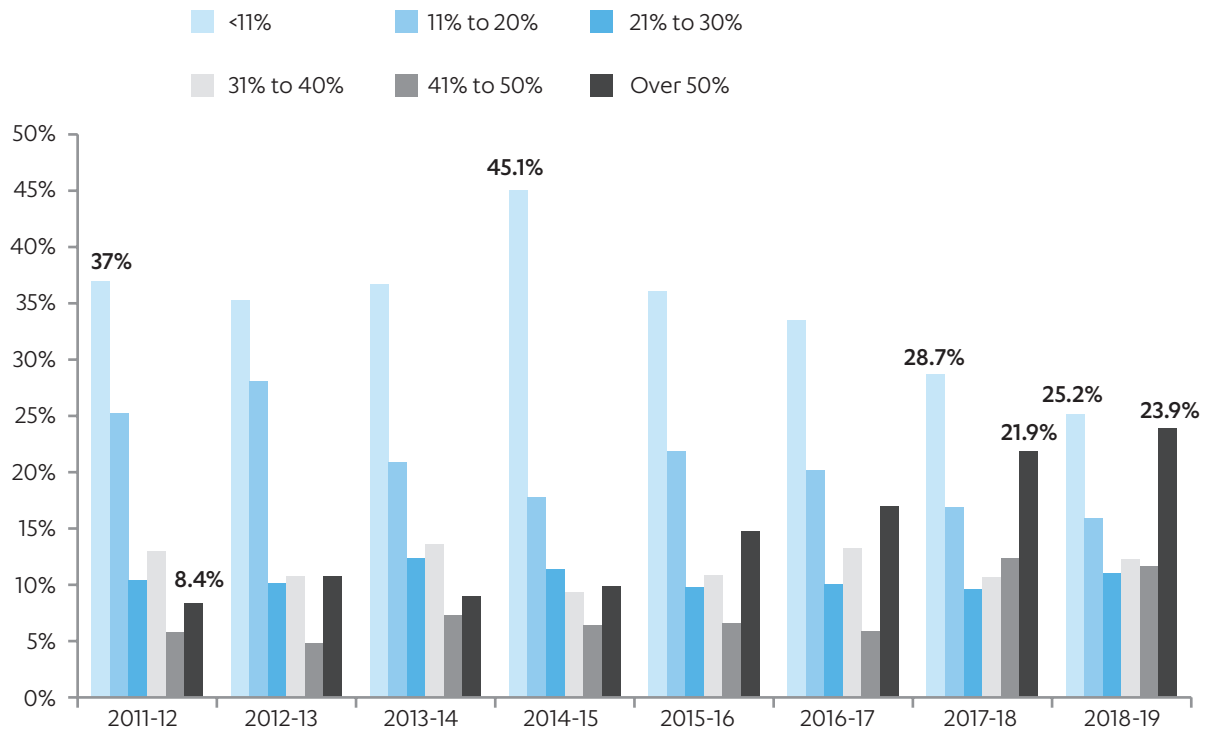
evidence that America’s increasingly diverse audiences demand diverse content. By 2018-19, people of color reached proportionate representation in the broadcast scripted arena and were within striking distance in cable and digital. But the degree to which individual racial and ethnic groups were represented on screen, as well as how gender factored in for each group, was not uniform. These group-specific differences are also documented in the charts below.

FIGURE 1: Minority Cast Share, by Share of Broadcast Scripted Shows, 2011-12 to 2018-19 Seasons (n=99, 107, 121, 123, 112, 116, 121, 121)



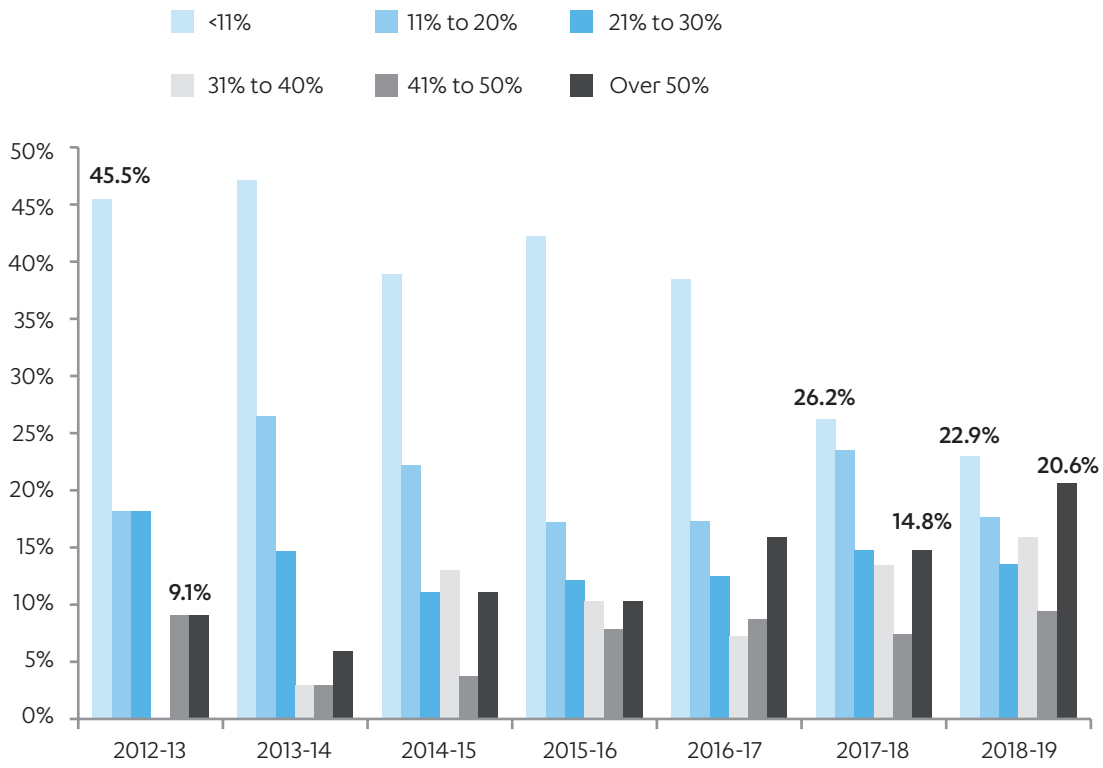
▲ As noted in the previous report, overall cast diversity for broadcast scripted shows has increased significantly over the course of this report series. The share of shows in this employment arena with casts that were less than 11 percent minority decreased from 23.2 percent during the 2011-12 television season to just 9.9 percent in 2018-19. Meanwhile, the share of broadcast scripted shows with majority-minority casts skyrocketed from just 2 percent in 2011-12 to 27.3 percent in 2018-19, the highest on record.

FIGURE 2: Minority Cast Share, by Share of Cable Scripted Shows, 2011-12 to 2018-19 Seasons (n=152, 167, 177, 202, 183, 188, 178, 163)



While not as pronounced as in broadcast, overall cast diversity has also increased in the cable scripted arena over the course of this report series. Though shows featuring casts that were less than 11 percent minority still barely constituted the plurality of cable scripted shows in 2018-19 (25.2 percent), this figure was significantly lower than the one evident in 2011-12 (37 percent). Most notably, the share of cable scripted shows with majority-minority casts nearly tripled over the eight seasons examined, from just 8.4 percent of all shows in 2011-12 to 23.9 percent in 2016-17.

FIGURE 3: Minority Cast Share, by Share of Digital Scripted Shows, 2012-13 to 2018-19 Seasons (n=11, 34, 54, 116, 208, 149, 170)



In the digital scripted arena, the pattern was similar to the ones examined in broadcast and cable: overall cast diversity has steadily increased over course of this report series. Though the plurality of digital scripted shows continued to feature casts that were less than 11 percent minority in 2018-19 (22.9 percent), this figure was just about half the 2012-13 mark (45.5 percent) and not significantly greater than the figure for majority-minority casts in 2018-19 (20.6 percent).

FIGURE 4: Share of Roles, by Race, Broadcast Scripted Shows, 2017-18 Season (n=826)

The White share of top broadcast scripted roles continued to decline over the course of this report series, from the 63.3 percent figure posted in the previous report for the 2016-17 television season to 61.4 percent in 2017-18. Indeed, constituting about 60 percent of the U.S. population in 2018, White persons were just barely overrepresented in this employment arena in 2017-18. Meanwhile, Black (15.7 percent) and multiracial (9.9 percent) persons were overrepresented in broadcast scripted casts during the 2017-18 season, while all other racial and ethnic groups were underrepresented.

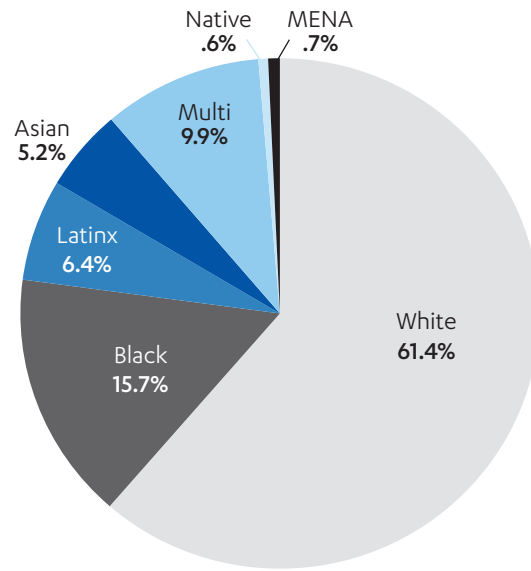
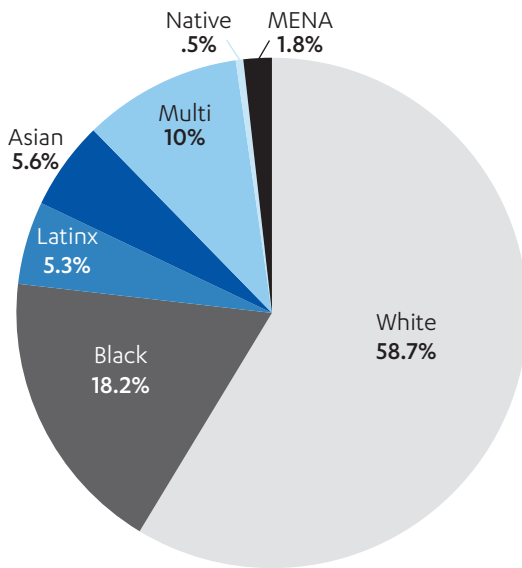


FIGURE 5: Share of Roles, by Race, Broadcast Scripted Shows, 2018-19 Season (n=837)



A season later, in 2018-19, the White share of top broadcast scripted roles declined further to 58.7 percent, placing the group for the first time just below proportionate representation in this employment arena. By contrast, Black (18.2 percent) and multiracial (10 percent) overrepresentation continued to grow in broadcast scripted casts during the 2018-19 season, while Latinx (5.3 percent), Asian (5.6 percent), and Native (.5 percent) persons remained underrepresented.

FIGURE 6: Share of Roles, by Race, Cable Scripted Shows, 2017-18 Season (n=1064)

As in the broadcast scripted arena, the White share of top cable scripted roles declined further since the last report. White persons accounted for 65.6 percent of these roles in the 2017-18 television season, down by more than 6 percentage points from the 71.8 percent figure posted in 2016-17. Meanwhile, Black overrepresentation in this arena grew from 15.9 percent of the roles in 2016-17 to 17.5 percent in 2017-18. Latinx (5.5 percent), Asian (2.3 percent), and Native (.2 percent) persons, by contrast, were significantly underrepresented.

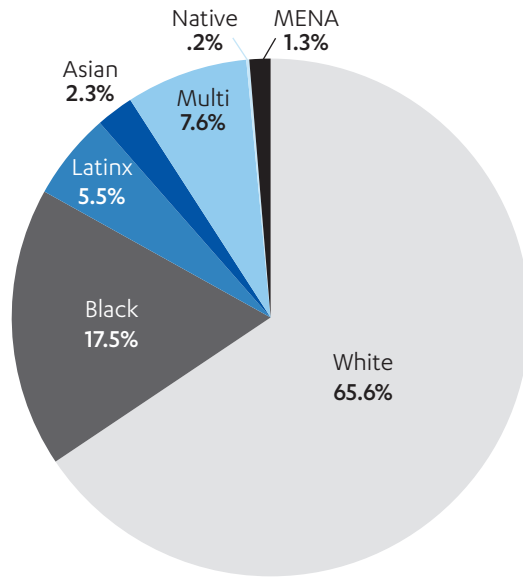


FIGURE 7: Share of Roles, by Race, Cable Scripted Shows, 2018-19 Season (n=979)

A season later, in 2018-19, the White share of top cable scripted roles declined a bit further to 63.6 percent, while Black (18.2 percent), Latinx (6.3 percent), and multiracial (8.4 percent) persons posted small offsetting increases in their shares.

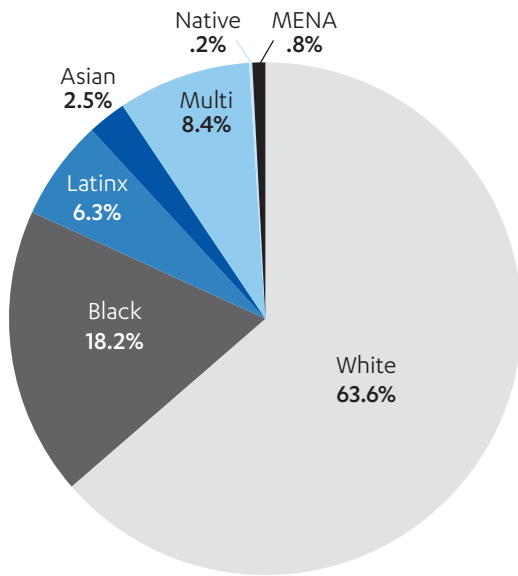


FIGURE 8: Share of Roles, by Race, Digital Scripted Shows, 2017-18 Season (n=859)

In contrast to the pattern evident in the broadcast scripted and cable scripted arenas, the White share of top digital scripted roles actually increased since the last report. That is, White persons claimed 71.4 percent of these roles during the 2017-18 season, up from 70.3 percent a season earlier. With the exception of multiracial persons (7.2 percent), all other racial and ethnic groups remained underrepresented among digital scripted roles in 2017-18.

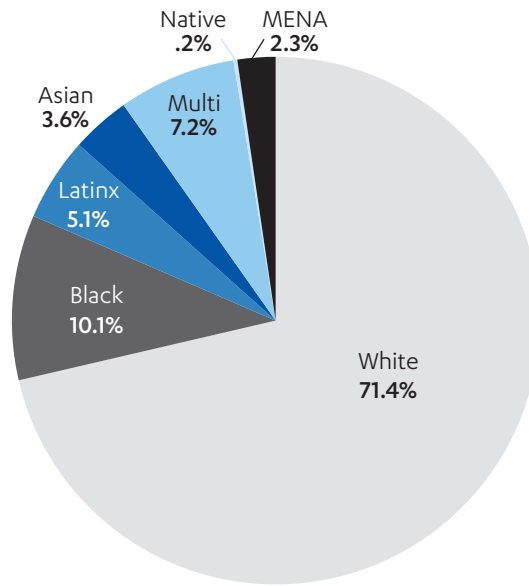
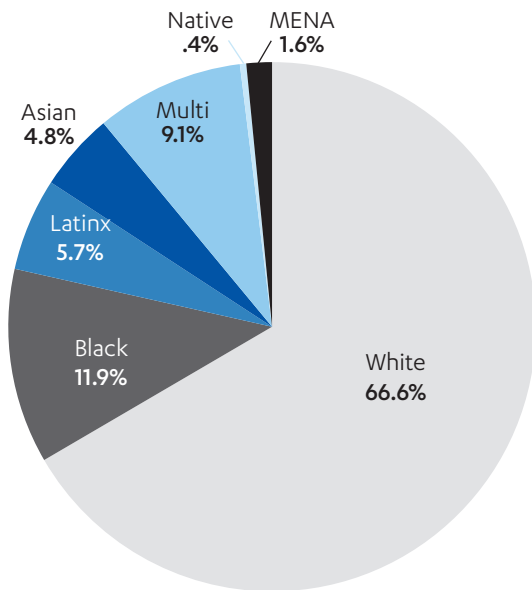


FIGURE 9: Share of Roles, by Race, Digital Scripted Shows, 2018-19 Season (n=1024)



A season later, in 2018-19, the White share of top roles in the digital scripted arena declined by nearly 5 percentage points to 66.6 percent, mirroring the trend observed in the broadcast scripted and cable scripted arenas. As a result, all other racial and ethnic groups enjoyed offsetting increases in their shares of these roles, though each group — with the exception of multiracial persons (9.1 percent) — remained underrepresented in this employment arena.

FIGURE 10: Share of Roles, by Gender, Broadcast Scripted Shows, 2017-18 Season (n=826)

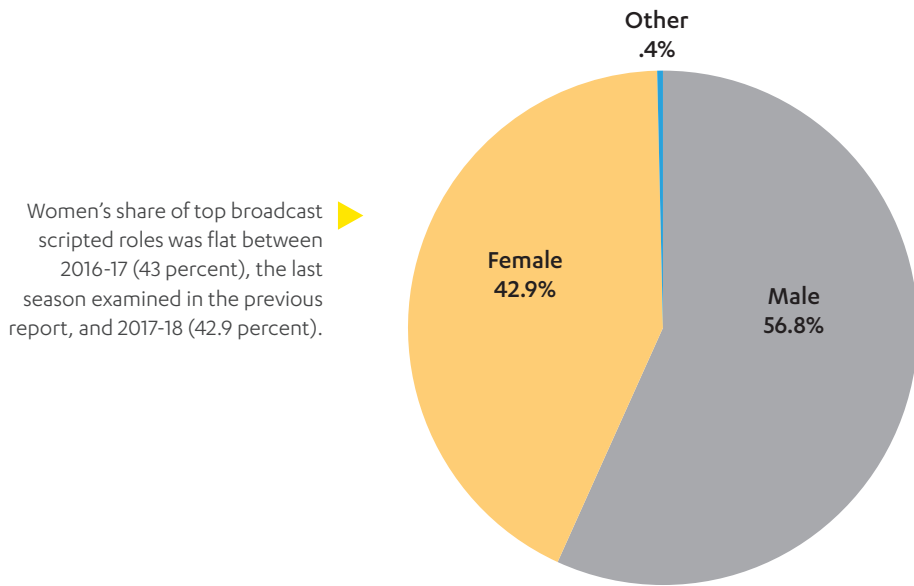


FIGURE 11: Share of Roles, by Gender, Broadcast Scripted Shows, 2018-19 Season (n=837)

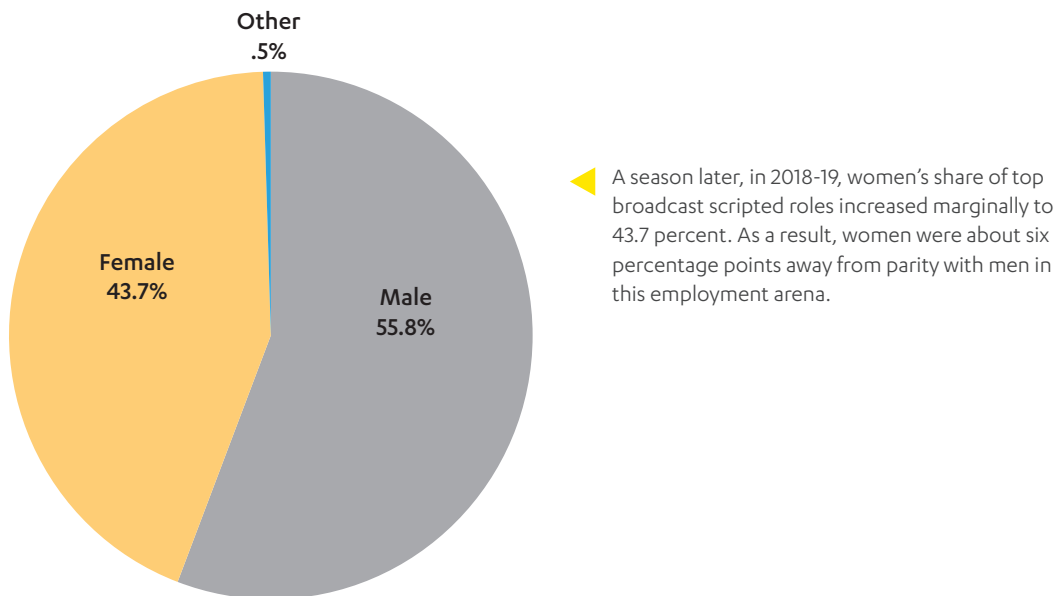


FIGURE 12: Share of Roles, by Gender, Cable Scripted Shows, 2017-18 Season (n=1064)

Women’s share of top cable scripted roles was relatively stable between the 2016-17 television season (44 percent) — the last season examined in the previous report — and 2017-18 (42.9 percent).

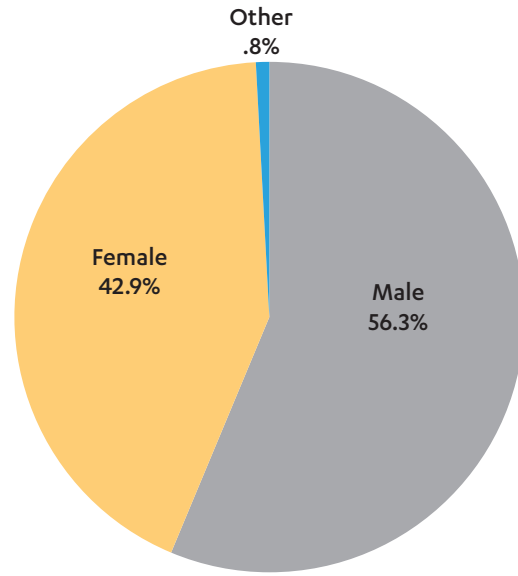
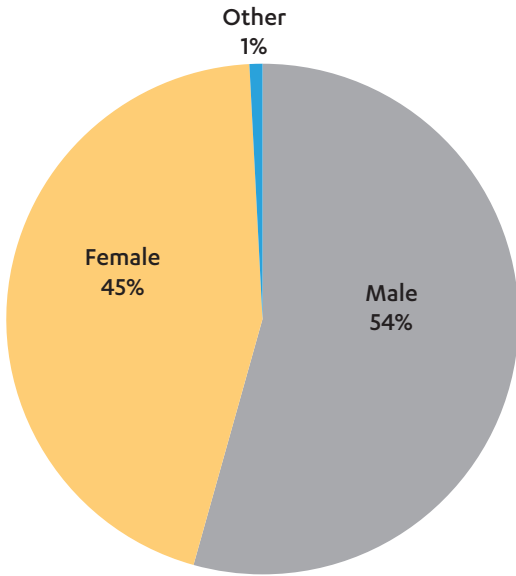


FIGURE 13: Share of Roles, by Gender, Cable Scripted Shows, 2018-19 Season (n=979)



Between the 2017-18 (42.9 percent) and 2018-19 (45 percent) seasons, women gained a little ground on their male counterparts with respect to their shares of top cable scripted roles.

FIGURE 14: Share of Roles, by Gender, Digital Scripted Shows, 2017-18 Season (n=859)

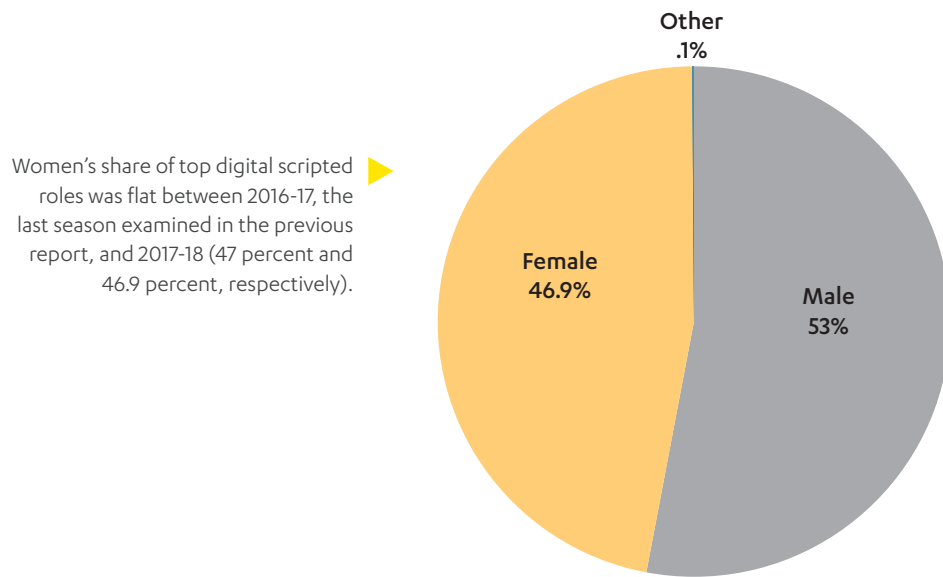


FIGURE 15: Share of Roles, by Gender, Digital Scripted Shows, 2018-19 Season (n=1024)

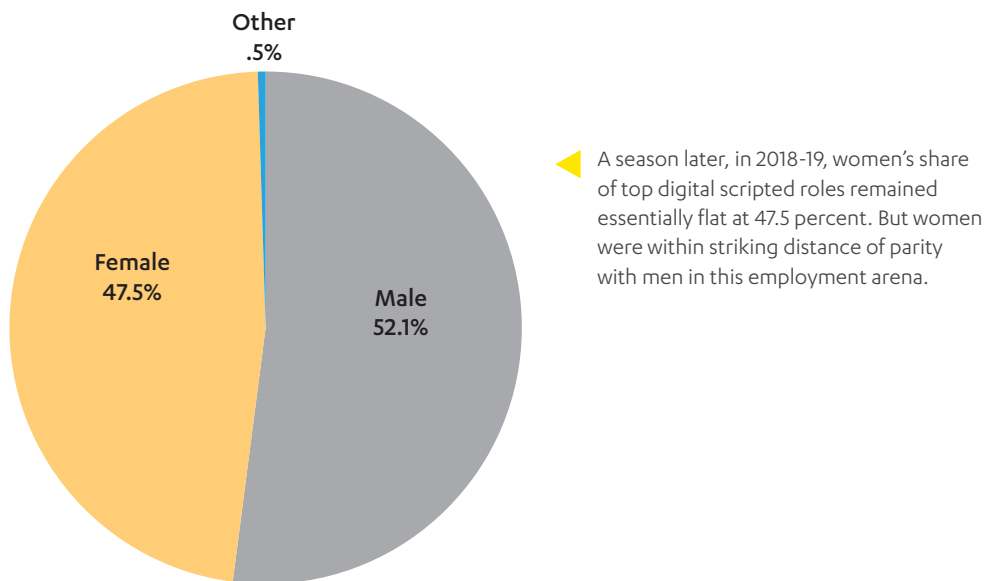
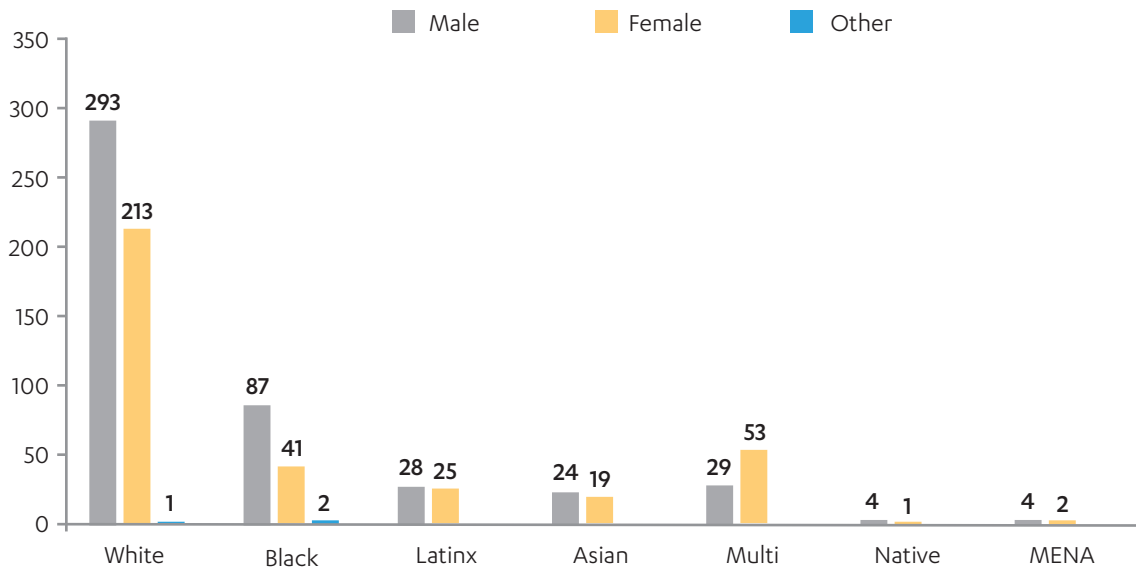
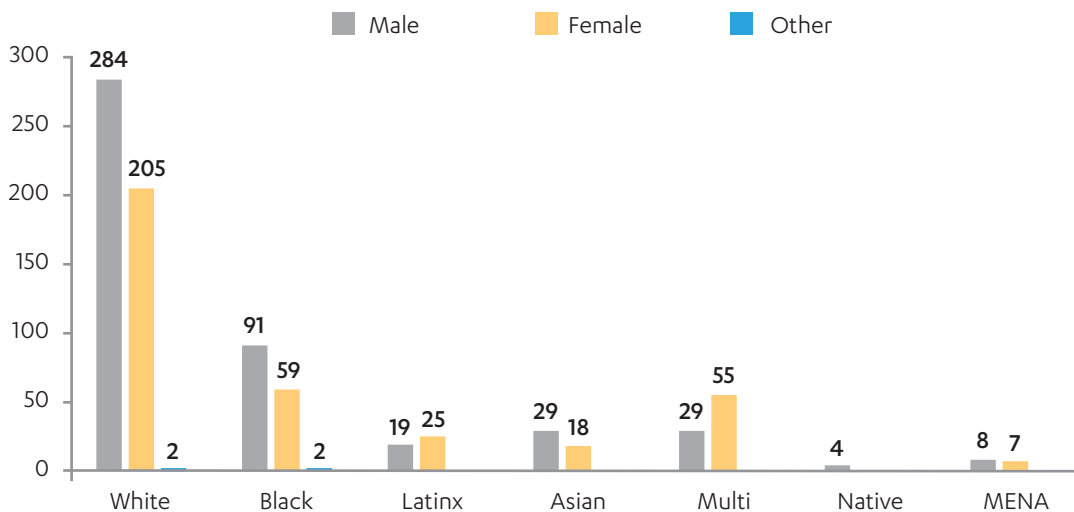


FIGURE 16: Actor Counts, by Race and Gender, Broadcast Scripted Roles, 2017-18 Season (n=826)



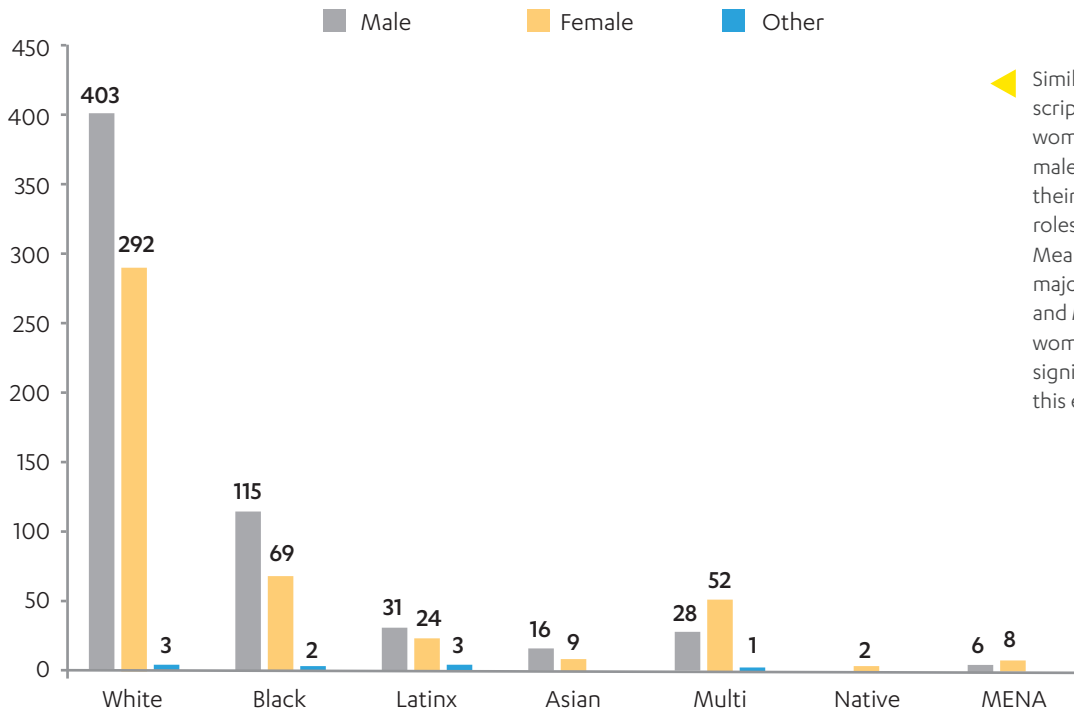
Consistent with findings from the previous report, Black and White women trailed their male counterparts with respect to their numbers of top broadcast scripted roles in the 2017-18 season.²² For Latinx,²³ Asian or multiracial persons, women either claimed the majority of roles or approached parity with their male counterparts in this employment arena.

FIGURE 17: Actor Counts, by Race and Gender, Broadcast Scripted Roles, 2018-19 Season (n=837)



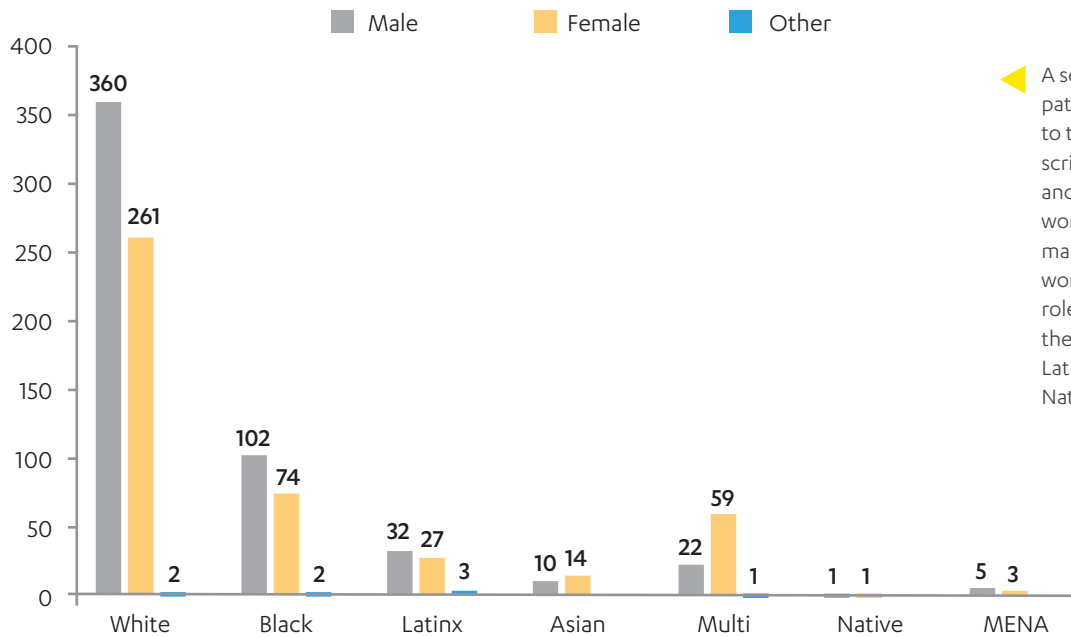
A season later, in 2018-19, a similar pattern held in the broadcast scripted arena: Black and White women claimed fewer of the top roles than their male counterparts, while Latinas, multiracial women, and MENA women enjoyed either the majority of the roles or approached parity with their male counterparts.^{24,25} It's worth noting that Asian women, unlike in earlier seasons, claimed a significantly lower number of broadcast scripted roles than their male counterparts in 2018-19.

FIGURE 18: Actor Counts, by Race and Gender, Cable Scripted Roles, 2017-18 Season (n=1,064)



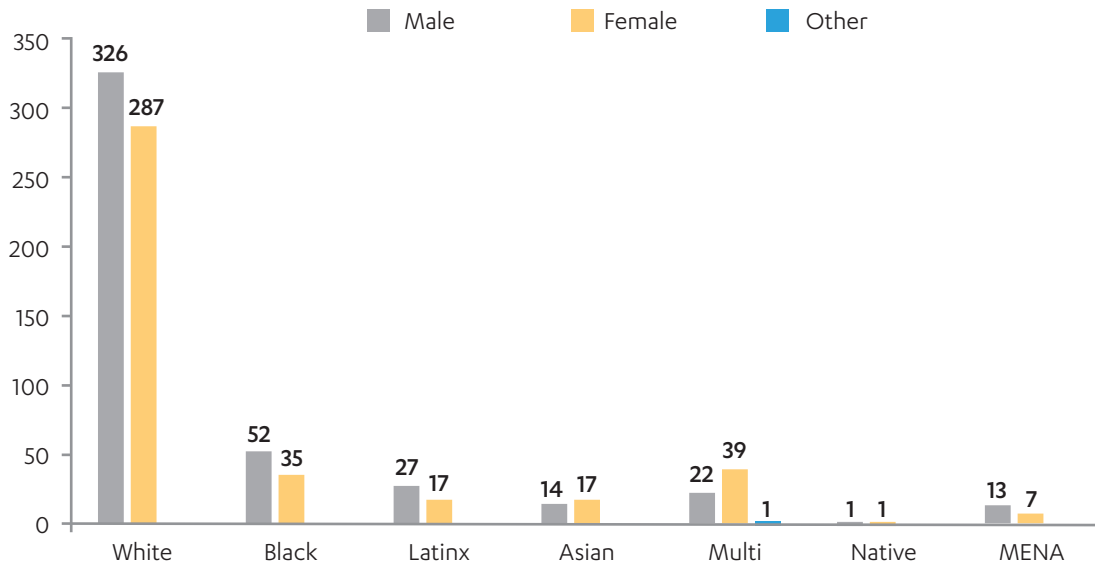
Similar to the story in the broadcast scripted arena, Black and White women continued to trail their male counterparts with respect to their numbers of top cable scripted roles in the 2017-18 season.²⁶ Meanwhile, women claimed the majority of roles among multiracial and MENA actors. Latinas, Asian women and Native women were all significantly underrepresented in this employment arena.^{27,28}

FIGURE 19: Actor Counts, by Race and Gender, Cable Scripted Roles, 2018-19 Season (n=979)



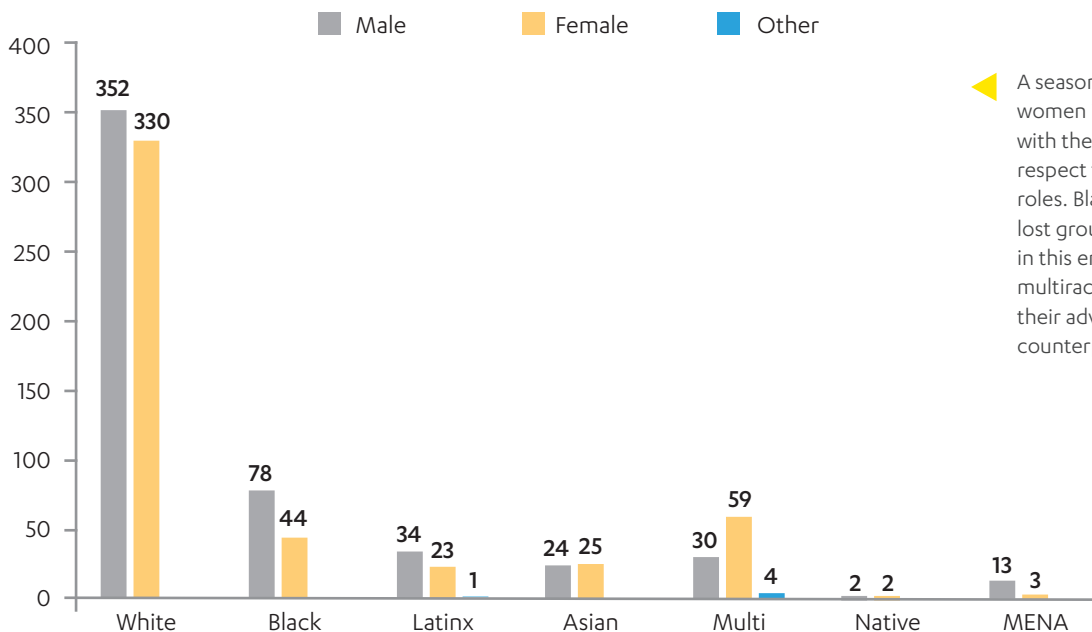
A season later, in 2018-19, a similar pattern was evident with respect to the distribution of top cable scripted roles by race, ethnicity, and gender: Black and White women continued to trail their male counterparts.²⁹ Meanwhile, women claimed the majority of roles or approached parity with their male counterparts among Latinx,³⁰ Asian, multiracial, and Native actors in 2018-19.³¹

FIGURE 20: Actor Counts, by Race and Gender, Digital Scripted Roles, 2017-18 Season (n=859)



Though less pronounced than in the broadcast scripted and cable scripted arenas, White and Black women continued to trail their male counterparts with respect to their numbers of top digital scripted roles in the 2017-18 season.³² It's worth noting that women continued to claim the majority of roles among multiracial and Asian persons in this employment arena.³³

FIGURE 21: Actor Counts, by Race and Gender, Digital Scripted Roles, 2018-19 Season (n=1,024)



A season later, in 2018-19, White women inched toward parity with their male counterparts with respect to top digital scripted roles. Black women, by contrast, lost ground relative to Black men in this employment arena, while multiracial women extended their advantage over their male counterparts.^{34, 35}

WRITERS

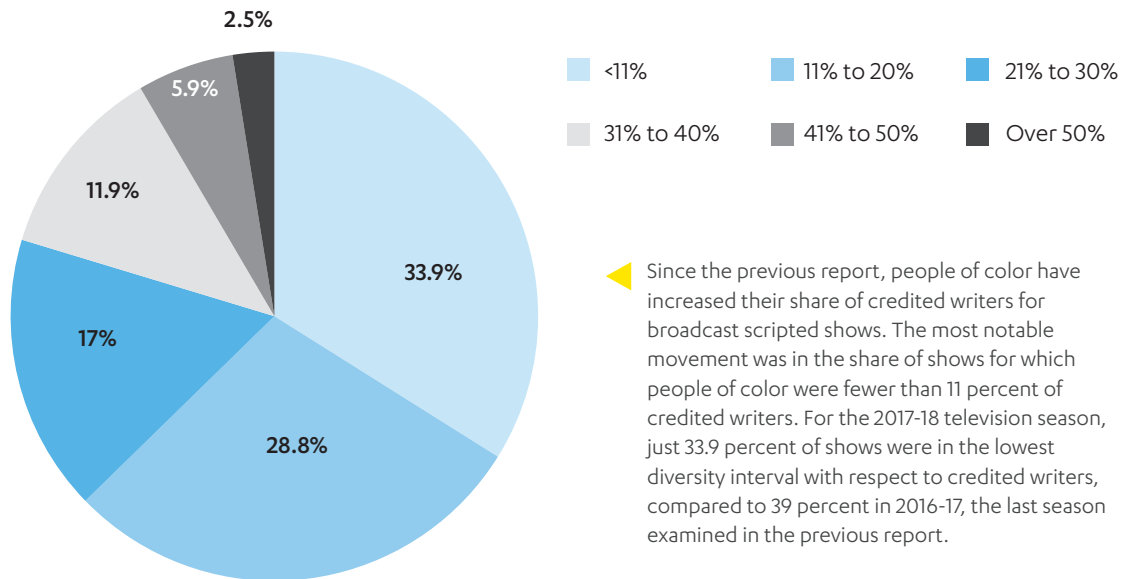
Writers

Hollywood television is a writer's medium, one in which the multiple voices around the writers' room table profoundly shape the stories told. As such, writing for television dramas and comedies is necessarily a collaborative process. Members of the writing team each day spend long hours pitching ideas to the room before the narrative for a given episode finally comes into focus. The process usually culminates with a member of the writing team being assigned to take the lead on producing a script for the episode, for which she or he is credited. The racial and gender dynamics in the writers' room, as previous studies document,³⁶ have an enormous impact on who tells the stories and on the types of stories told. As an important measure of these dynamics, this report tracks the race and gender of the writers credited throughout the 2017-18 and 2018-19 seasons for each broadcast scripted, cable scripted, and digital scripted show.

Since the last report, women and people of color have enjoyed notable gains relative to their male and White counterparts among the writers credited for broadcast, cable and digital television shows. Nonetheless, as the following charts reveal, both groups remain underrepresented among the ranks of credited writers across each platform.

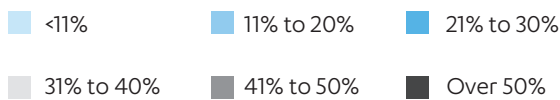


FIGURE 1: Minority Share of Writing Credits, by Share of Broadcast Scripted Shows, 2017-18 Season (n=118)



Since the previous report, people of color have increased their share of credited writers for broadcast scripted shows. The most notable movement was in the share of shows for which people of color were fewer than 11 percent of credited writers. For the 2017-18 television season, just 33.9 percent of shows were in the lowest diversity interval with respect to credited writers, compared to 39 percent in 2016-17, the last season examined in the previous report.

FIGURE 2: Minority Share of Writing Credits, by Share of Broadcast Scripted Shows, 2018-19 Season (n=121)



A season later, in 2018-19, people of color continued to gain ground among credited writers in the broadcast scripted arena. For the 2018-19 television season, just 27.3 percent of shows were in the lowest diversity interval with respect to credited writers, compared to 33.9 percent in 2017-18. Meanwhile, the share of shows for which the majority of credited writers were people of color increased — from just 2.5 percent of broadcast scripted shows in 2017-18 to 8.3 percent in 2018-19. Overall, people of color constituted 23.4 percent of credited writers for broadcast scripted shows in 2018-19, up from just 17.9 percent in 2016-17, the last season examined in the previous report. Still, people of color would have to nearly double their 2018-19 share to reach proportionate representation in this employment arena (40.2 percent).

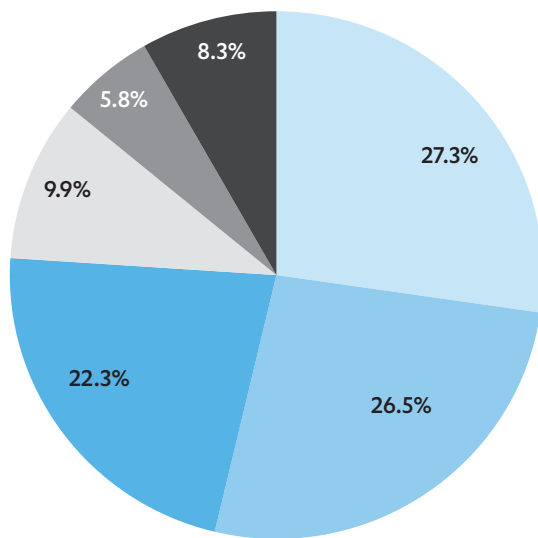
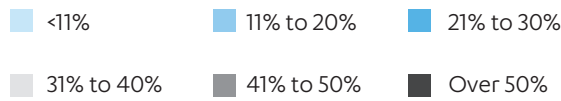


FIGURE 3: Minority Share of Writing Credits, by Share of Cable Scripted Shows, 2017-18 Season (n=170)



In the cable scripted arena, people of color constituted less than 11 percent of the credited writers for 37.7 percent of the shows in 2017-18, down from 57 percent of cable scripted shows in 2016-17, the last season examined in the previous report. Meanwhile, minorities constituted the majority of the credited writers for 9.4 percent of cable scripted shows in 2017-18, up from 8 percent of the shows in 2016-17.

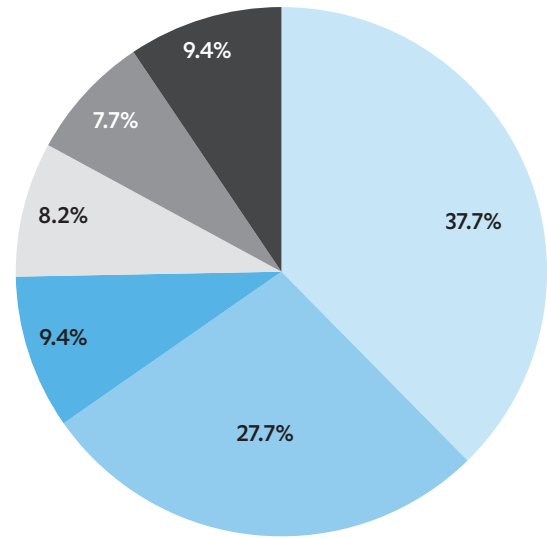
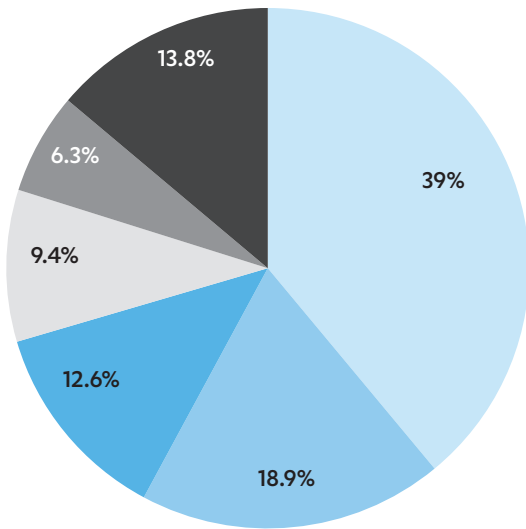
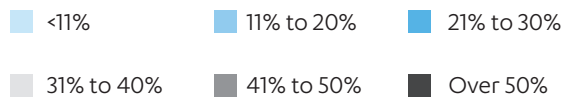
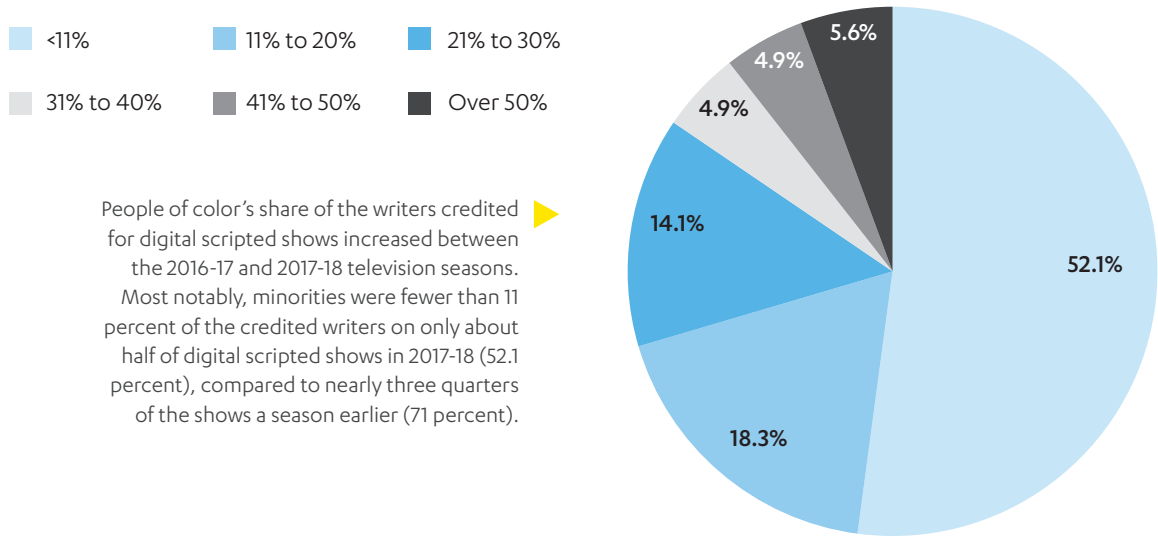


FIGURE 4: Minority Share of Writing Credits, by Share of Cable Scripted Shows, 2018-19 Season (n=159)



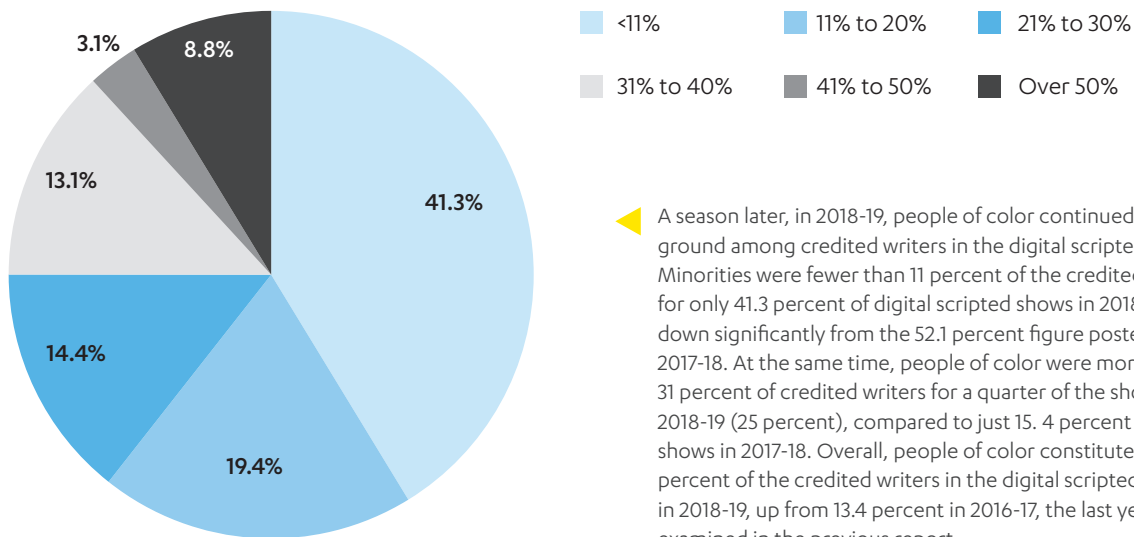
A season later, in 2018-19, people of color gained a little ground among credited writers in the cable scripted arena. People of color were less than 11 percent of the credited writers for 39 percent of the shows, up slightly from 37.6 percent of cable scripted shows in 2017-18. But the gains were primarily among shows for which minorities penned a sizable number of the episodes. Minorities were credited with penning more than 31 percent of the episodes for 29.5 percent of cable scripted shows in 2018-19, compared to just 25.2 percent of the shows in 2017-18. Overall, people of color constituted 25.8 percent of credited writers in the cable scripted arena in 2018-19 — nearly double the 14.4 percent figure posted in 2016-17, the last year examined in the previous report.

FIGURE 5: Minority Share of Writing Credits, by Share of Digital Scripted Shows, 2017-18 Season (n=142)



People of color’s share of the writers credited for digital scripted shows increased between the 2016-17 and 2017-18 television seasons. Most notably, minorities were fewer than 11 percent of the credited writers on only about half of digital scripted shows in 2017-18 (52.1 percent), compared to nearly three quarters of the shows a season earlier (71 percent).

FIGURE 6: Minority Share of Writing Credits, by Share of Digital Scripted Shows, 2018-19 Season (n=160)



A season later, in 2018-19, people of color continued to gain ground among credited writers in the digital scripted arena. Minorities were fewer than 11 percent of the credited writers for only 41.3 percent of digital scripted shows in 2018-19, down significantly from the 52.1 percent figure posted in 2017-18. At the same time, people of color were more than 31 percent of credited writers for a quarter of the shows in 2018-19 (25 percent), compared to just 15.4 percent of the shows in 2017-18. Overall, people of color constituted 22.8 percent of the credited writers in the digital scripted arena in 2018-19, up from 13.4 percent in 2016-17, the last year examined in the previous report.

FIGURE 7: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Broadcast Scripted, 2017-18 and 2018-19 Seasons (n=1236, 1287)

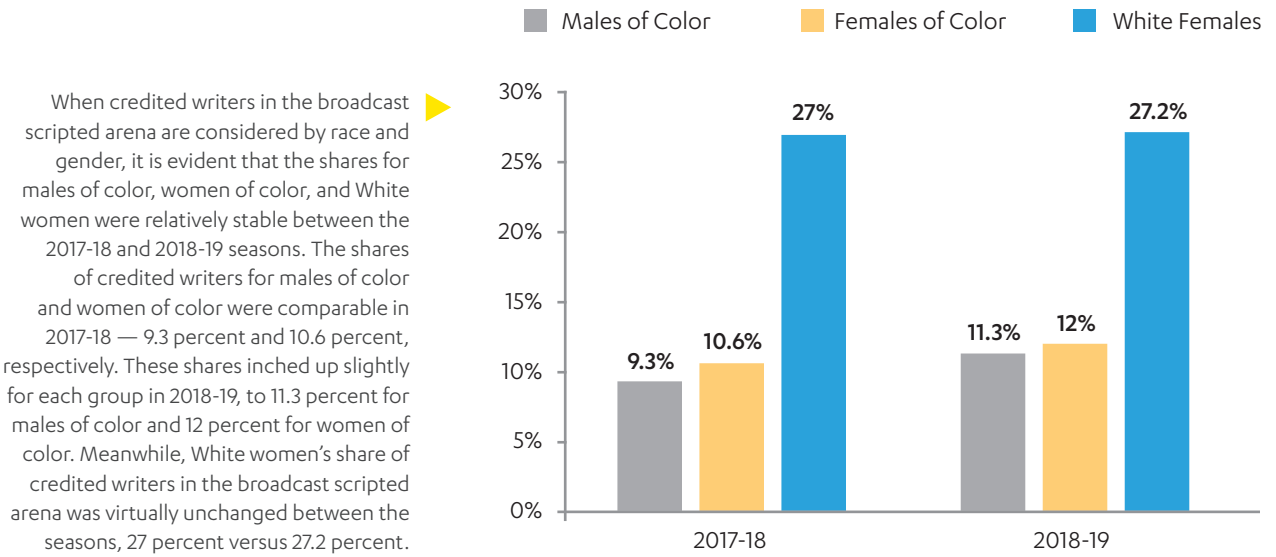


FIGURE 8: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Cable Scripted, 2017-18 and 2018-19 Seasons (n=1139, 1074)

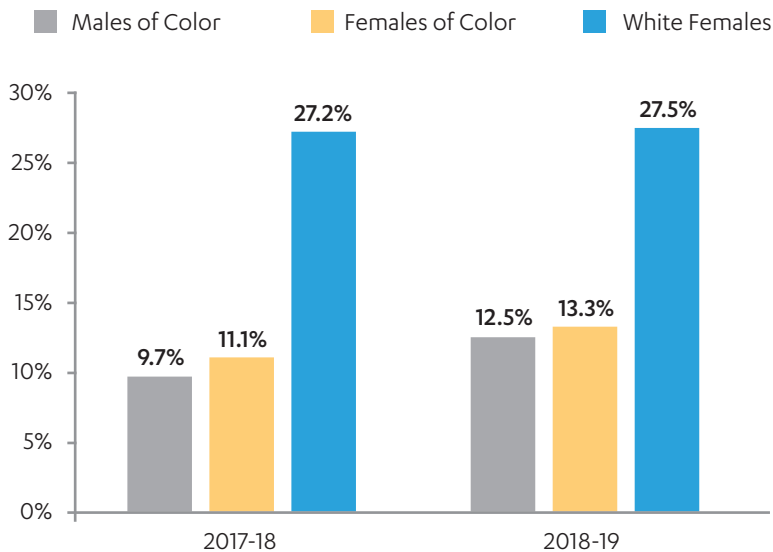
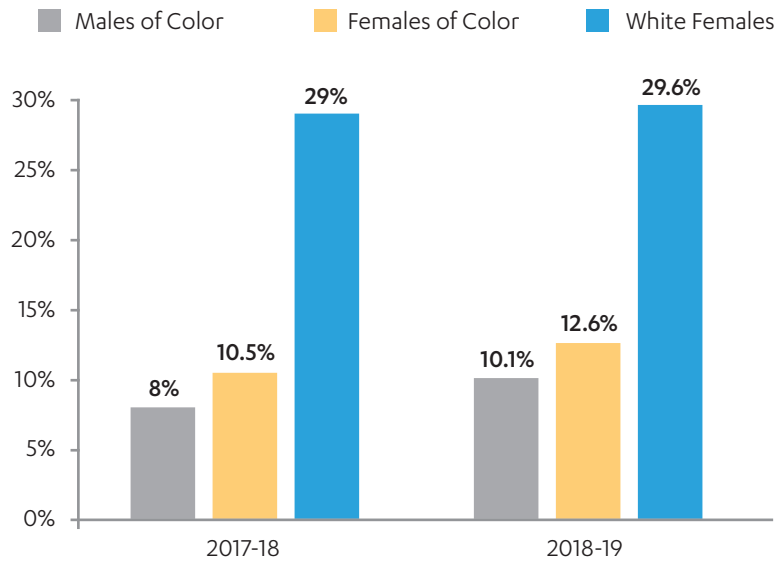


FIGURE 9: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Digital Scripted, 2017-18 and 2018-19 Seasons (n=797, 950)

When race, gender, and credited writers are considered in the digital scripted arena, it becomes clear that women of color have more of an edge over their male counterparts than in the broadcast scripted or cable scripted arenas. That is, women of color constituted 10.5 percent of credited writers in this employment arena in 2017-18, compared to just 8 percent for males of color. A season later, in 2018-19, both groups' shares of credited writers grew but women of color maintained a 2.5 percentage point advantage over their male counterparts (12.6 percent and 10.1 percent, respectively). Meanwhile, White women's share of credited writers in the digital scripted arena, as in the broadcast scripted and cable scripted arenas, was essentially flat between the seasons (29 percent versus 29.6 percent).



Only 2.3 out of 10 credited writers in digital scripted TV are people of color

DIRECTORS

Directors

In television, which is more of a writer's medium than is film, directors are typically hired by a showrunner to direct a specified number of episodes for a show, usually in accordance with a look and feel that has already been established. As documented throughout this report series, people of color and women have struggled to land directing jobs in television, resulting in severe underrepresentation on every front. The major takeaway from the 2017-18 and 2018-19 seasons is that both groups have made major strides since the last report among television directors in the broadcast scripted, cable scripted, and digital scripted arenas.



FIGURE 1: Percent of Episodes Directed by Minorities, by Share of Broadcast Scripted Shows, 2017-18 Season (n=118)

■ <11% ■ 11% to 20% ■ 21% to 30%
■ 31% to 40% ■ 41% to 50% ■ Over 50%

For 38.1 percent of broadcast scripted shows from the 2017-18 television season, people of color directed less than 11 percent of the episodes. This figure is an improvement over the 41 percent figure evident a season earlier.

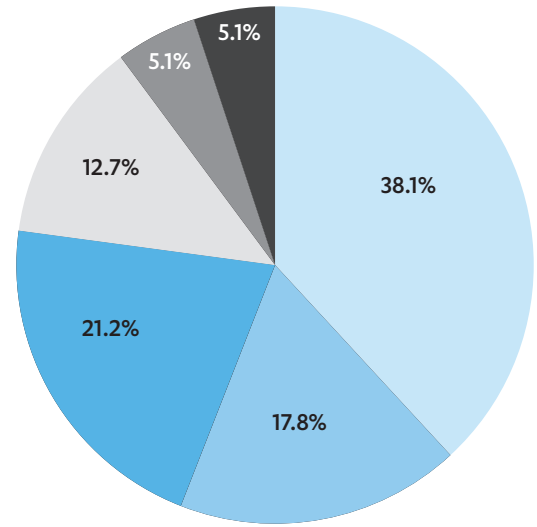
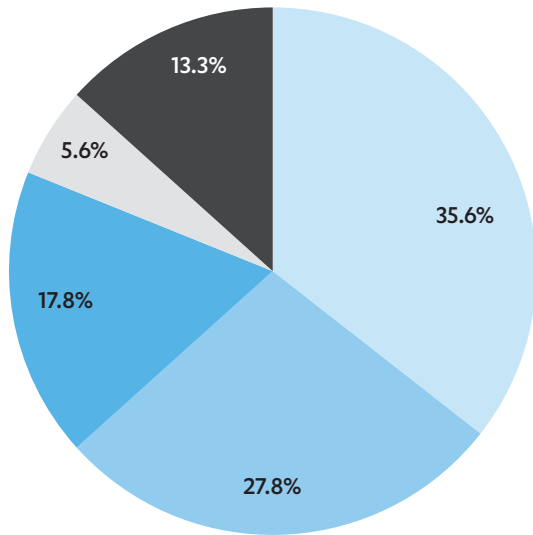


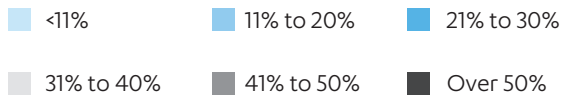
FIGURE 2: Percent of Episodes Directed by Minorities, by Share of Broadcast Scripted Shows, 2018-19 Season (n=121)

■ <11% ■ 11% to 20% ■ 21% to 30%
■ 31% to 40% ■ 41% to 50% ■ Over 50%



A season later, in 2018-19, people of color continued to make notable gains in the share of broadcast scripted episodes they directed. While the share of shows for which they directed fewer than 11 percent of the episodes declined (from 38.1 percent to 35.6 percent), the share of shows for which they directed the majority of the episodes increased (from just 5.1 percent to 13.3 percent). Overall, people of color directed 24.3 percent of broadcast scripted episodes in 2018-19, a significant increase over the 17.8 percent figure they posted just two seasons earlier, but still considerably below proportionate representation (40.2 percent).

FIGURE 3: Percent of Episodes Directed by Minorities, by Share of Cable Scripted Shows, 2017-18 Season (n=171)



For 55 percent of cable scripted shows from the 2017-18 television season, people of color directed less than 11 percent of the episodes. This figure is an improvement over the 61 percent figure observed a season earlier.

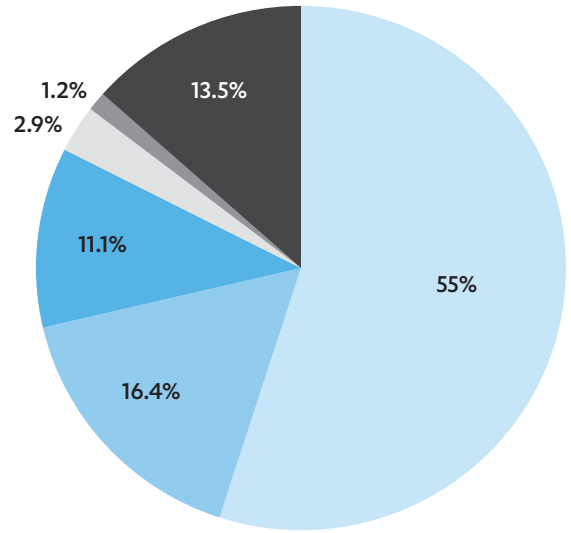
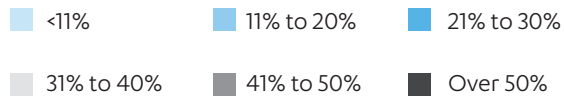


FIGURE 4: Percent of Episodes Directed by Minorities, by Share of Cable Scripted Shows, 2018-19 Season (n=159)



A season later, in 2018-19, people of color continued to advance among directors in the cable scripted arena. For 52.2 percent of cable scripted shows from 2018-19, people of color directed less than 11 percent of the episodes. This figure is an improvement over the 55 percent figure observed in 2017-18. Overall, people of color directed 22.9 percent of broadcast scripted episodes in 2018-19, a notable increase over the 17.7 percent figure they posted just two seasons earlier. Nonetheless, the group would have to nearly double its 2018-19 share of episodes directed to reach proportionate representation in this employment arena (40.2 percent).

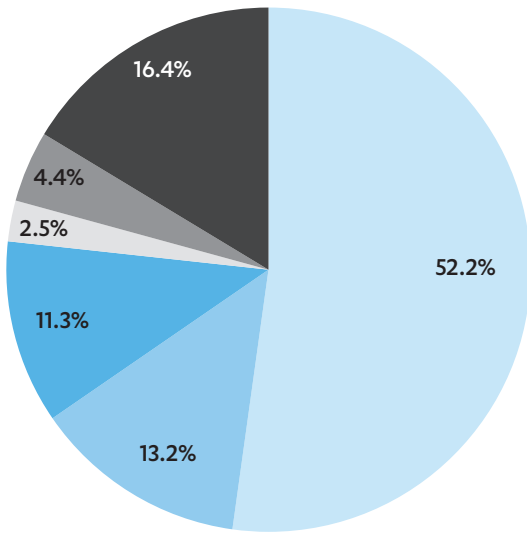
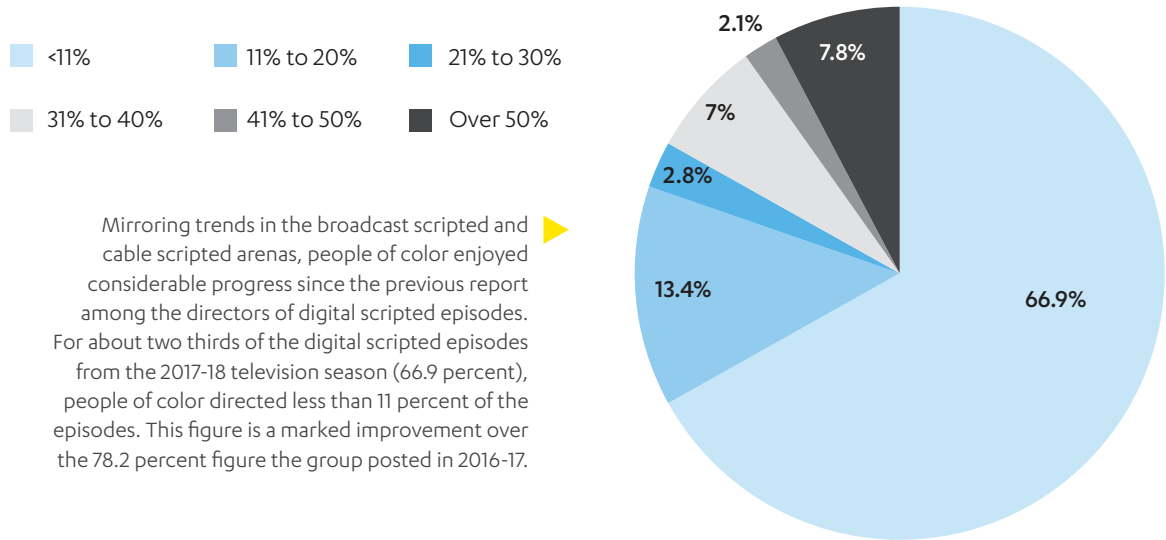
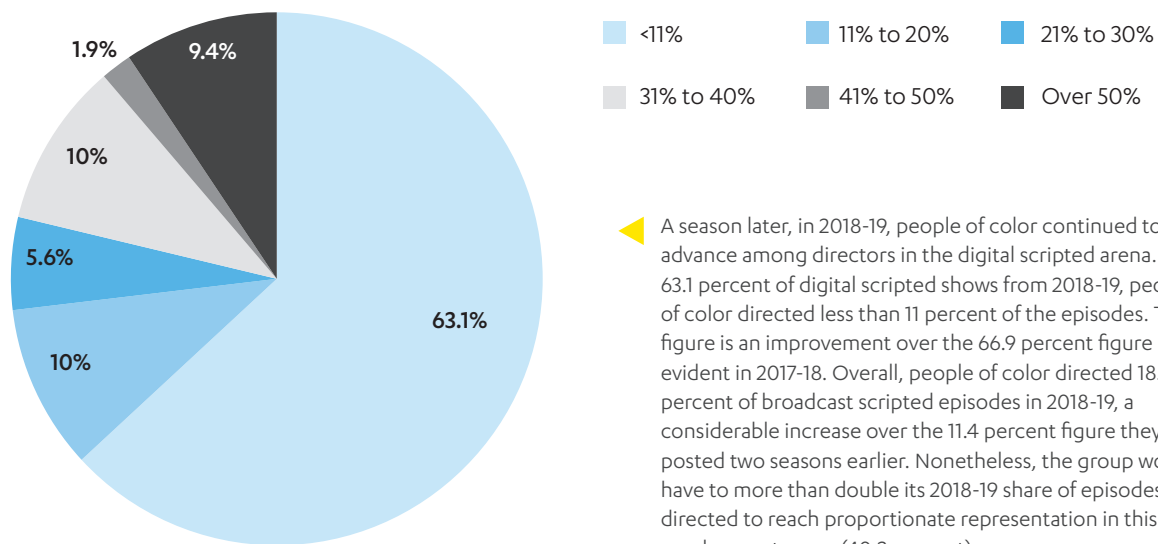


FIGURE 5: Percent of Episodes Directed by Minorities, by Share of Digital Scripted Shows, 2017-18 Season (n=142)



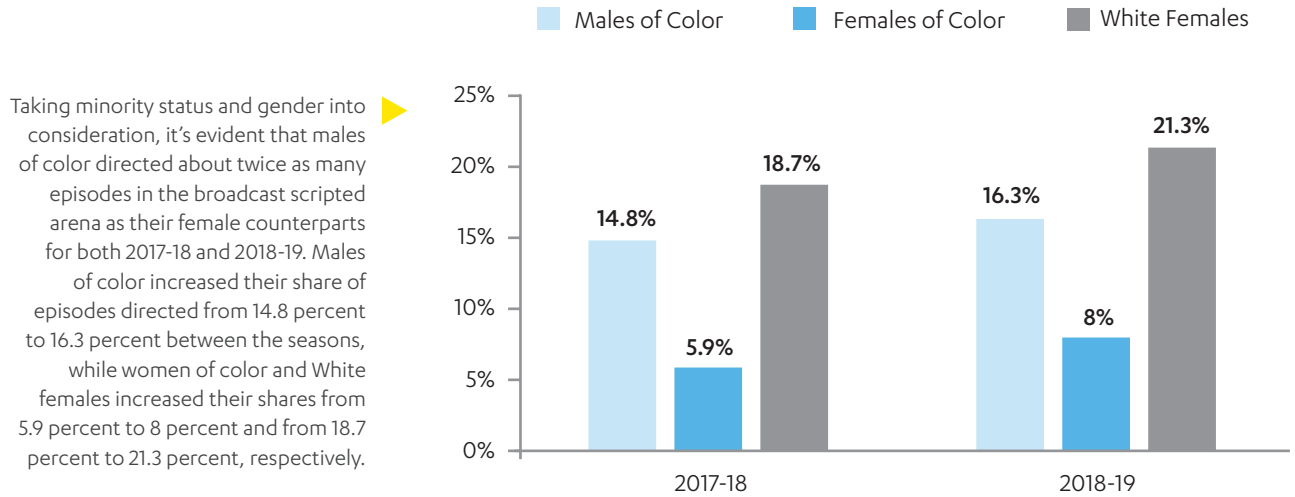
Mirroring trends in the broadcast scripted and cable scripted arenas, people of color enjoyed considerable progress since the previous report among the directors of digital scripted episodes. For about two thirds of the digital scripted episodes from the 2017-18 television season (66.9 percent), people of color directed less than 11 percent of the episodes. This figure is a marked improvement over the 78.2 percent figure the group posted in 2016-17.

FIGURE 6: Percent of Episodes Directed by Minorities, by Share of Digital Scripted Shows, 2018-19 Season (n=160)



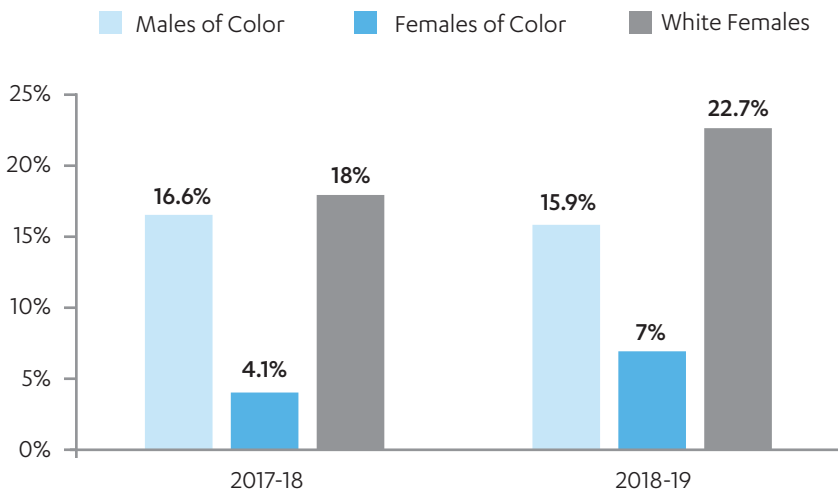
A season later, in 2018-19, people of color continued to advance among directors in the digital scripted arena. For 63.1 percent of digital scripted shows from 2018-19, people of color directed less than 11 percent of the episodes. This figure is an improvement over the 66.9 percent figure evident in 2017-18. Overall, people of color directed 18.2 percent of broadcast scripted episodes in 2018-19, a considerable increase over the 11.4 percent figure they posted two seasons earlier. Nonetheless, the group would have to more than double its 2018-19 share of episodes directed to reach proportionate representation in this employment arena (40.2 percent).

FIGURE 7: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Broadcast Scripted, 2017-18 and 2018-19 Seasons (n=1949, 1945)



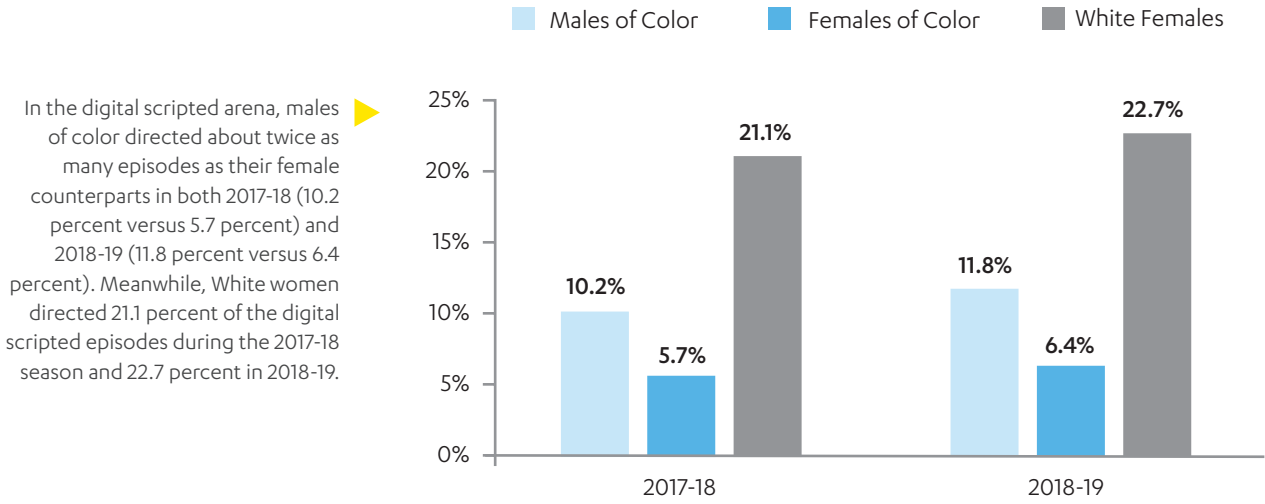
Taking minority status and gender into consideration, it's evident that males of color directed about twice as many episodes in the broadcast scripted arena as their female counterparts for both 2017-18 and 2018-19. Males of color increased their share of episodes directed from 14.8 percent to 16.3 percent between the seasons, while women of color and White females increased their shares from 5.9 percent to 8 percent and from 18.7 percent to 21.3 percent, respectively.

FIGURE 8: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Cable Scripted, 2017-18 and 2018-19 Seasons (n=1901, 1735)



In the cable scripted arena, the gender gap among directors of color was even more pronounced than in broadcast during the 2017-18 and 2018-19 television seasons. Though the share of episodes directed by males of color declined between the seasons (from 16.6 percent to 15.9 percent), women of color still directed only about a quarter of the episodes directed by their male counterparts in 2017-18 (4.1 percent) and about half the episodes in 2018-19 (7 percent). Meanwhile, the share of episodes directed by White women increased between the seasons, from 18.7 percent to 22.7 percent.

FIGURE 9: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Digital Scripted, 2017-18 and 2018-19 Seasons (n=1312, 1469)



ACCOLADES

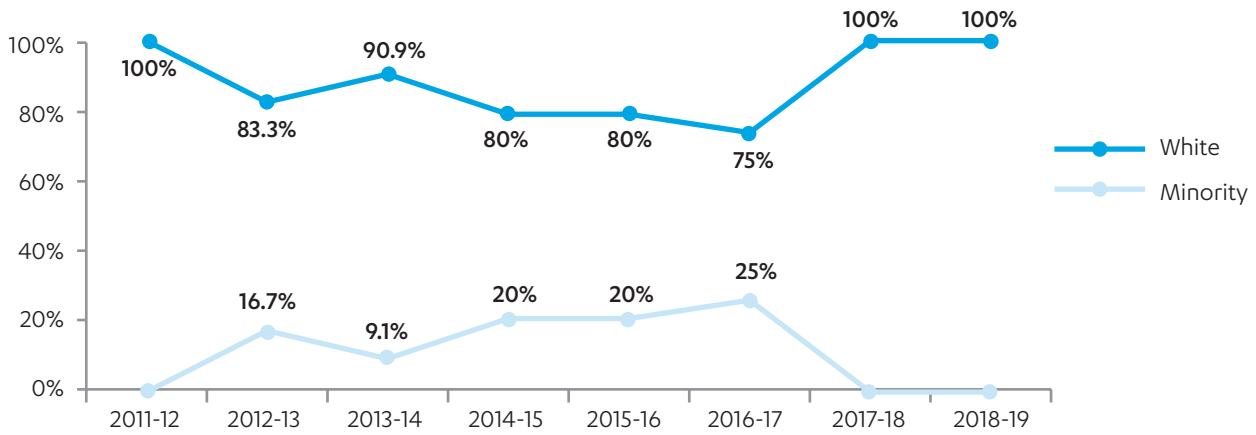
Accolades

Each year, the Television Academy awards Emmys to the talent its members identify as exemplars of the highest artistic achievement in television. As discussed in earlier reports in this series, Hollywood awards matter because the accolades bestowed set standards that help shape the types of prestige projects industry decision makers are likely to greenlight in the future. To the extent that women and people of color are marginalized at the Emmys, they are also likely to be only peripheral players in the favored projects that make it to television in the future.

Since the previous report, which considered the 2016-17 television season, shows created solely by people of color lost ground at the Emmys relative to those created by Whites. Meanwhile, scripted shows with relatively diverse casts were more likely than less diverse shows to win at least one Emmy in the broadcast scripted and digital scripted arenas but less likely in cable. Across all three platforms, by contrast, scripted shows created by women posted gains at the Emmys relative to those created by men in 2018-19.

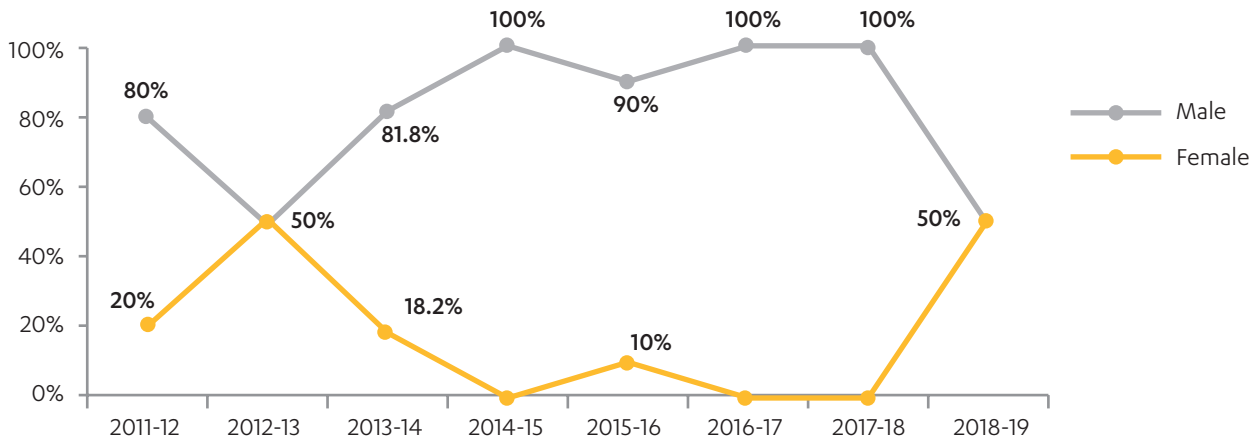


FIGURE 1: Emmy Winners by Creator Race, Broadcast Scripted, 2011-12 to 2018-19 Seasons
 (n=5, 6, 11, 10, 10, 4, 4, 2)



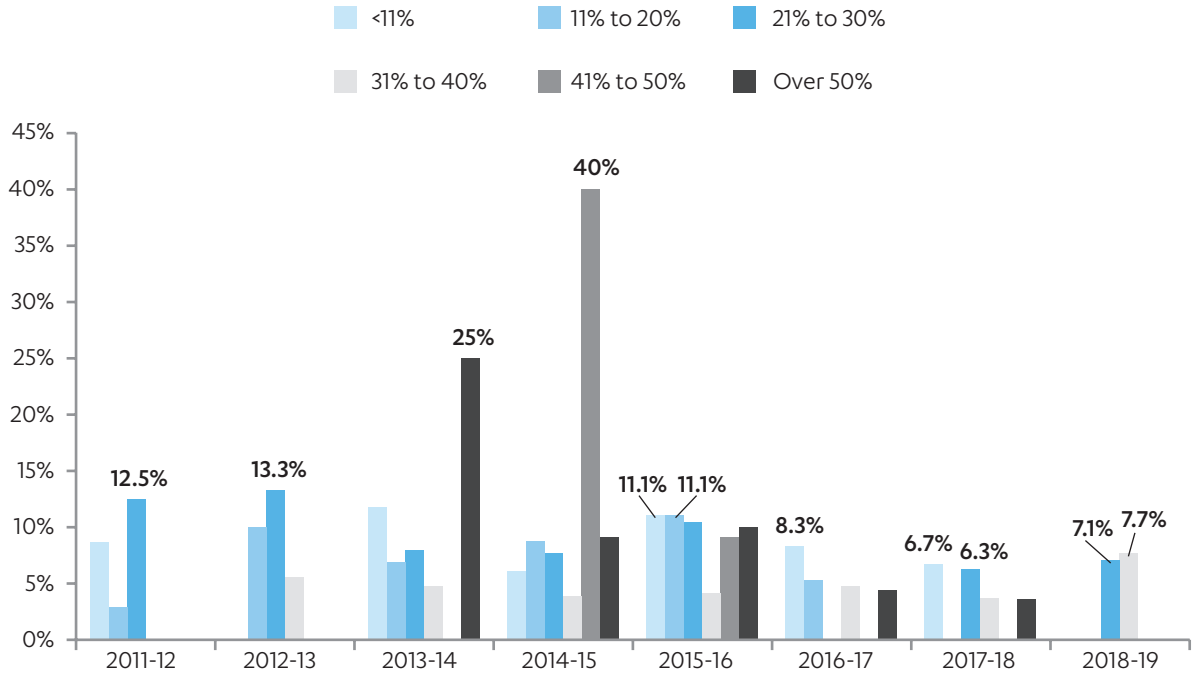
▲ After steadily increasing between the 2013-14 and 2016-17 television seasons, the shares of broadcast scripted shows with at least one Emmy winner that were also created by a person of color nosedived to zero for the 2017-18 and 2018-19 seasons.

FIGURE 2: Emmy Winners by Creator Gender, Broadcast Scripted, 2011-12 to 2018-19 Seasons
 (n=5, 6, 11, 10, 10, 4, 4, 2)



▲ The share of broadcast scripted shows with at least one Emmy winner that were also created by a woman increased from zero in 2016-17 (the last season examined in the previous report) to 50 percent for the 2018-19 season. A single show created by a woman, *Crazy Ex-Girlfriend* (CW) was responsible for this increase.

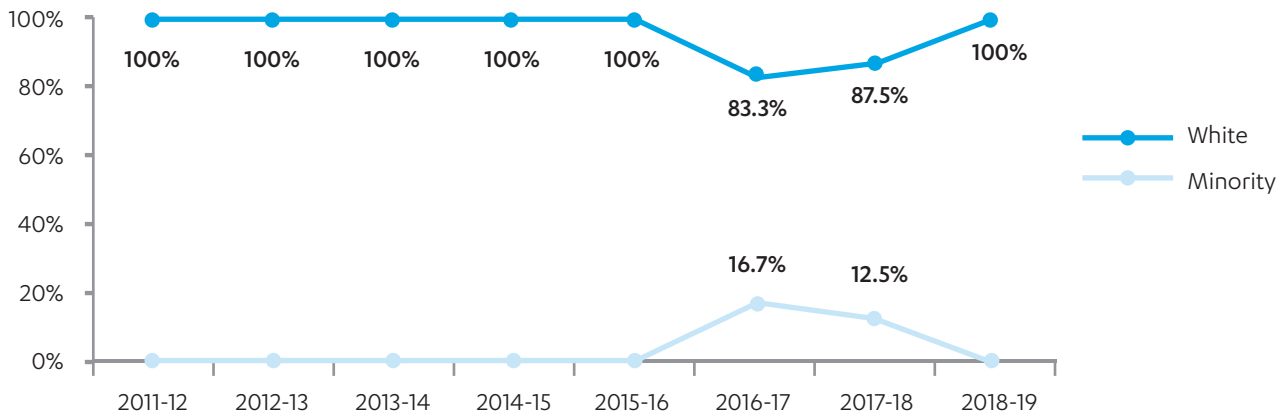
FIGURE 3: Likelihood of Winning Emmy, by Minority Cast Share, Broadcast Scripted, 2011-12 to 2018-19 Seasons



▲ The likelihood³⁷ that a broadcast scripted show would win at least one Emmy during the 2018-19 television season was greatest for shows with casts that were from 31 percent to 40 percent minority (7.7 percent chance), followed closely by shows that were from 21 percent to 30 percent minority (7.1 percent chance). In the previous two seasons, 2017-18 and 2016-17, the least diverse shows were the most likely to win at least one Emmy (6.7 percent chance and 8.3 percent chance, respectively).

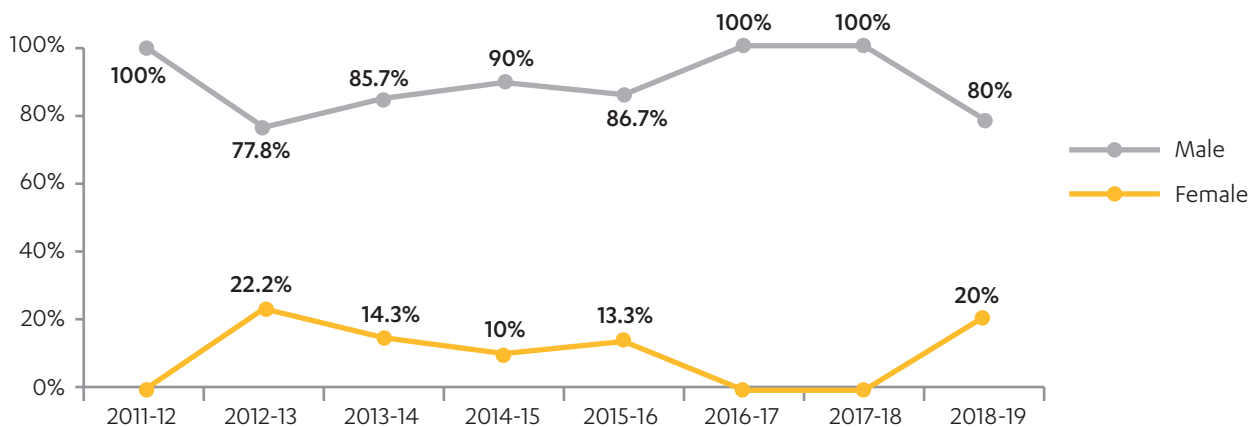
FIGURE 4: Emmy Winners by Creator Race, Cable Scripted, 2011-12 to 2018-19 Seasons

(n=7, 9, 7, 10, 15, 6, 8, 5)



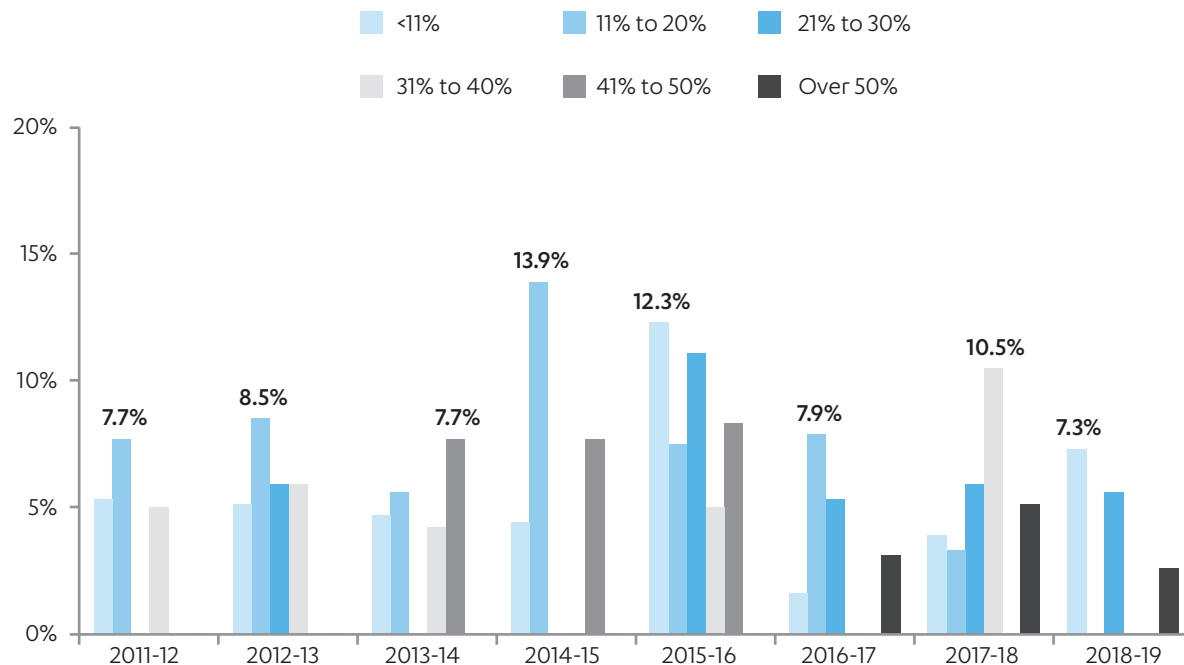
▲ After two seasons in which the shares of cable scripted shows created by a person of color that won at least one Emmy involved a single show (i.e. FX's *Atlanta*), the share of Emmy-winning shows created solely by a person of color in this arena fell back to zero for 2018-19.

FIGURE 5: Emmy Winners by Creator Gender, Cable Scripted, 2011-12 to 2018-19 Seasons (n=7, 9, 7, 10, 15, 6, 8, 5)



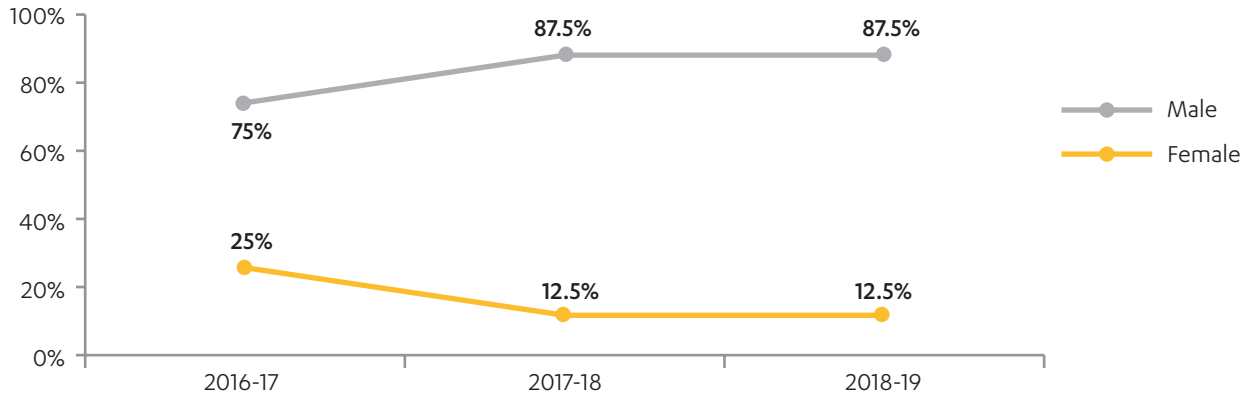
▲ After two seasons in which there were no cable scripted shows created by a woman that won at least one Emmy, the share of Emmy-winning shows created by a woman in this arena rose to 20 percent for 2018-19. A single show created by a woman, *Killing Eve* (BBC America) was responsible for this increase.

FIGURE 6: Likelihood of Winning Emmy, by Minority Cast Share, Cable Scripted, 2011-12 to 2018-19 Seasons



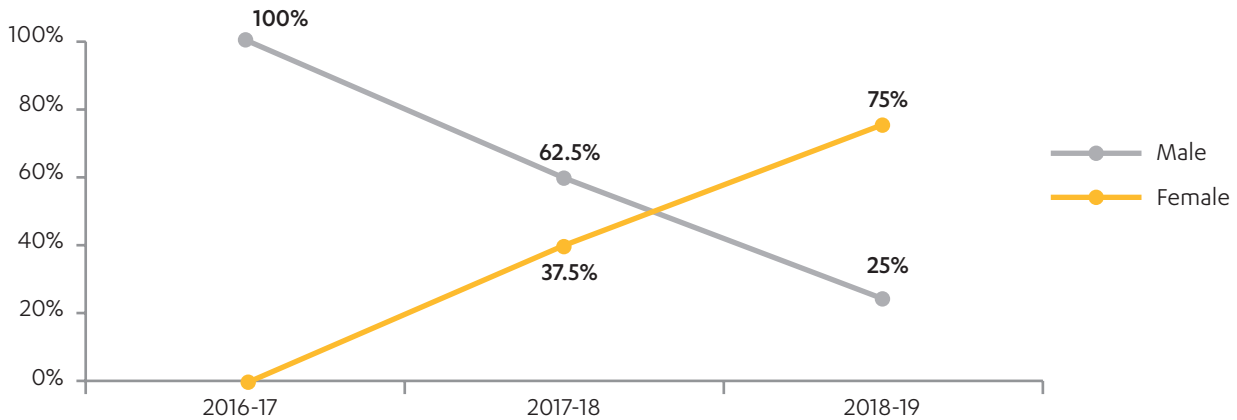
▲ The likelihood that a cable scripted show would win at least one Emmy during the 2018-19 television season was highest for shows with the least diverse casts (7.3 percent chance). A season earlier, in 2017-18, cable scripted shows with casts that were from 31 percent minority to 40 percent minority held this distinction (10.5 percent chance).

FIGURE 7: Emmy Winners by Creator Race, Digital Scripted, 2016-17 to 2018-19 Seasons (n=9, 7, 8)



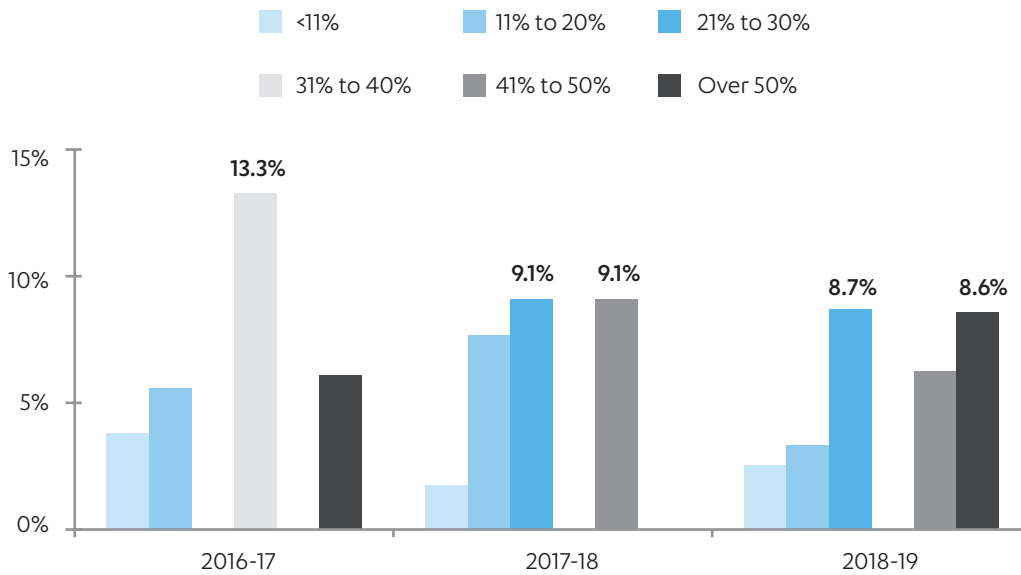
▲ For both the 2017-18 and 2018-19 television seasons, the share of digital scripted shows with at least one Emmy winner that were also created by a person of color was 12.5 percent, down from 25 percent in 2016-17. In both seasons, a single show was responsible for this share — *Seven Seconds* (Netflix) in 2017-18 and *When They See Us* (Netflix) in 2018-19.

FIGURE 8: Emmy Winners by Creator Gender, Digital Scripted, 2016-17 to 2018-19 Seasons (n=9, 7, 8)



▲ Women show creators in the digital space made significant progress at the Emmys since the last report. After not a single digital scripted show created by a woman won at least one Emmy in 2016-17, the shares of Emmy-winning shows created by women increased to 37.5 percent in 2017-18 and 75 percent in 2018-19. Three digital scripted shows were responsible for the 2017-18 share: *GLOW* (Netflix), *Seven Seconds* (Netflix) and *The Marvelous Mrs. Maisel* (Amazon). Six shows constituted the 2018-19 share: *Fleabag* (Amazon), *GLOW* (Netflix), *One Day at a Time* (Netflix), *Russian Doll* (Netflix), *The Marvelous Mrs. Maisel* (Amazon), and *When They See Us* (Netflix).

FIGURE 9: Likelihood of Winning Emmy, by Minority Cast Share, Digital Scripted, 2016-17 to 2018-19 Seasons



▲ The likelihood that a digital scripted show would win at least one Emmy during the 2017-18 television season was highest for shows with casts that were from 21 percent to 30 percent minority and those that were from 41 percent to 50 percent minority (9.1 percent chance). A season later, digital scripted shows with casts that were from 21 percent to 30 percent minority (8.7 percent chance) were most likely to win an Emmy, followed closely by shows with majority-minority casts (8.6 percent chance). It's worth noting that there were three Emmy-winning, digital scripted shows with majority-minority casts in 2018-19: *One Day at a Time* (Netflix), *Russian Doll* (Netflix), and *When They See Us* (Netflix).

THE BOTTOM LINE

The Bottom Line

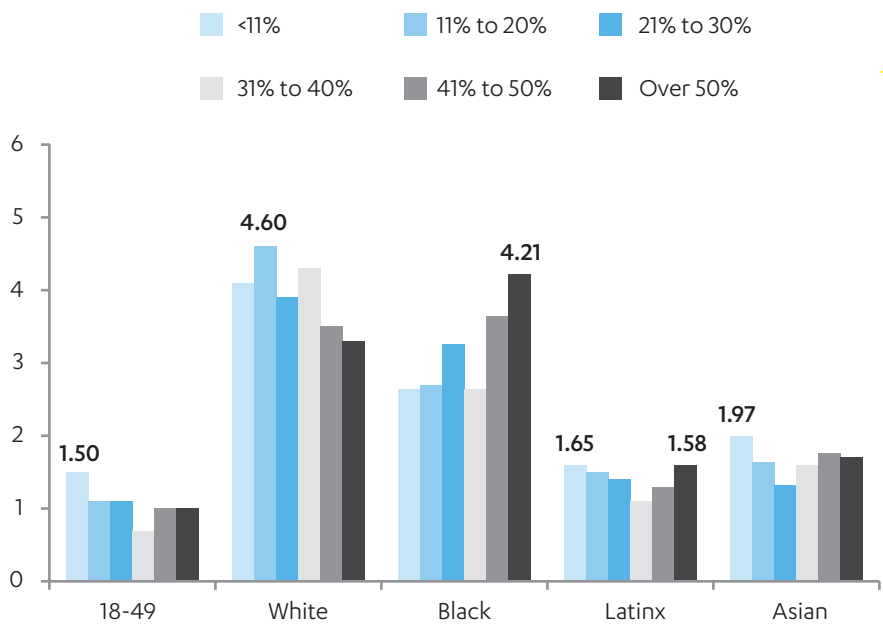


Previous reports in this series document what has become an undeniable Hollywood truism: diversity sells. It should not be surprising that an America that was 40.2 percent people of color (and growing) and more than half female in 2019 would prefer shows that included characters from these groups, and their stories, in meaningful ways. But while Hollywood has made great strides in certain areas with respect to diversity, it has lagged in others, despite the growing evidence that diversity is essential for the industry's bottom line.

This report closely examines ratings and social media engagement data from the 2017-18 and 2018-19 television seasons. From these data, a compelling story emerges of diverse audiences increasingly driving ratings in broadcast and cable, while also demonstrating their preference for diverse content in digital. With a few exceptions, ratings were highest among Black households for broadcast scripted, cable scripted, and digital scripted shows that featured the most diverse casts, credited writers, and directors. By contrast, ratings for viewers 18-49, White households, and Asian households were usually (but not always) highest for shows that were less diverse across these dimensions. But even these groups (particularly in cable) registered a preference for shows whose casts, credited writers, and directors looked more like America than the least diverse shows. Meanwhile, ratings

for Latinx households tended to peak for shows whose casts, credited writers, and directors occupied a middle ground between these two extremes with respect to diversity, periodically tilting in either direction. With just a few exceptions, social media engagement tended to favor diverse content regardless of platform, most likely due to the fact that the heaviest users of social media tend to be younger and thus more diverse. The following charts flesh out this story in more detail.

FIGURE 1: Median Ratings by Minority Cast Share, 18-49 and HH Race, Broadcast Scripted, 2018-19 Season (n=113)



During the 2018-19 television season, median ratings for viewers 18-49 (1.50 ratings points), Latinx households (1.65 ratings points), and Asian households (1.97 ratings points) peaked for broadcast scripted shows with the least diverse casts. It should be noted, however, that median Latinx household ratings were nearly as high for broadcast scripted shows with majority-minority casts (1.58 ratings points), while the median Asian household ratings for more diverse shows were not far behind those for the least diverse shows. Black households clearly preferred broadcast scripted shows with majority-minority casts (4.21 ratings points), and White households gravitated toward shows with casts that were from 11 percent to 20 percent minority (4.60 ratings points).

FIGURE 2: Median Facebook, Instagram and Twitter Interactions Per Episode (000s), by Minority Cast Share, Broadcast Scripted Shows, 2018-19 Season (n=119)

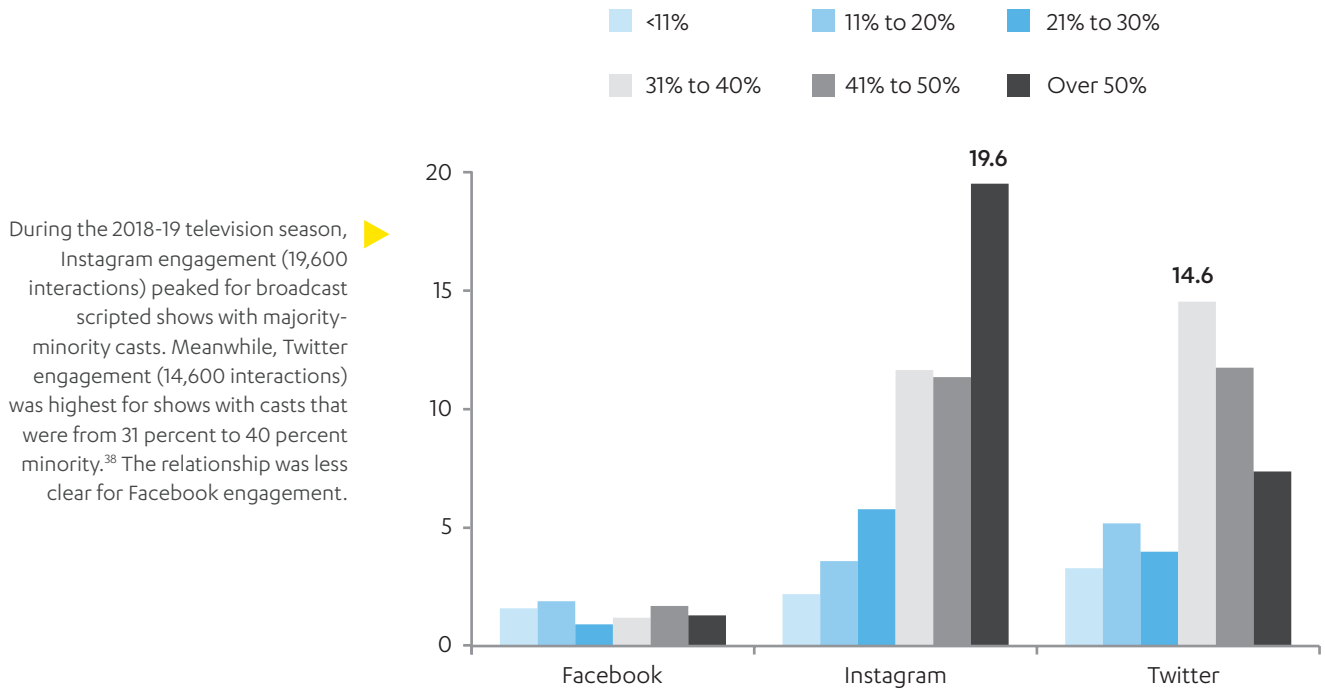
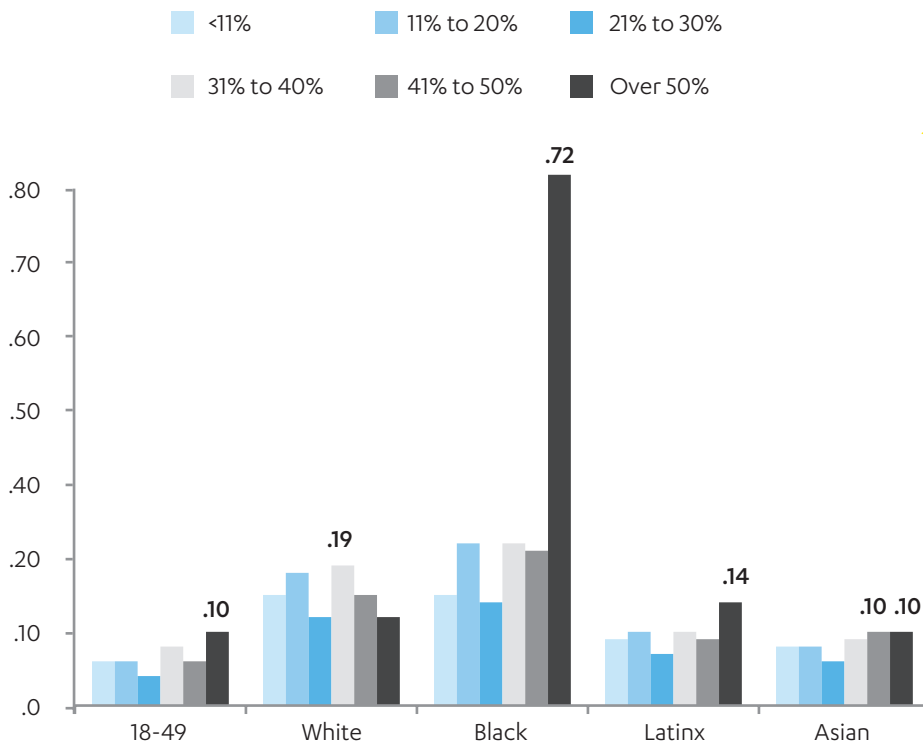


FIGURE 3: Median Ratings, by Minority Cast Share, 18-49 and HH Race, Cable Scripted Shows, 2018-19 Season (n=157)



The positive relationship between cast diversity and ratings was much more prominent in the cable scripted arena during the 2018-19 television season than in the broadcast scripted arena. Median ratings for viewers 18-49 (.10 ratings points), Black households (.72 ratings points), Latinx households (.14 ratings points), and Asian households (.10 ratings points) all peaked for cable scripted shows with majority-minority casts. Even among White households, where median ratings were highest for shows with casts that were from 31 percent to 40 percent minority (.19 ratings points), relatively diverse shows were popular.

FIGURE 4: Median Facebook, Instagram and Twitter Interactions Per Episode (000s), by Minority Cast Share, Cable Scripted Shows, 2018-19 Season (n=159)

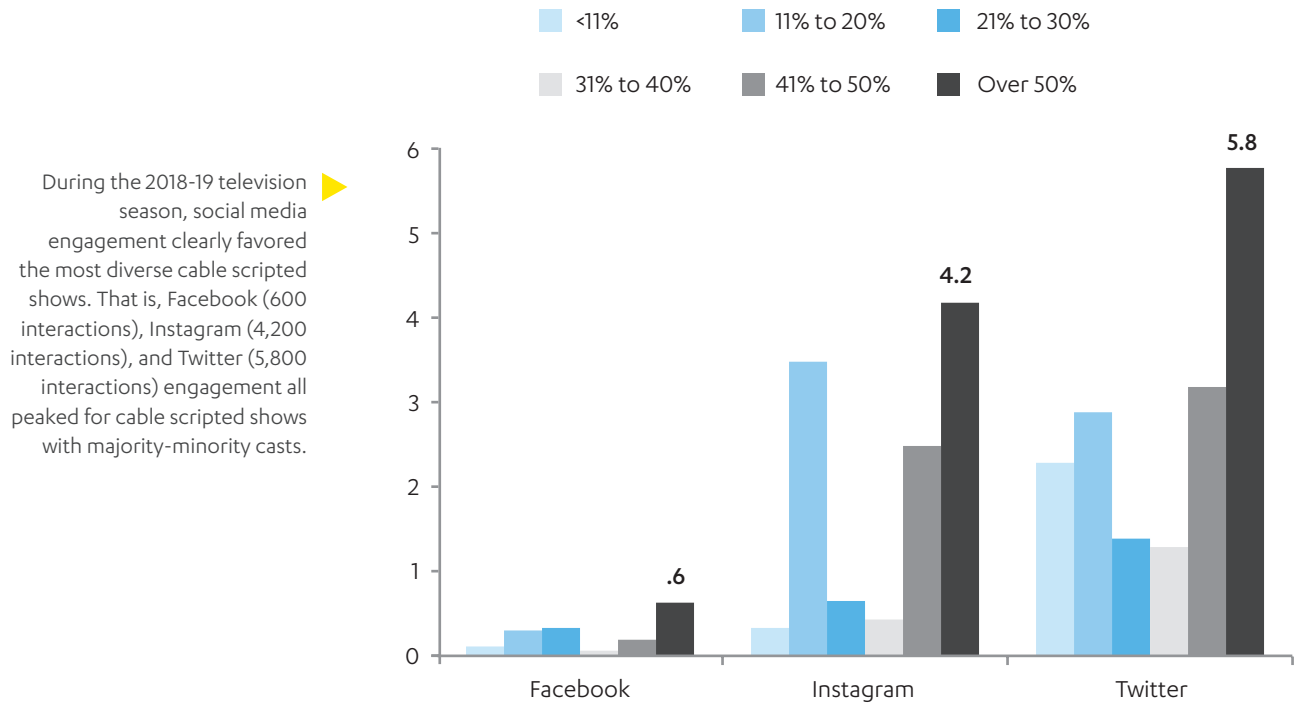
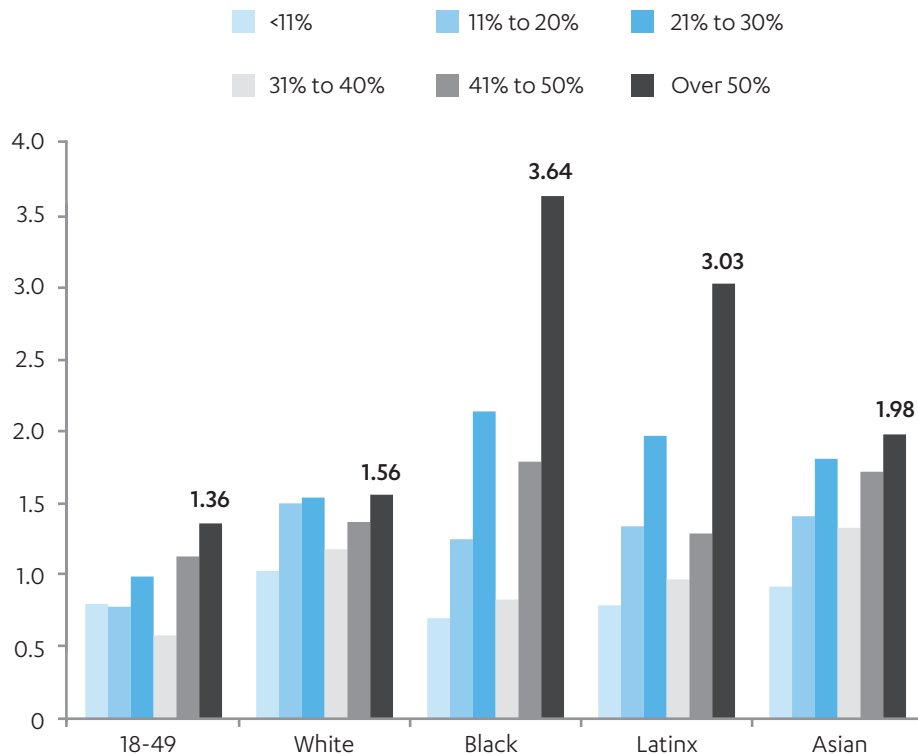


FIGURE 5: Median Ratings, by Minority Cast Share, 18-49 and HH Race, Digital Scripted Shows, 2018-19 Season (n=109)



As in the cable scripted arena, the positive relationship between cast diversity and ratings was clearly evident among digital scripted shows³⁹ in 2018-19. Median ratings for viewers 18-49 (1.36 ratings points), White households (1.56 ratings points), Black households (3.64 ratings points), Latinx households (3.03 ratings points), and Asian households (1.98 ratings points) all peaked for digital scripted shows with majority-minority casts, though the pattern was less pronounced among White households.

FIGURE 6: Median Facebook, Instagram and Twitter Interactions (000s), by Minority Cast Share, Digital Scripted Shows, 2018-19 Season (n=145)

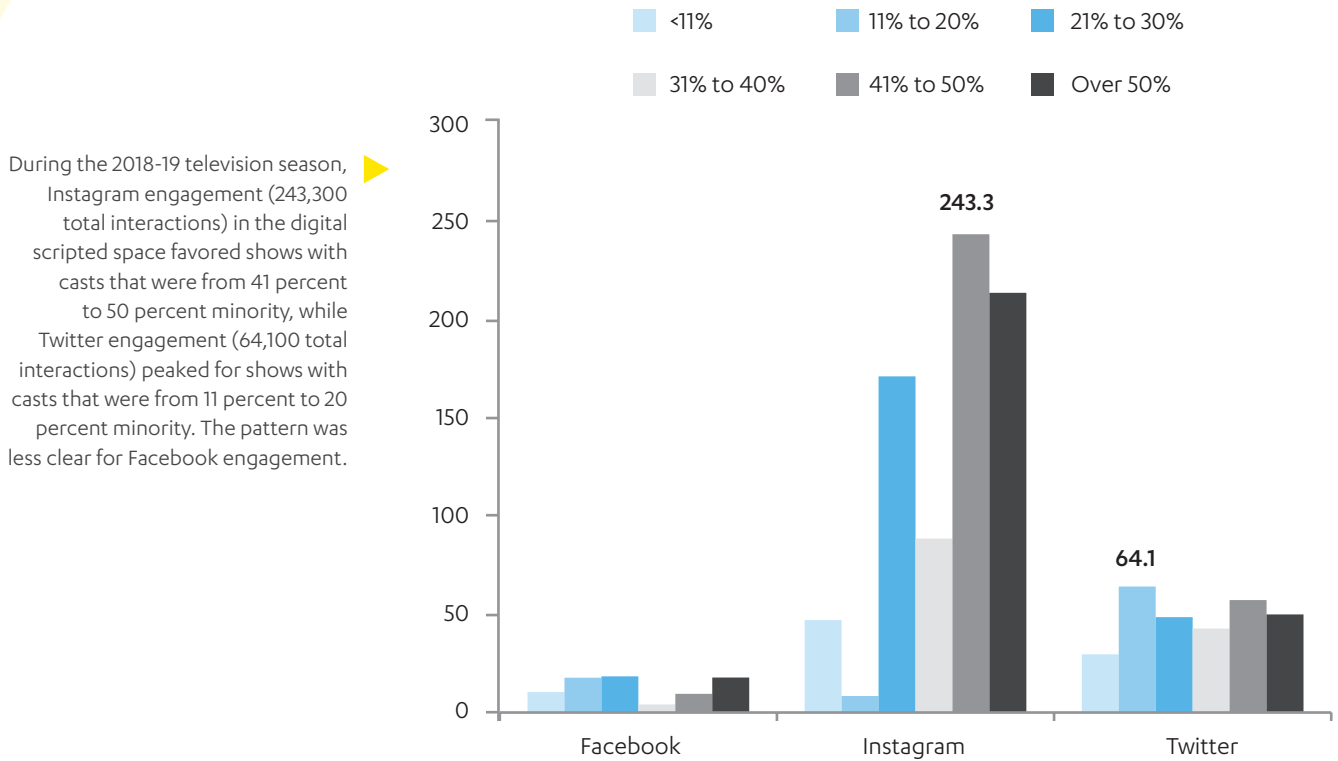
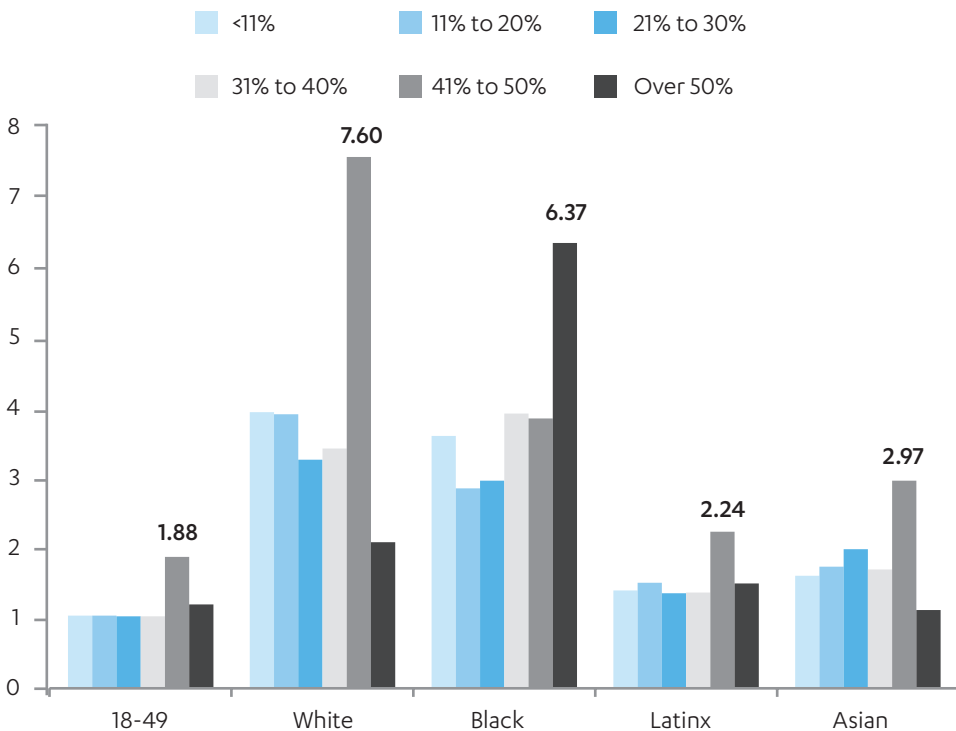


FIGURE 7: Median Ratings, by Minority Director Share, 18-49 and HH Race, Broadcast Scripted Shows, 2018-19 Season (n=113)



During the 2018-19 television season, median ratings for viewers 18-49 (1.88 ratings points), White households (7.60 ratings points), Latinx households (2.24 ratings points), and Asian households (2.97 ratings points) peaked for broadcast scripted shows in which people of color directed between 41 percent and 50 percent of the episodes. Only five shows fell into this director diversity interval: *Chicago Fire* (NBC), *Grey's Anatomy* (ABC), *Last Man Standing* (Fox), *Midnight, Texas* (NBC), and *Young Sheldon* (CBS). Meanwhile, median ratings for Black households (6.37 ratings points) were highest for broadcast scripted shows in which people of color directed the majority of the episodes. There were twelve shows in this director diversity interval, including *All American* (CW), *Chicago P.D.* (NBC), *Empire* (Fox), and *Black-ish* (ABC).

FIGURE 8: Median Ratings, by Minority Writer Share, 18-49 and HH Race, Broadcast Scripted Shows, 2018-19 Season (n=113)

During the 2018-19 television season, median ratings for viewers 18-49 (1.18 ratings points), White households (5.32 ratings points), Black households (4.33 ratings points), Latinx households (1.63 ratings points), and Asian households (2.04 ratings points) were highest for broadcast scripted shows in which less than 11 percent of credited writers were people of color. For viewers 18-49, it should be noted that ratings were also highest for shows in which from 21 percent to 30 percent of credited writers were people of color (1.18 ratings points), while this writer diversity interval was a close second for Latinx households (1.58 ratings points) and Asian households (2.04 ratings points). By contrast, Black households (4.33 ratings points) preferred broadcast scripted shows in which a majority of credited writers were people of color. Ten shows fell into this latter writer diversity interval, including *Black-ish* (ABC), *Empire* (Fox), and *Star* (Fox).

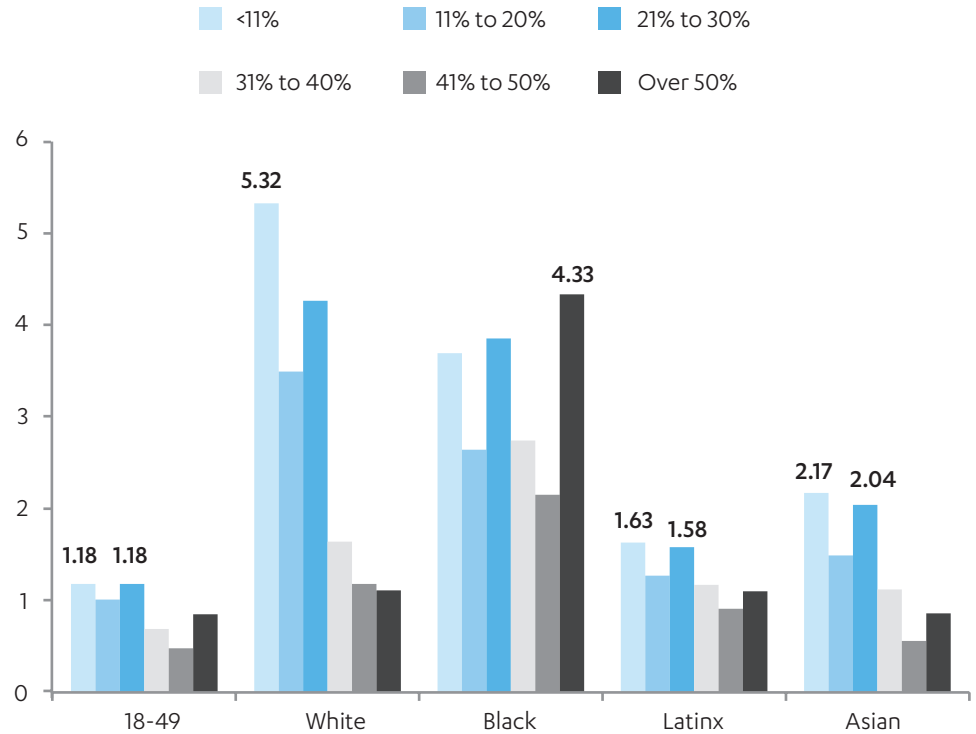
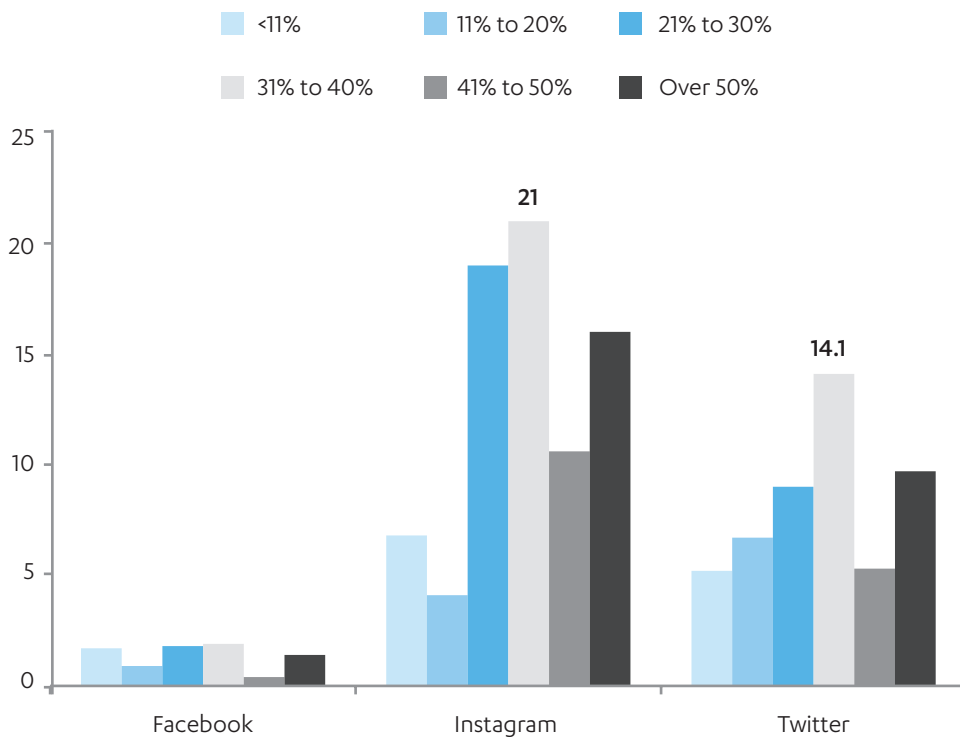
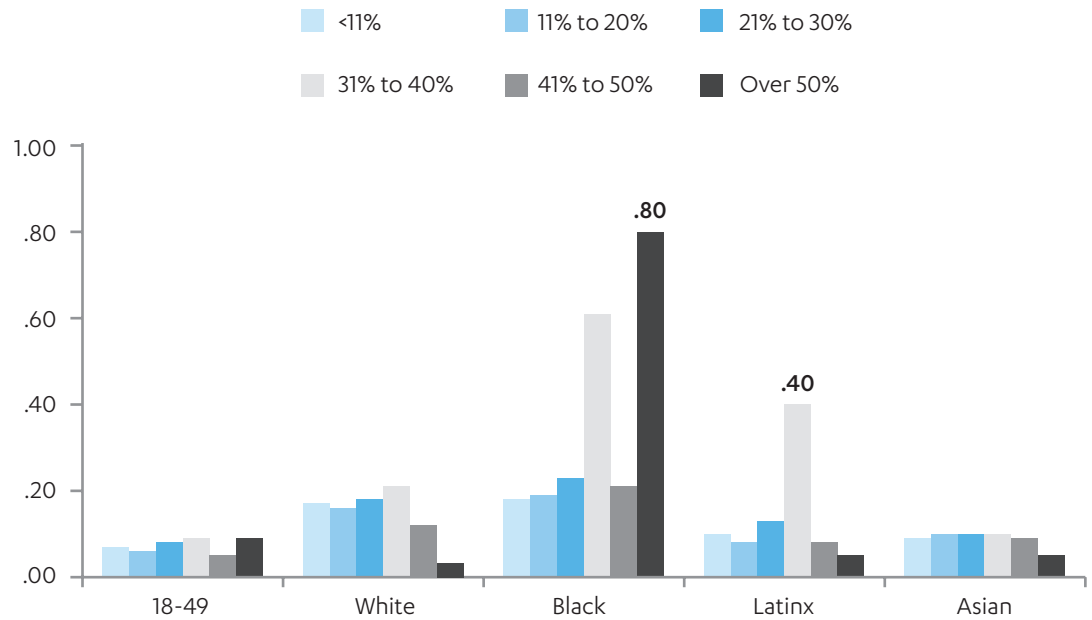


FIGURE 9: Median Facebook, Instagram and Twitter Interactions Per Episode (000s), by Minority Writer Share, Broadcast Scripted Shows, 2018-19 Season (n=119)



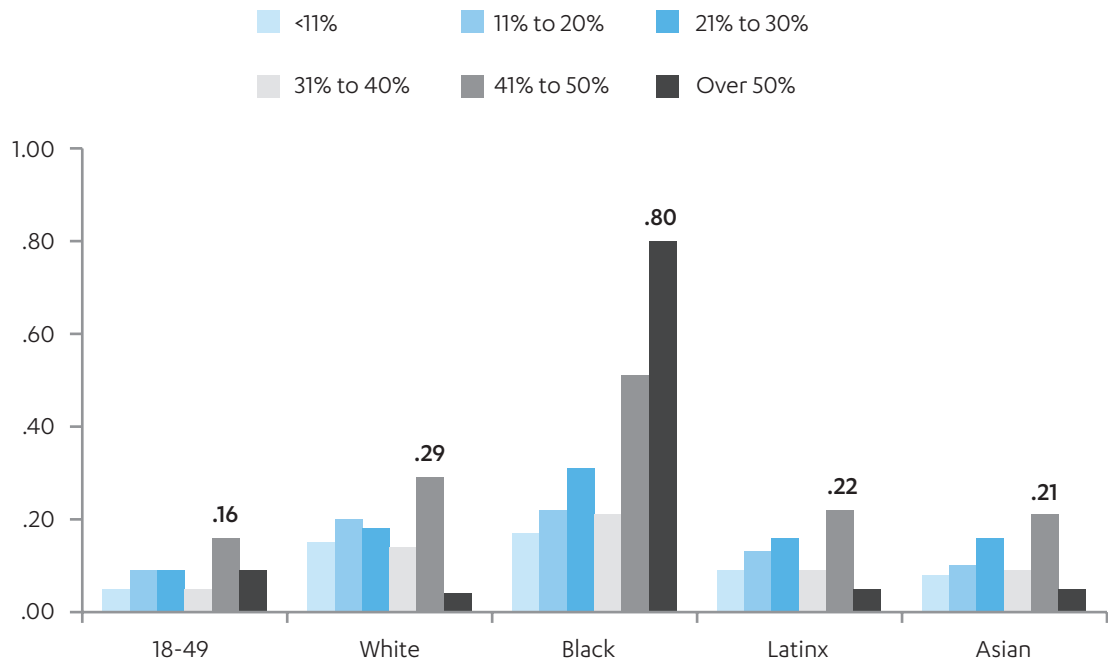
During the 2018-19 television season, Instagram (21,000 interactions) and Twitter (14,100 interactions) engagement peaked for broadcast scripted shows in which from 31 percent to 40 percent of credited writers were people of color. Twelve shows fell into this writer diversity interval, including *Arrow* (CW), *Jane the Virgin* (CW), *The Flash* (CW), and *The Good Doctor* (ABC). The pattern concerning writer diversity and Facebook engagement was less clear.

FIGURE 10: Median Ratings by Minority Director Share, 18-49 and HH Race, Cable Scripted, 2018-19 Season (n=155)



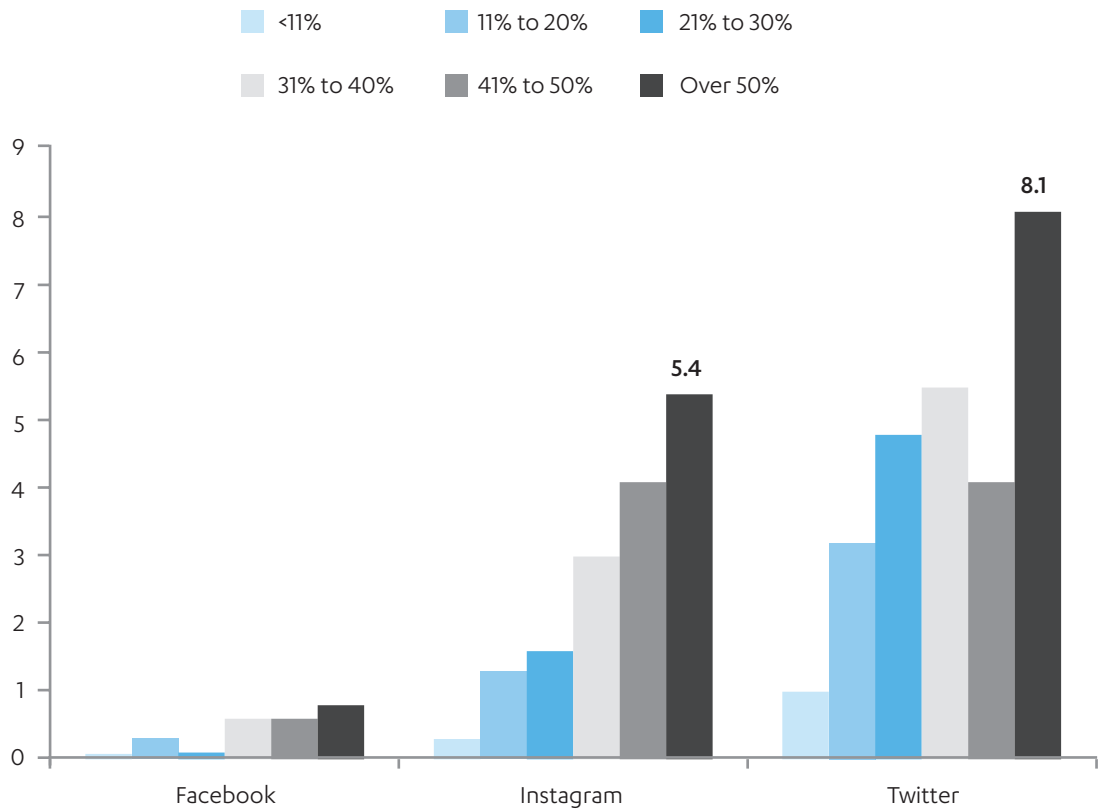
In the cable scripted arena, the relationship between director diversity and ratings during the 2018-19 television season was quite pronounced for Black households and Latinx households. Median ratings peaked for Black households (.80 ratings points) and Latinx households (.40 ratings points) for shows in which people of color directed a majority of the episodes, and from 31 percent to 40 percent of the episodes, respectively. The relationships were less pronounced for viewers 18-49 and for White and Asian households.

FIGURE 11: Median Ratings by Minority Writer Share, 18-49 and HH Race, Cable Scripted, 2018-19 Season (n=155)



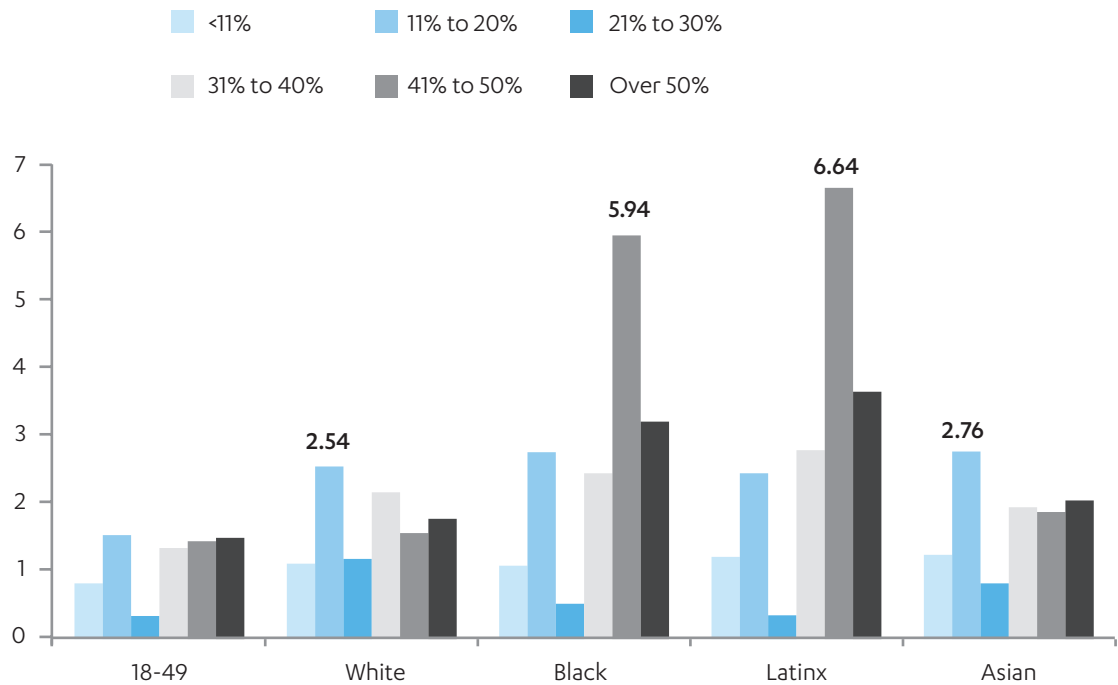
During the 2018-19 television season, median ratings for viewers 18-49 (.16 ratings points), White households (.29 ratings points), Latinx households (.22 ratings points), and Asian households (.21 ratings points) peaked for cable scripted shows in which people of color constituted from 41 percent to 50 percent of credited writers. Ten shows fell into this writer diversity interval, including *Claws* (TNT), *Queen of the South* (USA), and *The Walking Dead* (AMC). For Black households (.80 ratings points), ratings were highest for shows in which the majority of credited writers were people of color. Examples of shows in this writer diversity interval include: *Games People Play* (BET), *Scream* (VH1), and *The Haves and Have Nots* (OWN).

FIGURE 12: Median Facebook, Instagram and Twitter Interactions Per Episode (000s), by Minority Writer Share, Cable Scripted Shows, 2018-19 Season (n=157)



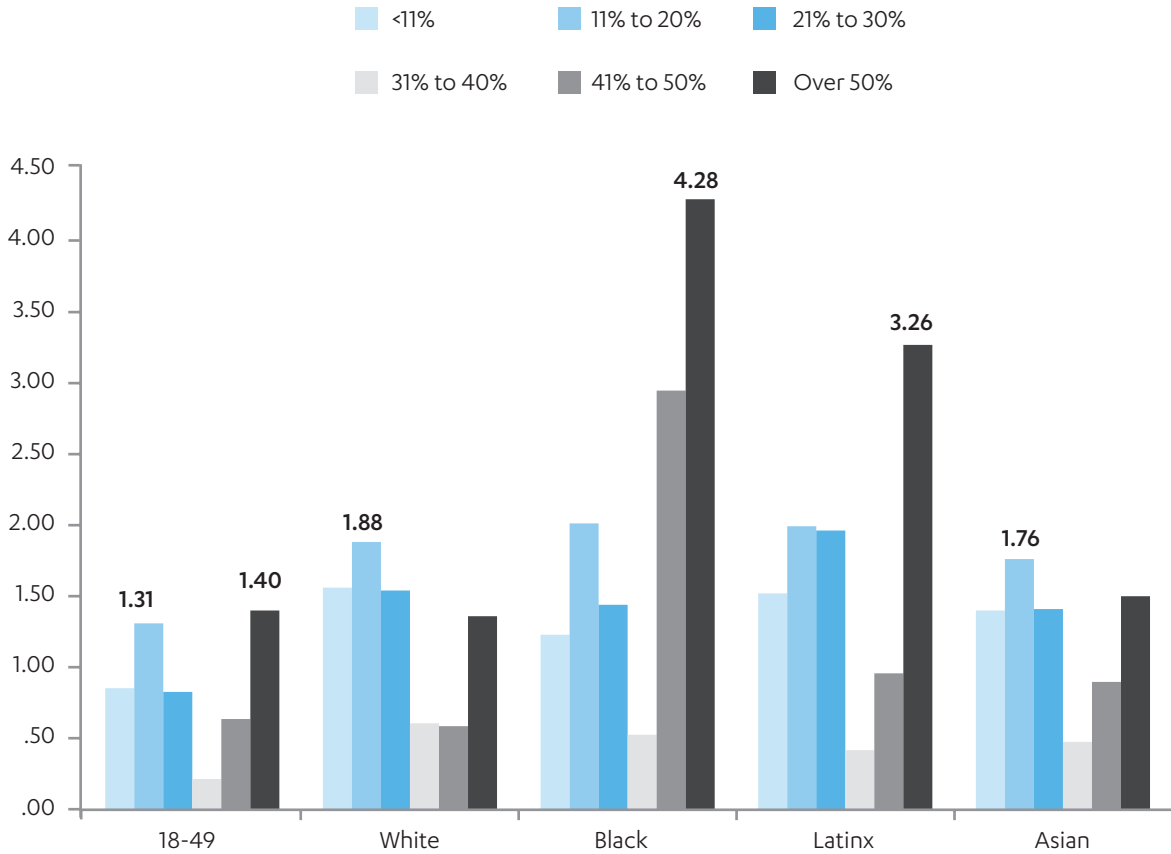
Instagram (5,400 interactions) and Twitter (8,100 interactions) engagement with cable scripted shows during the 2018-19 television season peaked for shows in which the majority of credited writers were people of color. Examples of prominent shows for Instagram and Twitter that fell into this writer diversity interval include, *Power* (Starz) *Grown-ish* (Freeform), and *Games People Play* (BET). The pattern was less pronounced for Facebook engagement.

FIGURE 13: Median Ratings, by Minority Director Share, 18-49 and HH Race, Digital Scripted Shows, 2018-19 Season (n=101)



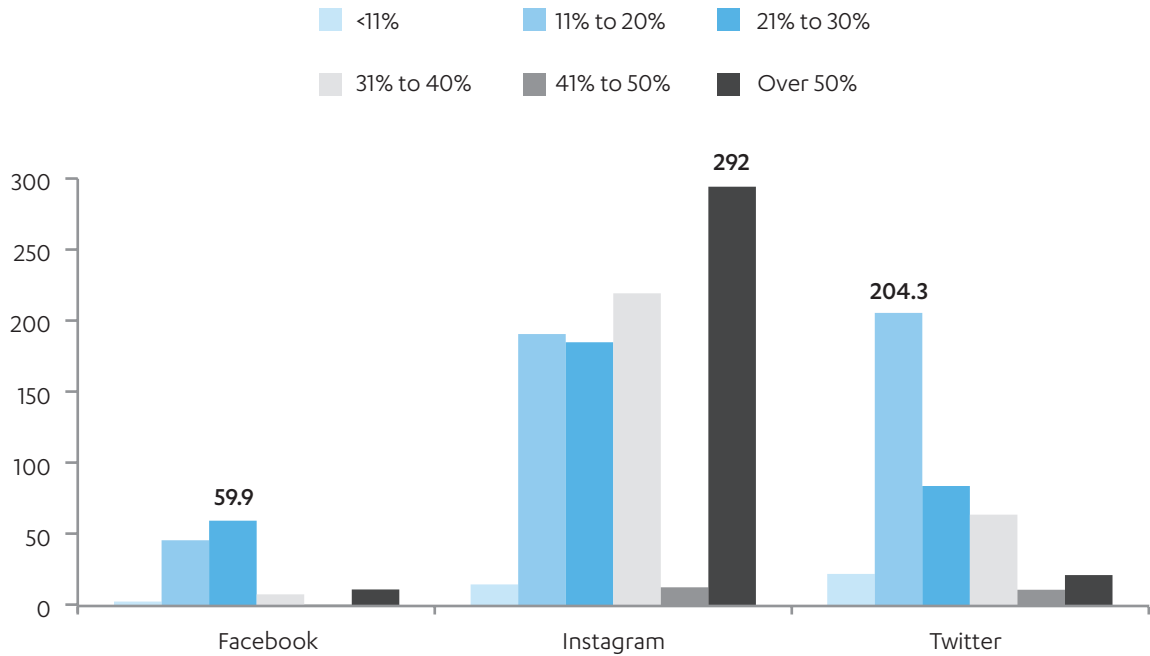
In the digital scripted arena, median ratings for White households (2.54 ratings points) and Asian households (2.76 ratings points) peaked in 2018-19 for shows in which people of color directed from 11 percent to 20 percent of episodes. Sixteen shows fell into this director diversity interval, including *Dead to Me* (Netflix), *The Boys* (Amazon), and *Designated Survivor* (Netflix). Meanwhile, median ratings for Black households (5.94 ratings points) and Latinx households (6.64 ratings points) were highest for shows in which people of color directed from 41 percent to 50 percent of the episodes. But there were only three shows in this director diversity interval, which was dominated by a single highly rated show for both groups, *On My Block* (Netflix). The pattern for viewers 18-49 was unclear.

FIGURE 14: Median Ratings, by Minority Writer Share, 18-49 and HH Race, Digital Scripted Shows, 2018-19 Season (n=101)



Median ratings for viewers 18-49 (1.40 ratings points), Black households (4.28 ratings points), and Latinx households (3.26 ratings points) peaked in 2018-19 for digital scripted shows in which people of color were the majority of credited writers. Fourteen shows fell into this writer diversity interval, including *Mr. Iglesias* (Netflix), *On My Block* (Netflix), and *When They See Us* (Netflix). For White households (1.88 ratings points) and Asian households (1.76 ratings points), median ratings were highest for digital scripted shows in which people of color constituted from 11 percent to 20 percent of credited writers. It should be noted that this writer diversity interval — which included shows such as *Dead to Me* (Netflix), *The Umbrella Academy* (Netflix), and *Russian Doll* (Netflix) — was a close second among viewers 18-49 (1.31 ratings points).

FIGURE 15: Median Facebook, Instagram and Twitter Interactions (000s), by Minority Writer Share, Digital Scripted Shows, 2018-19 Season (n=134)



During the 2018-19 television season, Instagram engagement (292,000 interactions) peaked for digital scripted shows in which people of color constituted the majority of credited writers. Examples of shows prominent on Instagram in this writer diversity interval include *Dear White People* (Netflix), *She’s Gotta Have It* (Netflix), *On My Block* (Netflix), and *When They See Us* (Netflix). Meanwhile, Facebook engagement (59,900 interactions) and Twitter engagement (204,300 interactions) was highest for shows in which people of color were between 21 percent and 30 percent of credited writers, and between 11 percent and 20 percent of credited writers, respectively.

TABLE 1: Top 10 broadcast scripted shows for persons 18-49, 2017-18 season

Rank	Show	Network	18-49 rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	This Is Us	NBC	5.36	429.4	269.6	147.1	31% - 40%
2	Roseanne	ABC	5.31	252.1	34.4	107.0	< 11%
3	Grey's Anatomy	ABC	3.24	128.6	565.4	131.3	31% - 40%
4	The Good Doctor	ABC	3.10	45.9	24.2	21.1	Over 50%
5	The Big Bang Theory	CBS	3.04	29.1	135.3	7.4	11% - 20%
6	911	Fox	3.03	16.5	25.4	30.0	Over 50%
7	Will & Grace	NBC	2.77	97.6	77.4	26.4	< 11%
8	Empire	Fox	2.66	196.8	181.9	75.0	Over 50%
9	Young Sheldon	CBS	2.37	8.6	14.6	2.8	11% - 20%
10	Chicago PD	NBC	2.24	15.0	38.8	19.3	21% - 30%

Six of the top 10 broadcast scripted shows for viewers 18-49 in 2017-18 had casts that were at least 21 percent minority, down from eight shows a season earlier.

TABLE 2: Top 10 broadcast scripted shows for Asian HHs, 2017-18 season

Rank	Show	Network	Asian HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	This Is Us	NBC	6.50	429.4	269.6	147.1	31% - 40%
2	Roseanne	ABC	5.38	252.1	34.4	107.0	< 11%
3	The Good Doctor	ABC	5.26	45.9	24.2	21.1	Over 50%
4	Will & Grace	NBC	4.62	97.6	77.4	26.4	< 11%
5	The Big Bang Theory	CBS	4.61	29.1	135.3	7.4	11% - 20%
6	Grey's Anatomy	ABC	4.34	128.6	565.4	131.3	31% - 40%
7	Chicago PD	NBC	3.43	15.0	38.8	19.3	21% - 30%
8	Young Sheldon	CBS	3.38	8.6	14.6	2.8	<11%
9	Fresh Off the Boat	ABC	3.32	0.8	6.0	1.9	Over 50%
10	Law and Order: Special Victims Unit	NBC	3.32	25.7	19.0	30.2	31% - 40%

Six of the top 10 broadcast scripted shows for Asian households in 2017-18 had casts that were at least 21 percent minority, down from nine shows a season earlier.

TABLE 3: Top 10 broadcast scripted shows for Black HHs, 2017-18 season

Rank	Show	Network	Black HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	23.84	196.8	181.9	75.0	Over 50%
2	Star	Fox	16.94	21.6	191.6	52.0	Over 50%
3	Scandal	ABC	11.15	80.9	144.2	152.8	21% - 30%
4	How to Get Away With Murder	ABC	10.24	51.1	206.3	102.1	Over 50%
5	This Is Us	NBC	8.95	429.4	269.6	147.1	31% - 40%
6	The Good Doctor	ABC	7.82	45.9	24.2	21.1	Over 50%
7	Grey's Anatomy	ABC	7.72	128.6	565.4	131.3	31% - 40%
8	Chicago PD	NBC	7.30	15.0	38.8	19.3	21% - 30%
9	Black-ish	ABC	6.77	14.1	120.3	18.4	Over 50%
10	Roseanne	ABC	6.54	252.1	34.4	107.0	< 11%

Nine of the top 10 broadcast scripted shows for Black households in 2017-18 had casts that were at least 21 percent minority, matching the number of shows from the previous two seasons.

TABLE 4: Top 10 broadcast scripted shows for Latinx HHs, 2017-18 season

Rank	Show	Network	Latinx HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Roseanne	ABC	5.46	252.1	34.4	107.0	< 11%
2	This Is Us	NBC	4.96	429.4	269.6	147.1	31% - 40%
3	The Good Doctor	ABC	4.78	45.9	24.2	21.1	Over 50%
4	911	Fox	3.99	16.5	25.4	30.0	Over 50%
5	Grey's Anatomy	ABC	3.80	128.6	565.4	131.3	31% - 40%
6	Empire	Fox	3.62	196.8	181.9	75.0	Over 50%
7	Law & Order: Special Victims Unit	NBC	3.23	25.7	19.0	30.2	31% - 40%
8	The Big Bang Theory	CBS	3.21	29.1	135.3	7.4	11% - 20%
9	Chicago PD	NBC	3.19	15.0	38.8	19.3	21% - 30%
10	Will & Grace	NBC	3.14	97.6	77.4	26.4	< 11%

Seven of the top 10 broadcast scripted shows for Latinx households in 2017-18 had casts that were at least 21 percent minority, down from eight shows a season earlier.

TABLE 5: Top 10 broadcast scripted shows for White HHs, 2017-18 season

Rank	Show	Network	White HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Roseanne	ABC	13.83	252.1	34.4	107.0	< 11%
2	This Is Us	NBC	12.79	429.4	269.6	147.1	31% - 40%
3	The Good Doctor	ABC	10.56	45.9	24.2	21.1	Over 50%
4	The Big Bang Theory	CBS	10.18	29.1	135.3	74.4	11% - 20%
5	NCIS	CBS	9.58	23.7	16.6	12.7	21% - 30%
6	Young Sheldon	CBS	9.05	8.6	14.6	2.8	< 11%
7	Bull	CBS	8.10	1.3	1.3	2.5	41% - 50%
8	Chicago Med	NBC	7.98	8.5	27.6	11.1	31% - 40%
9	Grey's Anatomy	ABC	7.94	128.6	565.4	131.3	31% - 40%
10	Mom	CBS	7.66	4.6	7.3	1.3	< 11%

Six of the top 10 broadcast scripted shows for White households in 2017-18 had casts that were at least 21 percent minority, up from five shows the previous season.

TABLE 6: Top 10 Cable scripted shows for persons 18-49, 2017-18 season

Rank	Show	Network	18-49 rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Walking Dead	AMC	0.76	344.4	402.1	172.2	21% - 30%
2	American Horror Story	FX	0.52	42.9	384.7	95.3	< 11%
3	The Fosters	Freeform	0.45	10.7	154.9	29.8	21% - 30%
4	When Calls the Heart	Hallmark	0.44	14.0	35.1	82.3	< 11%
5	The Good Witch	Hallmark	0.36	N/A	N/A	N/A	< 11%
6	Animal Kingdom	TNT	0.36	2.2	1.6	7.8	11% - 20%
7	The Librarians	TNT	0.35	6.0	8.9	27.9	11% - 20%
8	Chesapeake Shores	Hallmark	0.35	1.6	1.6	11.5	< 11%
9	Tim & Eric's Bedtime Stories	Cartoon	0.35	N/A	N/A	N/A	< 11%
10	Yellowstone	Paramount	0.34	5.5	1.2	3.5	11% - 20%

Two of the top 10 cable scripted shows for viewers 18-49 in 2017-18 had casts that were at least 21 percent minority, down from four shows a season earlier.

TABLE 7: Top 10 Cable scripted shows for Asian HHs, 2017-18 season

Rank	Show	Network	Asian HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Good Witch	Hallmark	1.00	N/A	N/A	N/A	< 11%
2	The Walking Dead	AMC	0.74	344.4	402.1	172.2	21% - 30%
3	The Fosters	Freeform	0.72	10.7	154.9	29.8	21% - 30%
4	When Calls the Heart	Hallmark	0.62	14.0	35.1	82.3	< 11%
5	Shadowhunters	Freeform	0.59	15.3	226.2	51.7	Over 50%
6	The Librarians	TNT	0.58	6.0	8.9	27.9	11% - 20%
7	Major Crimes	TNT	0.57	7.0	1.3	6.0	31% - 40%
8	Suits	USA	0.53	4.2	43.3	9.9	11% - 20%
9	Chesapeake Shores	Hallmark	0.47	1.6	1.6	11.5	< 11%
10	Game Shakers	Nick	0.42	0.1	15.0	0.2	Over 50%

Five of the top 10 cable scripted shows for Asian households in 2017-18 had casts that were at least 21 percent minority, up from four a season earlier.

TABLE 8: Top 10 Cable scripted shows for Black HHS, 2017-18 season

Rank	Show	Network	Black HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Haves and Have Nots	OWN	3.91	9.4	3.4	12.7	Over 50%
2	If Loving You is Wrong	OWN	3.20	9.4	3.1	6.7	Over 50%
3	The Last O.G.	TBS	2.31	4.5	8.7	5.3	Over 50%
4	Love Is...	OWN	2.28	2.1	1.6	8.1	Over 50%
5	Queen Sugar	OWN	2.16	22.6	23.5	34.4	Over 50%
6	In Contempt	BET	1.83	0.2	2.2	3.3	Over 50%
7	Claws	TNT	1.55	2.2	1.5	17.2	41% - 50%
8	Game Shakers	Nick	1.53	0.1	14.9	0.2	Over 50%
9	The Quad	BET	1.43	1.1	3.1	10.2	Over 50%
10	The Paynes	OWN	1.39	1.4	15.4	3.5	Over 50%

All of the top 10 cable scripted shows for Black households in 2017-18 had casts that were at least 21 percent minority, up from nine shows a season earlier. As was the case a season earlier, seven of these shows appeared on either OWN or BET, black-themed cable networks whose shows are absent from the top 10 lists for other groups.

TABLE 9: Top 10 Cable scripted shows for Latinx HHs, 2017-18 season

Rank	Show	Network	Latinx HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Walking Dead	AMC	0.95	344.4	402.1	172.2	21% - 30%
2	Game Shakers	Nick	0.95	0.1	14.9	0.2	Over 50%
3	Henry Danger	Nick	0.89	0.8	23.8	0.6	11% - 20%
4	Nicky, Ricky, Dicky, & Dawn	Nick	0.83	0.0	2.2	0.2	< 11%
5	The Good Witch	Hallmark	0.78	N/A	N/A	N/A	< 11%
6	Andi Mack	Disney	0.76	0.5	75.5	1.9	Over 50%
7	The Fosters	Freeform	0.74	10.7	154.9	29.8	21% - 30%
8	Raven's Home	Disney	0.66	0.1	3.3	1.6	41% - 50%
9	Stuck in the Middle	Disney	0.64	0.1	49.5	0.3	Over 50%
10	American Horror Story	FX	0.64	42.9	384.7	95.3	< 11%

Six of the top 10 cable scripted shows for Latinx households in 2017-18 had casts that were at least 21 percent minority, up from four shows a season earlier.

TABLE 10: Top 10 Cable scripted shows for White HHs, 2017-18 season

Two of the top 10 cable scripted shows for White households in 2017-18 had casts that were at least 21 percent minority, matching the number from a season earlier.

Rank	Show	Network	White HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	2.96	14.0	35.1	82.3	< 11%
2	The Good Witch	Hallmark	2.63	N/A	N/A	N/A	< 11%
3	Chesapeake Shores	Hallmark	2.22	1.6	1.6	11.5	< 11%
4	Yellowstone	Paramount	1.45	5.5	1.2	3.5	11% - 20%
5	Major Crimes	TNT	1.32	7.0	1.3	6.0	31% - 40%
6	The Librarians	TNT	1.16	6.0	8.9	27.9	11% - 20%
7	The Walking Dead	AMC	1.10	344.4	402.1	172.2	21% - 30%
8	Vikings	History	0.85	51.3	97.6	10.4	< 11%
9	Animal Kingdom	TNT	0.71	2.2	1.6	7.8	11% - 20%
10	American Horror Story	FX	0.69	42.9	384.7	95.3	< 11%

TABLE 11: Top 10 broadcast scripted shows for persons 18-49, 2018-19 season

Rank	Show	Network	18-49 rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	This Is Us	NBC	3.79	32.4	271.1	74.1	31% - 40%
2	The Big Bang Theory	CBS	3.00	17.7	222.7	17.6	11% - 20%
3	Grey's Anatomy	ABC	2.85	33.4	567.4	71.8	31% - 40%
4	Manifest	NBC	2.79	2.5	68.2	29.2	Over 50%
5	911	Fox	2.51	3.2	18.2	21.1	Over 50%
6	The Good Doctor	ABC	2.38	3.7	31.5	14.2	Over 50%
7	New Amsterdam	NBC	2.23	2.4	10.4	13.9	41%-50%
8	Chicago PD	NBC	2.10	4.8	65.4	22.2	21% - 30%
9	Chicago Fire	NBC	2.07	9.7	76.9	27.8	21% - 30%
10	Empire	Fox	2.02	5.7	75.8	48.5	Over 50%

Nine of the top 10 broadcast scripted shows for viewers 18-49 in 2018-19 had casts that were at least 21 percent minority, up from six shows a season earlier.

TABLE 12: Top 10 broadcast scripted shows for Asian HHs, 2018-19 season

Nine of the top 10 broadcast scripted shows for Asian households in 2018-19 had casts that were at least 21 percent minority, up from six shows a season earlier.

Rank	Show	Network	Asian HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	This Is Us	NBC	4.95	32.4	271.1	74.1	31% - 40%
2	The Good Doctor	ABC	4.75	3.7	31.5	14.2	Over 50%
3	The Big Bang Theory	CBS	4.71	17.7	222.7	17.6	11% - 20%
4	Manifest	NBC	4.46	2.5	68.2	29.2	Over 50%
5	New Amsterdam	NBC	3.60	2.4	10.4	13.9	41%-50%
6	NCIS	CBS	3.42	3.6	11.7	9.1	31% - 40%
7	NCIS: Los Angeles	CBS	3.38	2.7	17.6	5.9	21% - 30%
8	Chicago PD	NBC	3.21	4.8	65.4	22.2	21% - 30%
9	Chicago Fire	NBC	3.13	9.7	76.9	27.8	21% - 30%
10	Grey's Anatomy	ABC	3.11	33.4	567.4	71.8	31% - 40%

TABLE 13: Top 10 broadcast scripted shows for Black HHs, 2018-19 season

Rank	Show	Network	Black HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	20.16	5.7	75.8	48.5	Over 50%
2	Star	Fox	15.85	5.5	77.2	56.3	Over 50%
3	911	Fox	9.75	3.2	18.2	21.1	Over 50%
4	Chicago PD	NBC	7.96	4.8	65.4	22.2	21% - 30%
5	How to Get Away With Murder	ABC	7.77	10.0	64.8	55.6	Over 50%
6	The Passage	Fox	7.63	1.7	6.4	22.9	41%-50%
7	This Is Us	NBC	7.33	32.4	271.1	74.1	31% - 40%
8	Grey's Anatomy	ABC	7.13	33.4	567.4	71.8	31% - 40%
9	Chicago Fire	NBC	6.88	9.7	76.9	27.8	21% - 30%
10	Black-ish	ABC	6.61	2.3	22.2	7.4	Over 50%

All of the top 10 broadcast scripted shows for Black households in 2018-19 had casts that were at least 21 percent minority, up from nine shows for the previous three seasons.

TABLE 14: Top 10 broadcast scripted shows for Latinx HHs, 2018-19 season

Rank	Show	Network	Latinx HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Good Doctor	ABC	4.06	3.7	31.5	14.2	Over 50%
2	Manifest	NBC	4.04	2.5	68.2	29.2	Over 50%
3	This Is Us	NBC	3.97	32.4	271.1	74.1	31% - 40%
4	911	Fox	3.59	16.5	25.4	30.0	Over 50%
5	Grey's Anatomy	ABC	3.56	33.4	567.4	71.8	31% - 40%
6	Chicago PD	NBC	3.30	4.8	65.4	22.2	21% - 30%
7	The Big Bang Theory	CBS	3.21	17.7	222.7	17.6	11% - 20%
8	Chicago Fire	NBC	3.16	9.7	76.9	27.8	21% - 30%
9	Chicago Med	NBC	2.93	4.4	59.5	23.8	41%-50%
10	New Amsterdam	NBC	2.81	2.4	10.4	13.9	41%-50%

Nine of the top 10 broadcast scripted shows for Latinx households in 2018-19 had casts that were at least 21 percent minority, up from seven shows a season earlier.

TABLE 15: Top 10 broadcast scripted shows for White HHs, 2018-19 season

Rank	Show	Network	White HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Big Bang Theory	CBS	11.06	17.7	222.7	17.6	11% - 20%
2	This Is Us	NBC	10.64	32.4	271.1	74.1	31% - 40%
3	NCIS	CBS	10.06	3.6	11.7	9.1	31% - 40%
4	The Good Doctor	ABC	9.17	3.7	31.5	14.2	Over 50%
5	Manifest	NBC	9.15	2.5	68.2	29.2	Over 50%
6	New Amsterdam	NBC	8.76	2.4	10.4	13.9	41%-50%
7	Chicago Fire	NBC	8.75	9.7	76.9	27.8	21% - 30%
8	Chicago Med	NBC	8.63	4.4	59.5	23.8	41%-50%
9	Young Sheldon	CBS	8.28	1.3	12.3	2.8	<11%
10	Chicago PD	NBC	8.12	4.8	65.4	22.2	21% - 30%

Eight of the top 10 broadcast scripted shows for White households in 2018-19 had casts that were at least 21 percent minority, up from six shows the previous season.

TABLE 16: Top 10 Cable scripted shows for persons 18-49, 2018-19 season

Three of the top 10 cable scripted shows for viewers 18-49 in 2018-19 had casts that were at least 21 percent minority, up from two shows a season earlier.

Rank	Show	Network	18-49 rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Game of Thrones	HBO	0.88	46.6	83.3	5,199.3	< 11%
2	Yellowstone	Paramount	0.61	8.8	9.8	7.2	11% - 20%
3	American Horror Story	FX	0.48	17.7	84.3	237.3	11% - 20%
4	The Walking Dead	AMC	0.41	27.6	218.4	127.4	31% - 40%
5	When Calls the Heart	Hallmark	0.39	11.6	17.3	36.9	< 11%
6	The Good Witch	Hallmark	0.35	1.3	9.7	5.5	< 11%
7	Chesapeake Shores	Hallmark	0.32	3.1	5.9	10.1	< 11%
8	Animal Kingdom	TNT	0.32	6.5	3.5	10.2	11% - 20%
9	Siren	Freeform	0.31	4.1	13.7	5.2	Over 50%
10	Scream	VH1	0.30	0.5	36.3	15.9	Over 50%

TABLE 17: Top 10 Cable scripted shows for Asian HHs, 2018-19 season

Rank	Show	Network	Asian HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Game of Thrones	HBO	1.29	46.6	83.3	5,199.3	< 11%
2	The Good Witch	Hallmark	1.10	1.3	9.7	5.5	< 11%
3	When Calls the Heart	Hallmark	0.73	11.6	17.3	36.9	< 11%
4	Chesapeake Shores	Hallmark	0.70	3.1	5.9	10.1	< 11%
5	The Last Ship	TNT	0.62	0.9	1.9	5.5	21% - 30%
6	Suits	USA	0.50	5.8	67.9	11.7	11% - 20%
7	Yellowstone	Paramount	0.50	8.8	9.8	7.2	11% - 20%
8	The Hot Zone	Nat Geo	0.49	0.5	0.8	1.9	< 11%
9	American Horror Story	FX	0.45	17.7	84.3	237.3	11% - 20%
10	The Walking Dead	AMC	0.39	27.6	218.4	127.4	31% - 40%

Two of the top 10 cable scripted shows for Asian households in 2018-19 had casts that were at least 21 percent minority, down from five a season earlier.

TABLE 18: Top 10 Cable scripted shows for Black HHs, 2018-19 season

All of the top 10 cable scripted shows for Black households in 2018-19 had casts that were at least 21 percent minority, matching the number from the previous season. Eight of these shows appeared on either OWN or BET, black-themed cable networks whose shows are absent from the top 10 lists for other groups.

Rank	Show	Network	Black HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	The Haves and Have Nots	OWN	2.35	2.1	1.0	8.6	Over 50%
2	Games People Play	BET	2.14	0.8	43.1	12.4	Over 50%
3	Scream	VH1	2.14	0.5	36.3	15.9	Over 50%
4	Carl Weber's the Family Business	BET	1.98	0.5	10.2	3.5	Over 50%
5	If Loving You is Wrong	OWN	1.96	0.8	0.4	2.7	Over 50%
6	Ambitions	OWN	1.93	0.4	2.0	5.6	Over 50%
7	American Soul	BET	1.90	3.0	6.6	11.4	Over 50%
8	Claws	TNT	1.87	1.4	4.2	13.7	41% - 50%
9	Greenleaf	OWN	1.87	1.3	1.6	14.6	Over 50%
10	Queen Sugar	OWN	1.75	2.2	3.4	19.4	Over 50%

TABLE 19: Top 10 Cable scripted shows for Latinx HHs, 2018-19 season

Rank	Show	Network	Latinx HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Game of Thrones	HBO	0.97	46.6	83.3	5,199.3	< 11%
2	Yellowstone	Paramount	0.77	8.8	9.8	7.2	11% - 20%
3	The Good Witch	Hallmark	0.72	1.3	9.7	5.5	< 11%
4	Henry Danger	Nick	0.69	0.3	12.3	0.4	11% - 20%
5	When Calls the Heart	Hallmark	0.65	11.6	17.3	36.9	< 11%
6	Mayans MC	FX	0.62	2.9	11.6	22.3	Over 50%
7	Siren	Freeform	0.61	4.1	13.7	5.2	Over 50%
8	American Horror Story	FX	0.60	17.7	84.3	237.3	11% - 20%
9	The Walking Dead	AMC	0.53	27.6	218.4	127.4	31% - 40%
10	Cousins for Life	Nick	0.52	0.0	0.4	0.1	Over 50%

Four of the top 10 cable scripted shows for Latinx households in 2018-19 had casts that were at least 21 percent minority, down from six shows a season earlier.

TABLE 20: Top 10 Cable scripted shows for White HHs, 2018-19 season

Rank	Show	Network	White HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	3.04	11.6	17.3	36.9	< 11%
2	The Good Witch	Hallmark	2.65	1.3	9.7	5.5	< 11%
3	Chesapeake Shores	Hallmark	2.24	3.1	5.9	10.1	< 11%
4	Yellowstone	Paramount	2.19	8.8	9.8	7.2	11% - 20%
5	Game of Thrones	HBO	1.30	46.6	83.3	5,199.3	< 11%
6	The Last Ship	TNT	1.10	0.9	1.9	5.5	21% - 30%
7	Animal Kingdom	TNT	0.74	6.5	3.5	10.2	11% - 20%
8	The Hot Zone	Nat Geo	0.73	0.5	0.8	1.9	< 11%
9	Project Blue Book	History	0.71	1.2	15.4	7.3	< 11%
10	The Walking Dead	AMC	0.70	27.6	218.4	127.4	31% - 40%

Two of the top 10 cable scripted shows⁴⁰ for White households in 2018-19 had casts that were at least 21 percent minority, matching the number from a season earlier.

TABLE 21: Top 10 Digital scripted shows for persons 18-49, 2018-19 season

Rank	Show	Network	18-49 rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Umbrella Academy	Netflix	10.00	300.5	11,866.9	2,780.3	31% - 40%
2	Stranger Things	Netflix	9.20	4,969.4	154,218.0	23,256.8	11% - 20%
3	The Haunting	Netflix	8.48	180.8	1,386.0	1,113.2	< 11%
4	Dead to Me	Netflix	7.47	228.6	142.6	242.7	< 11%
5	When They See Us	Netflix	5.66	120.8	2,630.1	1,956.6	Over 50%
6	The Boys	Amazon	5.34	78.4	532.7	392.5	21% - 30%
7	The Chilling Adventures of Sabrina	Netflix	4.94	542.5	21,888.4	2,954.7	41% - 50%
8	Sex Education	Netflix	4.01	83.5	363.2	295.2	21% - 30%
9	Russian Doll	Netflix	3.82	62.2	176.5	353.7	Over 50%
10	Good Omens	Amazon	3.81	51.1	241.2	1,807.6	< 11%

Six of the top 10 digital scripted shows for persons 18-49 in 2018-19 had casts that were at least 21 percent minority.

TABLE 22: Top 10 Digital scripted shows for Asian HHs, 2018-19 season

Rank	Show	Network	Asian HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Umbrella Academy	Netflix	15.11	300.5	11,866.9	2,780.2	31% - 40%
2	Stranger Things	Netflix	13.44	4,969.4	154,218.0	23,256.8	11% - 20%
3	The Haunting	Netflix	9.91	180.8	1,386.0	1,113.2	< 11%
4	Bodyguard	Netflix	9.11	0.6	0.0	60.7	21% - 30%
5	Dead to Me	Netflix	8.77	228.6	142.6	1,807.6	< 11%
6	The Boys	Amazon	8.49	78.4	532.7	392.5	21% - 30%
7	The Chilling Adventures of Sabrina	Netflix	7.42	542.5	21,888.4	2,954.7	41% - 50%
8	Good Omens	Amazon	7.14	51.1	241.2	1,807.6	< 11%
9	Sex Education	Netflix	5.76	83.5	363.3	295.2	21% - 30%
10	When They See Us	Netflix	5.54	120.8	2,630.1	1,956.6	Over 50%

Six of the top 10 digital scripted shows for Asian households in 2018-19 had casts that were at least 21 percent minority.

TABLE 23: Top 10 Digital scripted shows for Black HHs, 2018-19 season

Rank	Show	Network	Black HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	When They See Us	Netflix	29.67	120.8	2,630.1	1,956.6	Over 50%
2	The Umbrella Academy	Netflix	15.28	300.5	11,866.9	2,780.2	31% - 40%
3	Family Reunion	Netflix	14.46	22.7	367.8	17.6	Over 50%
4	Stranger Things	Netflix	10.77	4,969.4	154,218.0	23,256.8	11% - 20%
5	On My Block	Netflix	9.32	173.6	870.3	1,581.7	Over 50%
6	Dead to Me	Netflix	6.87	228.6	142.6	242.7	< 11%
7	The Haunting	Netflix	6.77	180.8	1,386.0	1,113.2	< 11%
8	Black Summer	Netflix	6.58	1.3	154.3	55.0	Over 50%
9	The Boys	Amazon	6.47	78.4	532.7	392.5	21% - 30%
10	Wanted	Netflix	6.19	N/A	N/A	N/A	< 11%

Six of the top 10 digital scripted shows for Black households in 2018-19 had casts that were at least 21 percent minority.

TABLE 24: Top 10 Digital scripted shows for Latinx HHs, 2018-19 season

Rank	Show	Network	Latinx HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Umbrella Academy	Netflix	14.45	300.5	11,866.9	2,780.2	31% - 40%
2	Stranger Things	Netflix	13.98	4,969.4	154,218.0	23,256.8	11% - 20%
3	When They See Us	Netflix	12.98	120.8	2,630.1	1,956.6	Over 50%
4	On My Block	Netflix	10.71	173.6	870.3	1,581.7	Over 50%
5	The Haunting	Netflix	10.21	180.8	1,386.0	1,113.2	< 11%
6	Dead to Me	Netflix	9.76	228.6	142.6	242.7	< 11%
7	Mr. Iglesias	Netflix	8.95	231.4	295.6	91.7	Over 50%
8	The Chilling Adventures of Sabrina	Netflix	6.81	542.5	21,888.4	2,954.7	41% - 50%
9	Sex Education	Netflix	6.49	83.5	363.2	295.2	21% - 30%
10	Bodyguard	Netflix	6.19	0.6	0.0	60.7	21% - 30%

Seven of the top 10 digital scripted shows for Latinx households in 2018-19 had casts that were at least 21 percent minority.

TABLE 25: Top 10 Digital scripted shows for White HHs, 2018-19 season

Rank	Show	Network	White HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	Stranger Things	Netflix	12.20	4,969.4	154,218.0	23,256.8	11% - 20%
2	Dead to Me	Netflix	12.06	228.6	142.6	1,807.6	< 11%
3	The Umbrella Academy	Netflix	11.66	300.5	11,866.9	2,780.2	31% - 40%
4	The Haunting	Netflix	9.68	180.8	1,386.0	1,113.2	< 11%
5	The Marvelous Mrs. Maisel	Amazon	6.40	228.5	1,271.4	594.0	11% - 20%
6	Bodyguard	Netflix	6.10	0.6	0.0	60.7	21% - 30%
7	The Boys	Amazon	6.10	78.4	532.7	392.5	21% - 30%
8	The Chilling Adventures of Sabrina	Netflix	5.74	542.5	21,888.4	2,954.7	41% - 50%
9	The Kominsky Method	Netflix	5.67	54.6	60.8	64.5	< 11%
10	Good Omens	Netflix	5.54	51.1	24.1	1,807.6	< 11%

Four of the top 10 digital scripted shows for White households in 2018-19 had casts that were at least 21 percent minority.

CONCLUSION

A Tale of Two Hollywoods: Part 2

The brutal, in-your-face murder of George Floyd by Minneapolis police in May 2020 was just the latest in a long succession of Black killings captured on video. Following closely on the heels of the shooting death of Black jogger Ahmaud Arbery by White, self-professed vigilantes in Georgia, and the killing of Breonna Taylor in her own home by Louisville police, Floyd's murder revealed, yet again, the precarity of Black life in America. But this time, in the midst of a once-in-a-century pandemic, Americans of all races took to the streets, risking their own health, to demand the overhauling of police practices and to insist that Black lives do matter.

What ensued was a national reckoning on race and racism not seen in America since the urban uprisings of the 1960s. Hollywood was quick to join the chorus of institutional voices across the nation pledging support for the protesters and their calls for social justice. What was less clear, however, was the degree to which key industry players would put their money where their mouths were, stand on the right side of history, and take actions that might actually move Hollywood in a direction that advances movements for progressive change.

In a "Dear Hollywood" letter, the Committee of Black Writers of the Writers Guild of America West called the industry's bluff:

Hollywood, what you do next is paramount. As the most powerful entertainment industry in the world, we challenge you, the powers that be, those individuals with unmistakable privilege, the elite executives who gave the ok on those statements, to begin instituting real systemic change. Basically, either you commit to a new, institutionalized system of accountability with and to Black writers, or you prove that you're putting on just another strategic, virtue-signaling performance deemed necessary to survive the times. But you won't be



able to survive without the radical inclusion of Black writers and artists on your sets and in your studios.⁴¹

The Committee of Black Writers' claim about the necessary connection between the "radical inclusion" of diverse talent and Hollywood's survival isn't hyperbole. Not only is opening up the structures of Hollywood to more inclusive storytelling the *right* thing to do, it is also *essential* to the bottom line in an increasingly diverse America. As we have documented in this report, people of color — 40.2 percent of the U.S. population in 2019 and growing — express a clear preference for storytelling that centers people like themselves, as well as narratives with which they can relate, in television shows. A review of differences by household race and

ethnicity in the top 10 shows for both the 2017-18 and 2018-19 television seasons, across all three platforms, drives this point home.

Surviving the Times

Hollywood, though, seems to be content with "putting on just another strategic, virtue-signaling performance deemed necessary to survive the times," as the Black Writer Committee puts it. To be sure, the meaningful progress this report documents in the television sector has largely occurred in front of the camera, thereby insulating the White males who continue to dominate the executive suites from having to share their power to make industry-defining decisions. The findings that network heads were 92 percent White and 68 percent male as late

as September 2020, or that people of color are underrepresented by factors of 3 or 4 among show creators across platforms, are emblematic of Hollywood’s diversity and inclusion problem. (The demographics of the nearly 700 network senior executives and unit heads considered in this report aren’t much better.) In the midst of recent social, cultural, and market challenges to Hollywood business as usual, the White males in charge have apparently opted to try and “survive the times” by doubling down on the least transformative responses — making strategic adjustments to the racial mix of featured characters on a given show, or less often, the types of shows they greenlight for the small screen. There is little evidence that the structures that form the industry’s creative ecosystem (e.g. the executive suites, production units, marketing units, talent agencies, or writers’ rooms) have been reshaped in any meaningful way.

This is a missed opportunity. Hollywood’s survival, in the final analysis, will rest on its ability to catch up with and better serve a diversifying America in which people of color increasingly

define the new mainstream. In 2019, Latinx viewers were overrepresented among every day viewers in the distribution channels of physical discs (27 percent), video on demand (25 percent), and online subscriptions (22 percent), relative to their share of the U.S. population (18 percent).⁴² Similarly, Latinx (27 percent) and Black (19 percent) viewers were also overrepresented in terms of every day television viewers via a mobile device. Meanwhile, Black, Latinx, and Asian adults all increased their total media consumption across all platforms in 2019 compared to the year before. And Black adults continued to consume more media than any other group — 14 hours and 26 minutes per day — which included more time than any other group with live television (5 hours and 4 minutes) and with smartphones (4 hours and 46 minutes per day).⁴³

The Hollywood of on-screen appeasement is ill-equipped to meet the needs of these market realities. Only the Hollywood of meaningful inclusion, that empowers diverse voices in every room and at every level, can make the most of the opportunity.



ABOUT THE AUTHORS

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

Dr. Ana-Christina Ramón is the Director of Research and Civic Engagement for the Division of Social Sciences at UCLA. Dr. Ramón is a social psychologist who has worked on social justice issues related to equity and access in higher education and the entertainment industry for fifteen years. She is the co-principal investigator of the Hollywood Advancement Project and manages its graduate research team. She is the co-author (with Dr. Darnell Hunt) of the annual *Hollywood Diversity Report* series that the project produces. She is also the managing editor of *LA Social Science*, an e-forum that showcases the vibrant and cutting-edge knowledge generated within the Division of Social Sciences at UCLA. She co-edited a book (with Dr. Hunt) titled *Black Los Angeles: American Dreams and Racial Realities* (New York University Press, 2010).

APPENDIX

TABLE 1: Networks and digital platforms included in the study

ABC	CW Seed	History Channel	Showtime
Amazon	DC Entertainment	Hulu	Starz
AMC	DirecTV	IFC	Starz.com
BBC America	Disney Channel	IFC.com	SundanceTV
BET	Disney XD	Lifetime	Syfy
Bravo	E!	MGM	TBS
BritBox	EPIX	National Geographic	TNT
Cartoon Network	Facebook	NBC	truTV
CBS	Fox	Netflix	TV Land
CBS All Access	Freeform	Nickelodeon	USA Network
Charter Spectrum	Fullscreen Media	OWN	Verizon
Cinemax	FX	Paramount Network	VH1
CMT	FXX	PBS	Viceland
Comedy Central	Hallmark Channel	Pluto TV	WGN America
Crackle Plus	HBO	Pop	YouTube Premium
CW	HBO Go	Seeso	

ENDNOTES

- 1 See <https://www.pewresearch.org/fact-tank/2019/07/30/most-common-age-among-us-racial-ethnic-groups/>.
- 2 The 2017-18 and 2018-19 seasons are defined as television programming that originally aired or began streaming between September 1, 2017 and August 31, 2018 and September 1, 2018 and August 31, 2019, respectively.
- 3 Total numbers for the various analyses in this report may deviate from the overall total for the number of television shows considered due to focused analyses on a subset of the data (noted below) or missing values for some cases. Only English-language shows were included for the digital arena.
- 4 Race/ethnicity was coded into the following major categories: White, Black, Asian, Native, Latinx, Black Latinx, Multi-ethnic/Multi-racial, and MENA (Middle Eastern or North African). While Black Latinx cases are combined with Latinx cases in featured charts and tables, Black Latinx counts are included in the endnotes. The Latinx category contains persons of Latin American origin or descent and does not include Spaniards. The Native category contains global indigenous peoples, including Native Americans, Native Hawaiians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa.
- 5 Gender was coded according to the following categories: male, female, transgender, and non-binary. Transgender and non-binary cases were combined as “other” in relevant charts and tables with the separate counts included in the endnotes.
- 6 For each TV series, this study considers the top eight credited actors for the purpose of computing overall cast diversity.
- 7 Household ratings (HH) are defined as the percentage of the universe of households tuned to a particular TV program during the average minute of the program. This includes incremental viewing to programs watched at the time of the telecast as well as watched in DVR playback that occurs within 7 days of the original telecast. Digital series were measured on a 24/7, around-the-clock basis during the reporting period. The HH ratings presented by race are based on the race of the head of household, while 18-49 ratings are based on individual viewers. The Twitter interactions measure ascribes tweets to a linear TV episode, averaged for the whole season, and includes engagements (i.e., replies, retweets, and quotes) in relation to a valid tweet, regardless of whether the engagements include the name of the program. The Facebook interactions measure considers the aggregated and anonymized number of comments, shares and likes by consumers about a given TV show shared on their news feeds and the news feeds of their friends, averaged for the whole season. The Instagram engagement metric is the sum of comments and likes from owned Instagram content (content posted by official accounts associated with a program or sports event, including network, program, talent, league, team, announcer and athlete accounts).
- 8 *2019 Theatrical and Home Entertainment Market Environment Report (THEME)*, (Washington, DC: Motion Picture Association of America, 2020), <https://www.motionpictures.org/wp-content/uploads/2020/03/MPA-THEME-2019.pdf>.
- 9 *The Nielsen Total Audience Report 2020* (New York: The Nielsen Company, 2020).
- 10 Darnell M. Hunt and Ana-Christina Ramón, *2015 Hollywood Diversity Report: Flipping the Script*, (Los Angeles: University of California, Los Angeles, September 2015), <https://socialsciences.ucla.edu/deans-initiatives/hollywood-diversity-report/>.
- 11 The senior management positions at TV networks and TV studios include those who report to or work alongside the Chair/CEO. They include President, COO, and CFO titles.
- 12 The unit heads are those in charge of different departments at the TV networks and TV studios. In the instance that there were multiple heads of the same department, they were all included in the analysis. The unit heads include those with Executive Vice President or Senior Vice President titles of the following departments: Development (General, Comedy, Drama), Alternative Programming, Original/Current Programming, Casting, General Counsel, Business/Legal/Corporate Affairs, Business Strategic Development, Business Operations, Scheduling/Program Planning, Other Programming (i.e., Daytime, Late Night, Documentary, Miniseries, Films, Children’s, News, Sports), Marketing, Corporate Communications/Publicity, Research, Human Resources (including Diversity & Inclusion), Distribution, Information Technology, Interactive/Digital, Music, Animation, Production, Post Production, Finance/Controller (not the CFO), Creative Affairs, Acquisitions, Home Entertainment, Consumer Products, and Sales.
- 13 Darnell Hunt, Ana-Christina Ramón, and J Shim, *By All M.E.A.N.S. Necessary: Essential Practices for Transforming Hollywood Diversity and Inclusion*, (Los Angeles: University of California, Los Angeles, September 2019), <https://socialscience.ucla.edu/wp-content/uploads/2019/09/UCLA-By-All-Means-Necessary-Report-9-18-2019.pdf>.
- 14 For a summary, see Karsten Strauss, “More Evidence That Company Diversity Leads to Better Profits,” January 25, 2018, <https://www.forbes.com/sites/karstenstrauss/2018/01/25/more-evidence-that-company-diversity-leads-to-better-profits/#4f005a1b1bc7>.

- 15 “Lead role” is defined in this report as the first credited actor/performer for a given project’s list of cast members.
- 16 “Population: Race,” U.S. Census Bureau, accessed September 10, 2018, <https://www.census.gov/topics/population/race.html>.
- 17 Among Latinx leads in cable for 2017-18, there was one Black Latinx lead.
- 18 Multiracial Americans constituted about 2.9 percent of the U.S. population in 2015. <https://www.pewsocialtrends.org/2015/06/11/multiracial-in-america/>
- 19 Among Latinx leads in cable for 2018-19, there were two Black Latinx leads.
- 20 Among Latinx leads in digital for 2017-18, there were two Black Latinx leads.
- 21 Among Latinx leads in digital for 2018-19, there were three Black Latinx leads.
- 22 In broadcast for 2017-18, there were one White transgender actor, one Black transgender actor, and one Black non-binary actor.
- 23 Among Latinx actors in broadcast for 2017-18, there were four Black Latinx male actors, and three Black Latinx female actors.
- 24 Among Latinx actors in broadcast for 2018-19, there were two Black Latinx male actors, and two Black Latinx female actors.
- 25 In broadcast for 2018-19, there were two White transgender actors, one Black transgender actor, and one Black non-binary actor.
- 26 In cable for 2017-18, there were one White transgender actor, two White non-binary actors, and two Black transgender actors.
- 27 Among Latinx actors in cable for 2017-18, there were six Black Latinx male actors, three Black Latinx female actors, and two Black Latinx transgender actors.
- 28 In cable for 2017-18, there were two Latinx transgender actors, one Latinx non-binary actor, and one multiracial transgender actor.
- 29 In cable for 2018-19, there were two White non-binary actors and two Black transgender actors.
- 30 Among Latinx actors in cable for 2018-19, there were seven Black Latinx male actors, four Black Latinx female actors, and two Black Latinx transgender actors.
- 31 In cable for 2018-2019, there were two Latinx transgender actors, one Latinx non-binary actor, and one multiracial transgender actor.
- 32 Among Latinx actors in digital for 2017-18, there were five Black Latinx male actors and two Black Latinx female actors.
- 33 In digital for 2017-18, there was one multiracial non-binary actor.
- 34 Among Latinx actors in digital for 2018-19, there were seven Black Latinx male actors and six Black Latinx female actors.
- 35 In digital for 2018-19, there were one Latinx non-binary actor, three multiracial non-binary actors, and one multiracial transgender actor.
- 36 Darnell Hunt, *Race in the Writers’ Room: How Hollywood Whitewashes the Stories that Shape America*, (Los Angeles: Color of Change, 2019), https://hollywood.colorofchange.org/wp-content/uploads/2019/03/COC_Hollywood_Race_Report.pdf.
- 37 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.
- 38 For broadcast scripted and cable scripted shows, Facebook, Instagram and Twitter ratings are based on the average interactions per episode during the TV season. For digital scripted shows, social media ratings are based on total interactions during the period measured.
- 39 Note that these analyses were based on a subset of 2018-19 digital scripted shows for which Nielsen data were available. This included 109 shows for conventional ratings and 145 for social media engagement (out of a total of 176 shows).
- 40 See previous note.
- 41 Immediato, Linda, “Black Screenwriters Are Demanding that Hollywood Take Action to Diversify,” *Los Angeles Magazine*, June 12, 2020, <https://www.lamag.com/article/black-screenwriters-diversity-letter/>.
- 42 *Theme Report: 2019*, Motion Picture Association of America, p. 44.
- 43 *The Nielsen Total Audience Report 2020*, p. 18.

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