

# UCLA Hollywood Diversity Report Presents:

Streaming Television in 2023

**UCLA** Entertainment & Media  
Research Initiative

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# Acknowledgements

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# UCLA Hollywood Diversity Report Presents: Streaming Television in 2023

This report launches a new series titled *UCLA Hollywood Diversity Report Presents* that focuses on certain parts of entertainment and media and, just like the *Hollywood Diversity Report*, explores relationships between diversity and the bottom line in the Hollywood entertainment industry. Housed within UCLA’s Institute for Research on Labor and Employment (IRLE) and Division of Social Sciences, the Entertainment and Media Research Initiative (EMRI) – which explores equity and access issues affecting entertainment industry workers and tracks the viewing habits of increasingly diverse audiences – produced the report.

For this report, we are taking a step away from the annual study of television using the traditional TV season format. Our last report on television was released in November 2023 and covered the 2021-22 season. The next television season would have been the 2022-23 season. The pandemic and the entertainment guild strikes of 2023, along with the streaming wars, really hit the broadcast networks and cable networks hard. Many of the TV shows from the 2022-23 season are no longer being produced, and we determined that reporting on television from the previous season as this report series has done over the years would yield diminishing returns in terms of reflecting the current state of the industry. Since the way television is consumed and created has vastly changed in the past several years, we are pausing the annual television season reports and instead examining the most commonly consumed television content in order to better understand where television may go from here. For this special report, we are examining the top television series watched on streaming services<sup>1</sup> among total households in 2023, including “library” content of series that no longer air new episodes but that are available in a platform’s catalog and that may have originally aired on broadcast and/or cable television.<sup>2</sup> Since streaming services now hold over 40 percent of the share of total television usage, it seems best to examine where television consumption is the highest and what type of content people are watching the most. Lastly, as a spotlight issue, we examined television deals that were in effect in 2024 to uncover who has the support of entertainment entities as the industry confronts uncertain times.

## The Data

*UCLA Hollywood Diversity Report Presents: Streaming Television in 2023* examines the top 250 television series<sup>3</sup> that were available on major streaming services from January 1, 2023 to December 31, 2023. The television series included library and current programs, as well as comedy, drama, animated, and alternative (e.g., reality) programs. The variables considered in the analyses for this report include the following:

- Racial status of lead talent<sup>4</sup>
- Gender of lead talent<sup>5</sup>
- Disability status of lead talent<sup>6</sup>
- Show creator racial status
- Show creator gender
- Genres and arenas
- Nielsen viewer ratings<sup>7</sup> and total minutes viewed
- Racial status of principals of television deals
- Gender status of principals of television deals

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

# The Backdrop

By 2023, a period of contraction in Hollywood television productions had set in with additional industry uncertainty ahead. Our last television report examining the 2021-22 television season showed that current streaming television titles had increased, while titles for both broadcast and cable had decreased. For 2023, the number of current streaming programs also decreased.<sup>8</sup>

Among viewers, the preference for streaming had solidified by the summer of 2022, when streaming services commanded the largest share of the TV-viewing audience compared to broadcast and cable. By July 2024, streaming had grown to 41.4 percent of television viewing.<sup>9</sup> With less original content imposed by a contracting industry and the industry strikes of 2023, viewers could easily be hooked into streaming more hours of content that offered on-demand access as well as the familiarity of TV series – library titles – that were no longer in production and/or distributed in first run but were now accessible via streaming services. According to Nielsen, U.S. audiences watched an astonishing 21 million years of video in 2023, which was 21 percent more than they watched in 2022. Viewers also had almost one million unique titles available to watch across 90 different streaming services.<sup>10</sup> Nielsen reported that the top ten most streamed titles of 2023 were library television programs. Although programs with more overall episodes that are longer in duration have a distinct advantage in terms of total minutes watched, the competitive value of older programs for attracting the viewing time of subscribers warrants further examination. At the same time, the various metrics of viewership and engagement beyond just minutes viewed should also be part of the discourse when assessing streaming television programs.

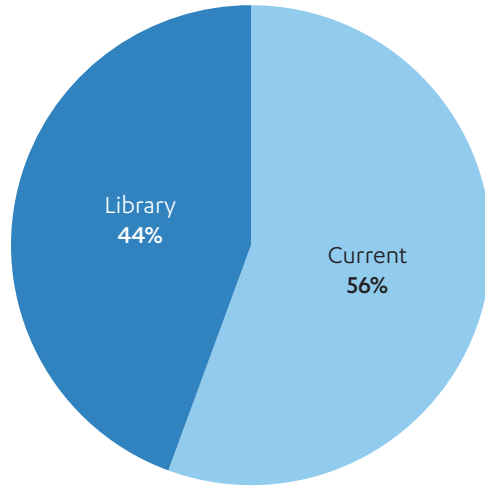
So, what were the types of shows people watched the most on streaming services in 2023? How did current shows compete compared to all the library titles? What types of shows do people gravitate towards in the ever-evolving television landscape? Understanding the viewing behavior of this most recent year may help chart the course for the best path forward for an industry that is currently grappling with where television will go next.

Now that we have the backdrop, let's continue to set the stage. Using the recently favored metric of time (minutes/hours) viewed, we ranked the top 250 television series by minutes viewed. The following charts break down the types of shows that were included in this sample.

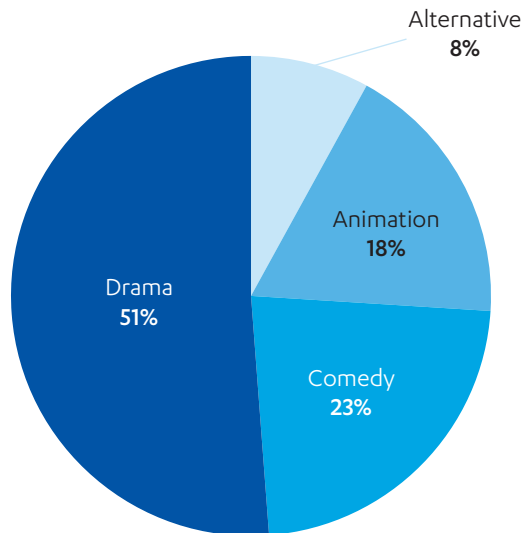
Current titles (56 percent) comprised more than half of the top shows in 2023 as compared to the library titles (44 percent) (see Figure 1).

Slightly more than half of the top shows in 2023 were dramas (51 percent), about a quarter were comedies (23 percent), and the remainder were categorized as animation (18 percent) and alternative (8 percent) (see Figure 2).

**FIGURE 1: Share of Top Streaming Shows by Series Status, Current vs. Library, 2023 (N=250)**



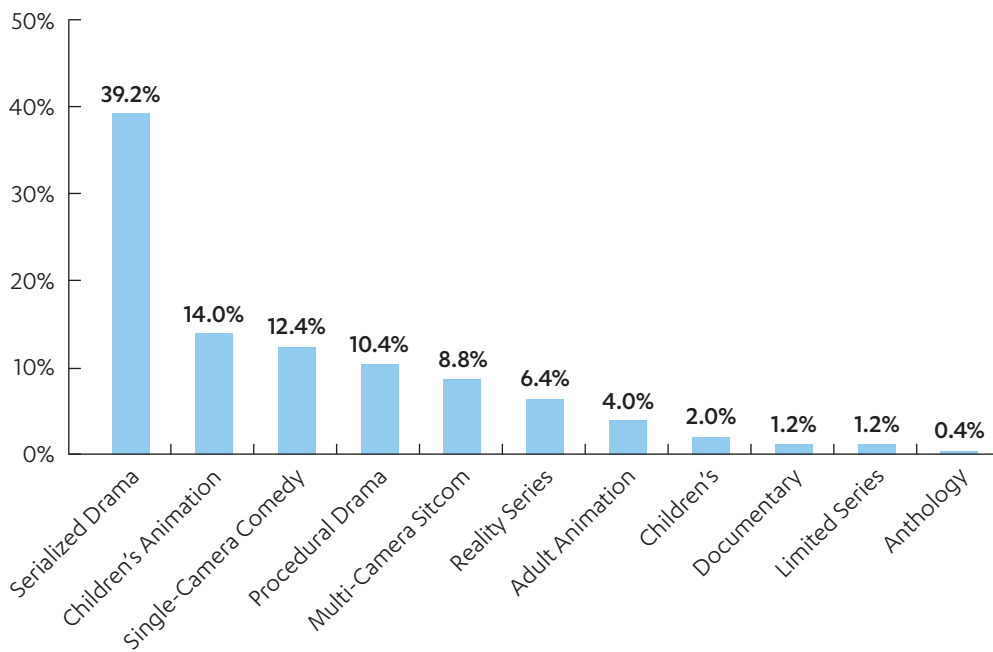
**FIGURE 2: Share of Top Streaming Shows by Genre, 2023 (N=250)**



Taking a more granular view of genre, the most common primary arena<sup>11</sup> among top shows was serialized drama (39.2 percent), followed distantly by children’s animation (14.0 percent) and single camera comedies (12.4 percent) (see Figure 3).

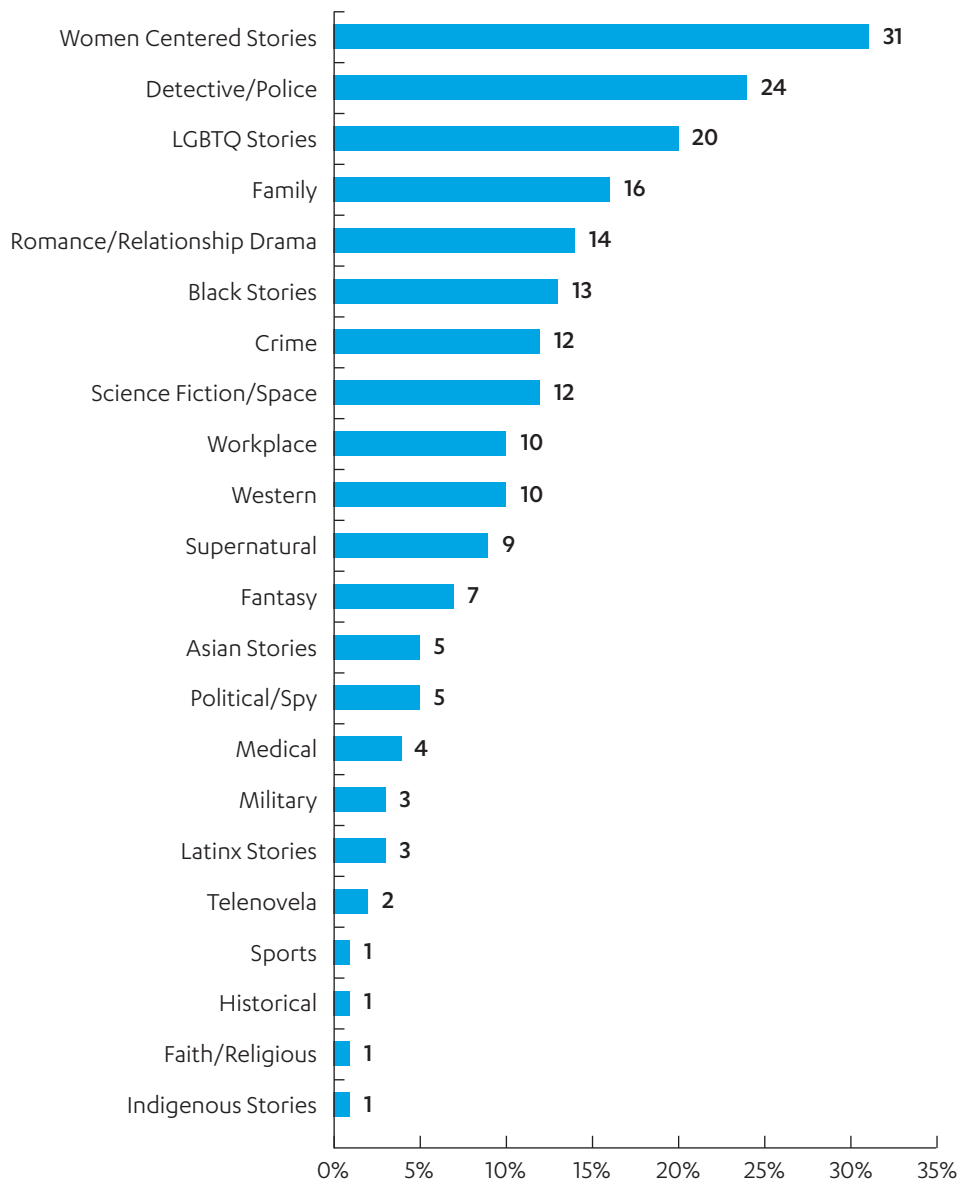
Almost two-thirds (62.4 percent) of the top shows had a secondary arena. Of those shows with at least one secondary arena, almost a quarter (24.3 percent) had multiple secondary arenas, such as *Orange is the New Black* (Netflix), which had Women-Centered Stories, Asian Stories, Black Stories, Latinx Stories, and LGBTQ Stories. Women-Centered Stories was the most common secondary arena associated with top streaming shows in 2023, followed by Detective/Police and LGBTQ Stories. Figure 4 (see page 9) presents the frequency of each secondary arena overall, rather than per show.

**FIGURE 3: Percentage Distribution of Top Streaming Shows by Primary Arena, 2023 (N=250)**





**FIGURE 4: Frequency of Secondary Arenas Among Top Streaming Shows, 2023 (N=204)**



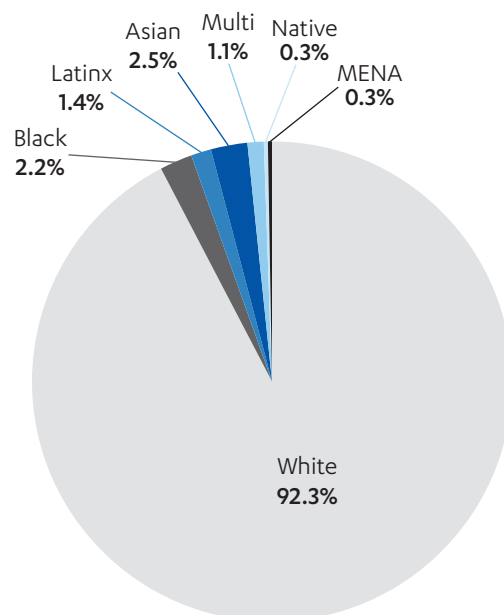
# The Creator

Television show creators are world builders. They 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 the *Hollywood Diversity Report* series reveal that women and people of color have been marginalized in the show creation process, though both groups have enjoyed some progress in this employment arena in recent years.

Many unscripted television series do not have a clearly identifiable show creator since most are not writers. So, for this analysis, we focused on scripted series among the top 250 television programs. For the shows examined in this report, 228 scripted shows in streaming had at least one identifiable show creator who was considered for this analysis. Among those shows, only 25 had a BIPOC creator (11.0 percent) and only 57 had a female creator (25 percent).

To really understand the enormity of the underrepresentation for BIPOC and women creatives, we also examined the share when all co-creators are included in the analysis. In the past, television shows that ended their run on traditional television could hope for new viewers through syndication or home video distribution. Today, many shows can be seen on demand through streaming services. The power to create art, inspire, and share stories on television, however, remains limited to a select group of individuals. Among the total number of creators and co-creators of the most-watched, scripted television shows in streaming in 2023, only 7.7 percent were BIPOC creatives and each BIPOC group was individually woefully underrepresented (see Figure 5).<sup>12</sup> Although they make up 43.6 percent of the population,<sup>13</sup> BIPOC persons, along with their vision and their stories, were largely missing from the shows that were most watched on streaming television.

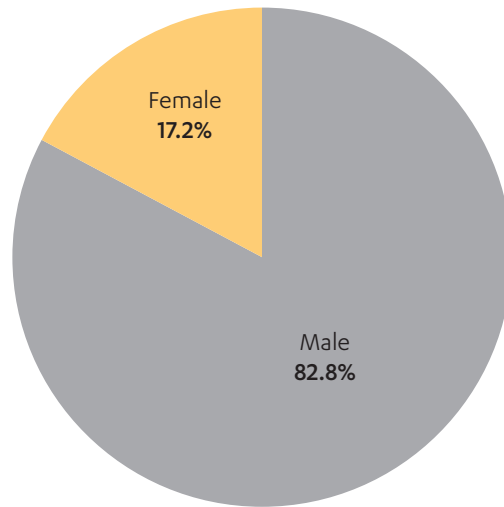
**FIGURE 5: Share of All Show Creators by Race/Ethnicity, Top Streaming Scripted, 2023 (N=366)**



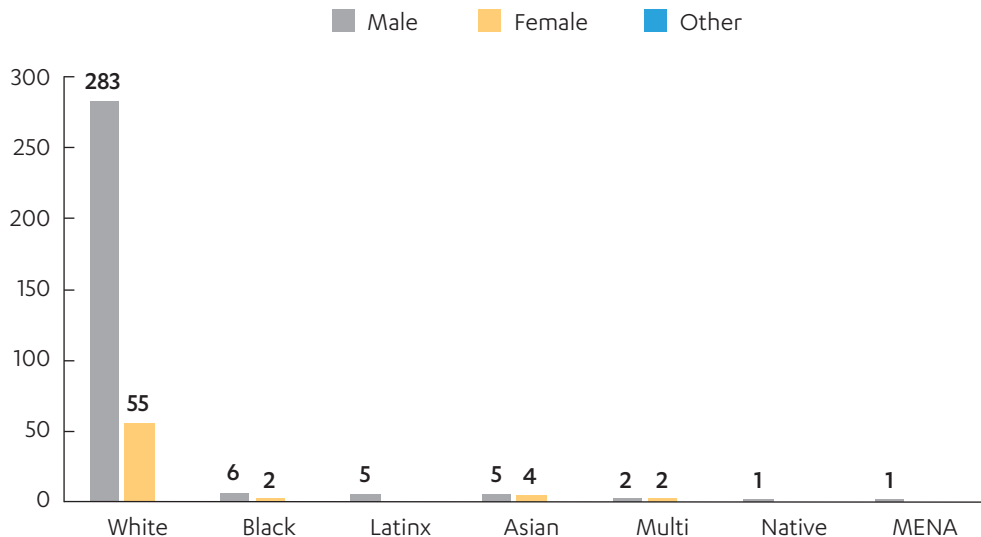
Similarly, women were also severely underrepresented when all co-creators are included in the analysis. Among the total number of creators of the most-watched, scripted television shows in streaming in 2023, only 17.2 percent were women (see Figure 6).<sup>14</sup>

The gender gap for White show creators was enormous. Most striking is the fact that White men, alone, represented over three-quarters of all show creators (77.3 percent) among the most-watched, scripted television shows in streaming in 2023 (see Figure 7). While their numbers were much smaller overall, Black show creators also exhibited a sizeable gender gap. Although Asians<sup>15</sup> and multiracial persons are the groups that posted the most gender parity, their combined counts were extremely low and only reflect the challenges BIPOC creators faced in securing an opportunity to produce their own television shows. Strikingly, there were no Latinx, Native, or MENA female show creators.

**FIGURE 6: Share of All Show Creators by Gender, Top Streaming Scripted, 2023 (N=366)**



**FIGURE 7: All Show Creator Counts by Race/Ethnicity and Gender, Top Streaming Scripted, 2023 (N=366)**



# The Lead

Lead actors<sup>16</sup> play the protagonists whose stories are at the center of a television series. They portray the characters whose challenges, hopes, and desires fuel a show's narratives. They embody the characters with whom audiences are most likely to identify. As earlier reports in the *Hollywood Diversity Report* series document, women and people of color traditionally have been underrepresented as leads.

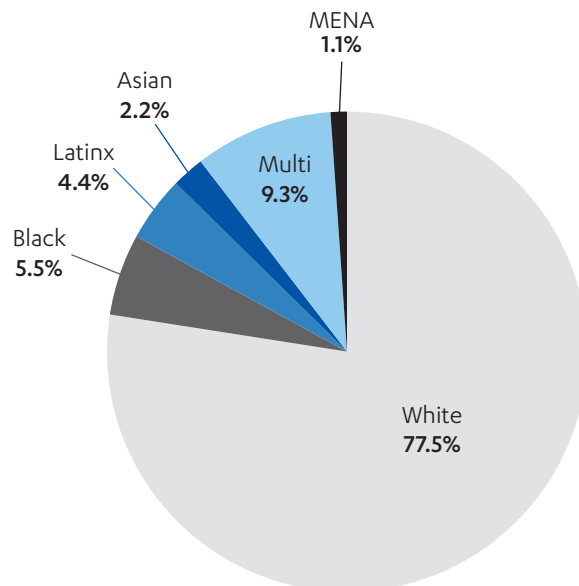
When people binge watch shows on streaming, which actors are they seeing in lead roles? For this analysis, we focused on live-action, scripted series which encompassed the comedy and drama genre categories.<sup>17</sup>

Among the lead actors for the top streaming shows in 2023, only 14.3 percent had a known disability. At 26 percent of the adult population, persons with disabilities were underrepresented as streaming television leads in 2023.

Among the most-watched streaming shows in 2023, almost eight in ten actors who played the lead role were White (77.5 percent). Black (5.5 percent), Latinx (4.4 percent), Asian (2.2 percent), and multiracial (9.3 percent) persons were all underrepresented among top streaming leads in 2023. MENA (1.1 percent) persons were at proportionate representation, while Native persons were absent altogether as leads among these shows (see Figure 8).

Accounting for 39.0 percent of leads in top comedy and drama streaming shows in 2023, women were underrepresented in this key role (see Figure 9, page 13).<sup>18</sup>

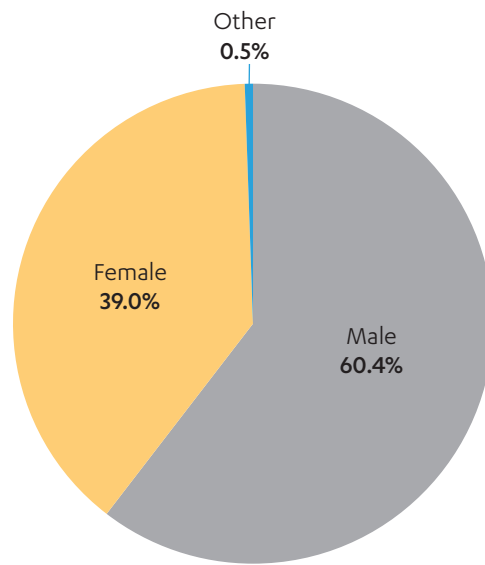
**FIGURE 8: Share of Streaming Television Leads by Race/Ethnicity, Top Comedy and Drama, 2023 (N=182)**



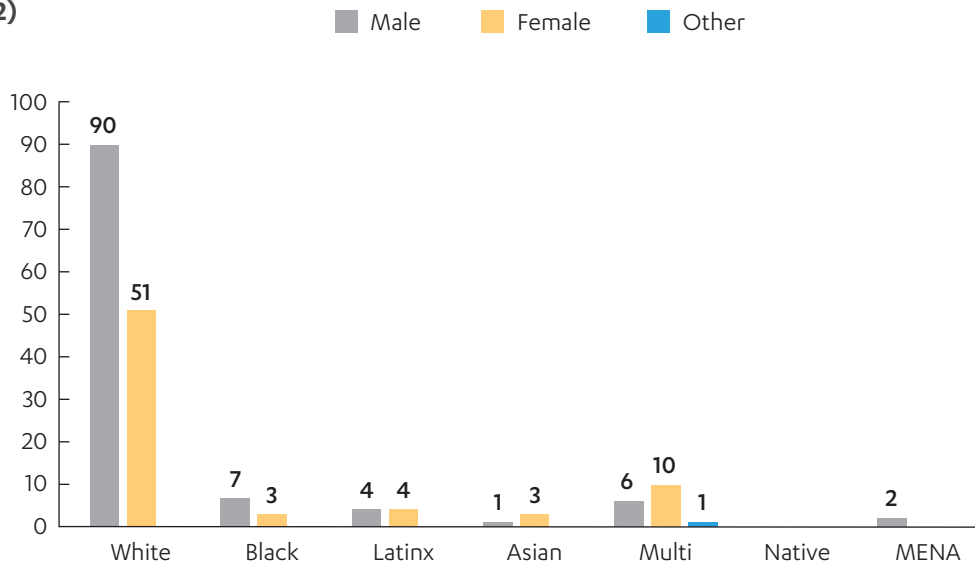
Among the 182 most-watched comedies and dramas on streaming platforms in 2023, only 20 (11 percent) featured a woman of color as the lead (see Figure 10).<sup>19,20</sup> In addition, there were no Native and MENA female leads. Gender parity was only evident among Latinx men and women. But their extremely low counts highlight the group’s severe underrepresentation among the leads of top streaming shows.

In addition to the lead (who gets the top billing on a television show), there are also actors who are considered co-leads and who are listed after the lead actor in the credits. Because a viewer has all or most episodes available to them at one time for a particular show through a streaming platform, it is difficult to ascertain all the co-leads for each television program since many have multiple seasons and sometimes the cast members change. For this analysis, we focused on the second credited actor among the top comedies and dramas in streaming in 2023.<sup>21</sup>

**FIGURE 9: Share of Streaming Television Leads by Gender, Top Comedy and Drama, 2023 (N=182)**



**FIGURE 10: Streaming Lead Counts by Race/Ethnicity and Gender, Top Comedy and Drama, 2023 (N=182)**

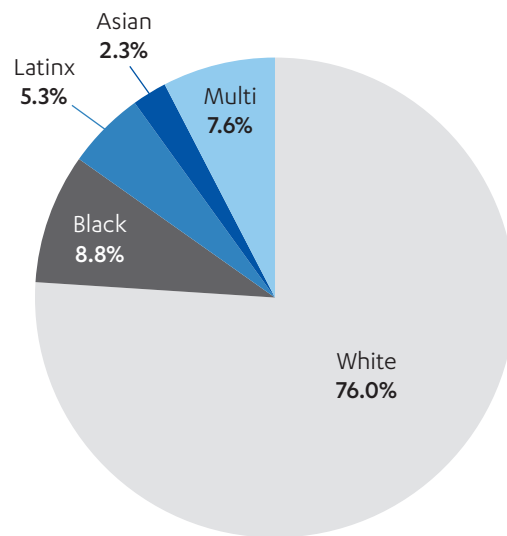


Among the co-lead actors in these top shows in streaming, only 8.2 percent had a known disability, an even smaller share than it was for lead actors. Persons with disabilities were severely underrepresented as streaming television co-leads in 2023.

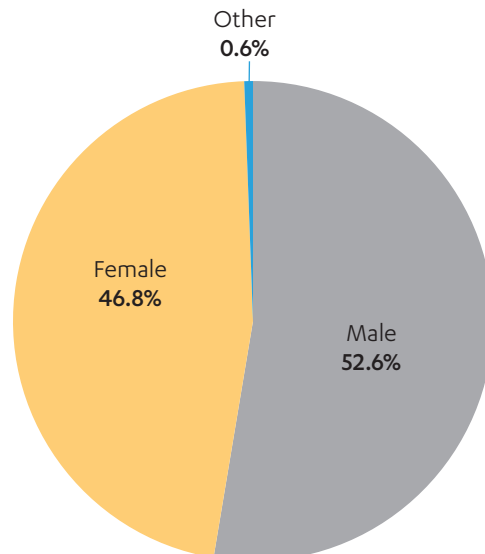
Among the top comedies and dramas on streaming platforms in 2023, BIPOC actors (24 percent) were underrepresented even as co-leads (see Figure 11). Remarkably, among these most-watched shows, there were no Native or MENA co-leads.

By contrast, women fared better as co-leads (46.8 percent) than they did as leads among these top comedies and dramas on streaming platforms in 2023 (see Figure 12).

**FIGURE 11: Share of Streaming Television Co-Leads by Race/Ethnicity, Top Comedy and Drama, 2023 (N=1171)**



**FIGURE 12: Share of Streaming Television Co-Leads by Gender, Top Comedy and Drama, 2023 (N=171)**



# The Story

**“We are, as a species, addicted to story. Even when the body goes to sleep, the mind stays up all night, telling itself stories.”**

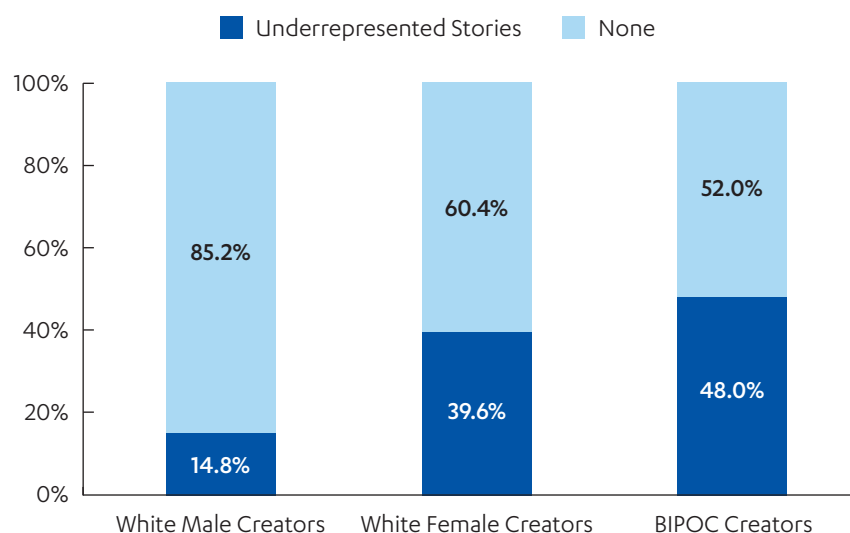
–Jonathan Gottschall

Storytelling is an essential form of communication for humans. Stories help us learn more about ourselves and other people. We consume stories via visual media, such as television, which show us how the world works and our place in it. Because what we see in media often becomes a part of our memories and thus a part of our lived experiences, media act as a powerful socialization agent. Repetition becomes a critical part of the socialization process. Even if you do not experience something firsthand or have evidence to support a claim, if you see and hear about it over and over again, you will begin to believe it is true. Americans are spending billions of minutes watching television programs. What kinds of stories do viewers experience when they visit a streaming platform?

For this analysis, we revisit the secondary arenas – subgenres and themes – introduced in “The Backdrop” section of this report that are listed in Figure 4. We focus on each of the top streaming shows’ secondary arenas that are related to stories of communities that have been historically marginalized and who are underrepresented in popular culture (i.e., Asian Stories, Black Stories, Indigenous Stories, Latinx Stories, LGBTQ Stories, and Women-Centered Stories). Out of the top 250 shows available to stream in 2023, less than a quarter (22.4 percent) featured these underrepresented stories.

In 2023, the top scripted shows available on streaming with exclusively White male show creators were the least likely to feature underrepresented stories (14.8 percent).<sup>22</sup> By contrast, 39.6 percent of top shows created with White women featured underrepresented stories,<sup>23</sup> as did 48 percent of shows involving BIPOC show creators of any gender (see Figure 13).<sup>24</sup>

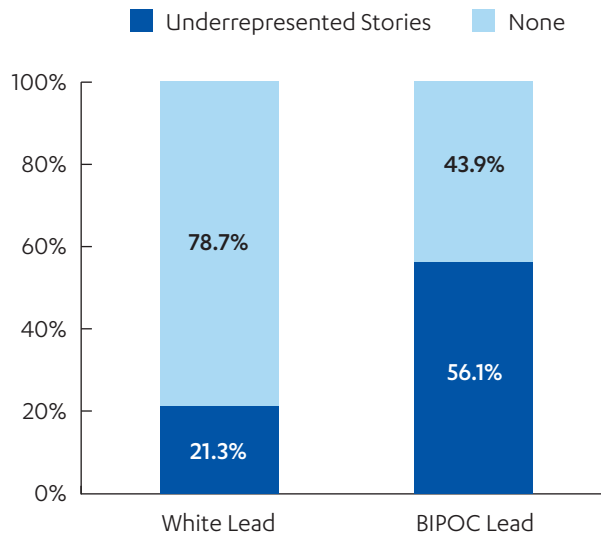
**FIGURE 13: Share of Shows Featuring Underrepresented Stories, by Race/Ethnicity and Gender of Show Creators, Top Streaming Scripted, 2023 (N=228)**



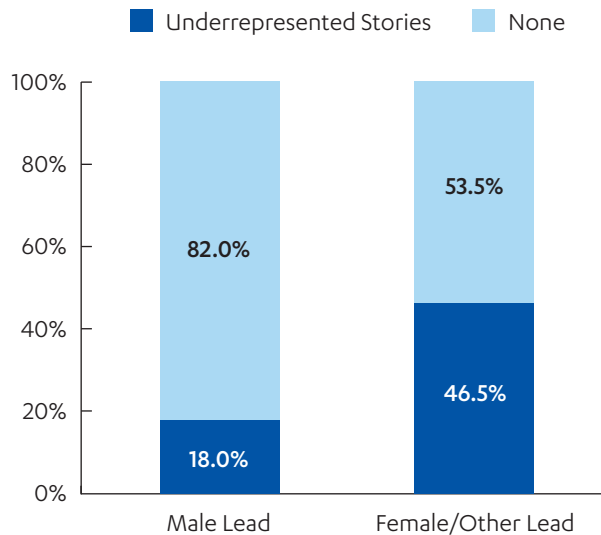
Similarly, more than half of top shows led by a BIPOC actor featured underrepresented stories (56 percent), compared to 21 percent of top shows led by White actors (see Figure 14).<sup>25</sup> While a majority of these BIPOC-led top shows featured stories about racial/ethnic communities, nearly as many were also classified as “women-centered” (e.g., *The Summer I Turned Pretty* (Amazon) and *Wednesday* (Netflix)).

Underrepresented stories were also more common in top shows led by female and non-binary actors than those led by male actors (46.5 percent vs. 18 percent) (see Figure 15).<sup>26</sup> Perhaps unsurprisingly, none of the top shows with both a male lead *and* that featured underrepresented stories were associated with women-centered stories, whereas nearly all of the women-led top shows with underrepresented stories were associated with those gender-specific stories (e.g., *Grey’s Anatomy* (ABC) and *Grace and Frankie* (Netflix)).

**FIGURE 14: Share of Streaming Shows Featuring Underrepresented Stories, by Race/Ethnicity of Lead Actor, Top Comedy and Drama, 2023 (N=182)**



**FIGURE 15: Share of Streaming Shows Featuring Underrepresented Stories, by Gender of Lead Actor, Top Comedy and Drama, 2023 (N=182)**





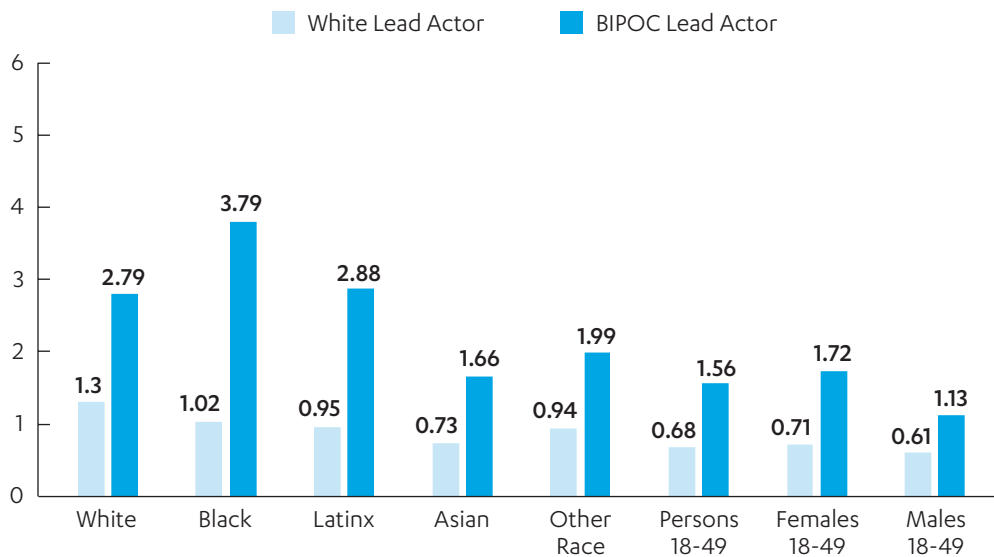
# The Viewer

For the past ten years, the *Hollywood Diversity Report* series has documented the relationship between diverse television content and the bottom line by examining how ratings have varied over the years with overall cast and writer diversity. The initial report in this series found that television ratings tend to peak, for most audience groups, for shows with relatively diverse casts. Over the years, this finding has been replicated with compelling degrees of consistency.

As mentioned in the “The Backdrop” section of this report, various metrics of viewership and engagement are helpful when assessing streaming television programs. For this analysis, we use television ratings that measure the percentage of television-owning households that are watching a particular program or commercial during a particular time.<sup>27</sup> We examine the popularity of these streaming television series that are ranked as the most watched among key individual viewer and household demographics. In addition, we examine a sub-sample of the current shows airing in 2023 to see if there are any differences in viewership among newer shows.

In 2023, there was a clear relationship between viewer demographics, median ratings, and lead race/ethnicity for top streaming comedies and dramas: median ratings were higher across the board for shows with BIPOC leads (see Figure 16). This was especially true for Black households, for whom the median rating of BIPOC-led, top shows was 3.79 ratings points, compared to just 1.02 ratings points for White-led shows. Even in the viewer category for which this pattern is least evident — male viewers aged 18 to 49 — BIPOC-led shows still had a higher median rating than White-led shows by nearly a factor of two.

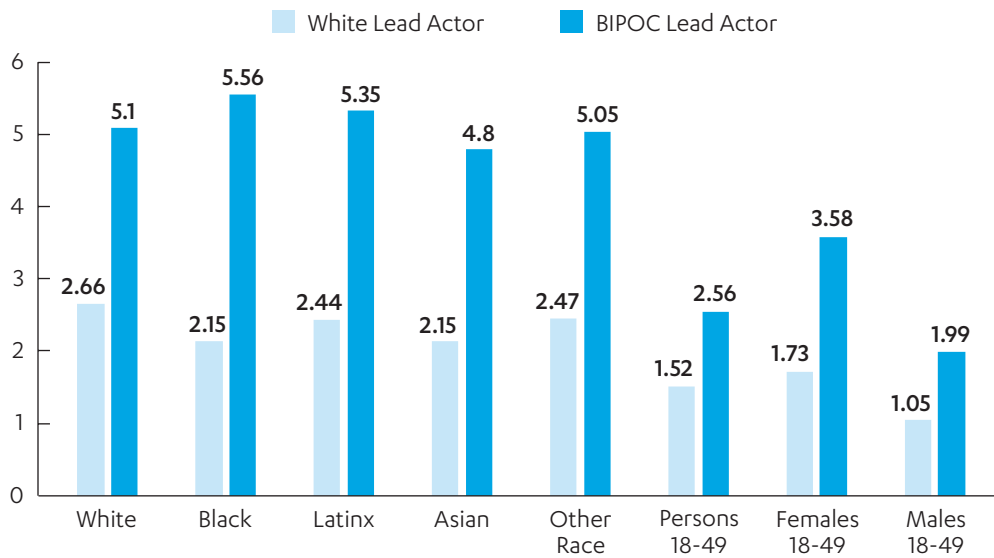
**FIGURE 16: Median Viewer and Household Ratings of Streaming Shows by Race/Ethnicity of Lead Actor, Top Comedy and Drama, 2023 (N=182)**



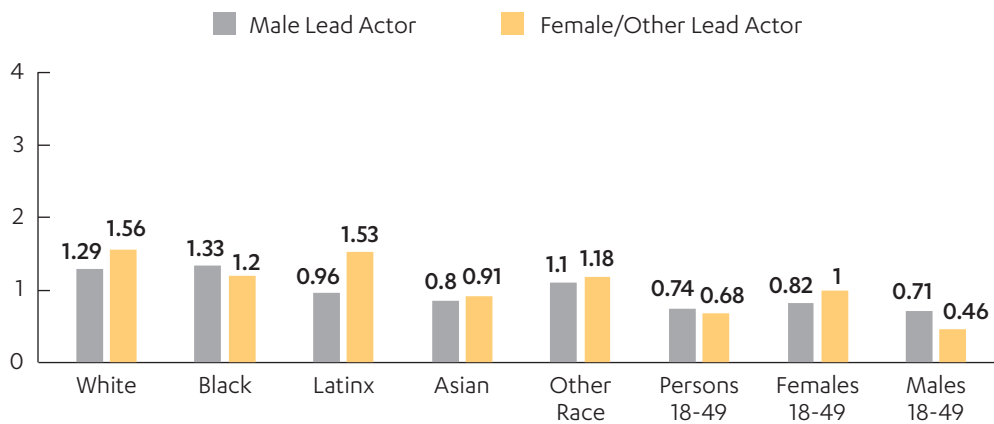
Among top comedies and dramas currently running on streaming platforms in 2023, the relationship between lead race/ethnicity and median ratings was even stronger. Again, Black viewers stood out in this respect as Black median household ratings for shows with a BIPOC lead were 5.56 ratings points, compared to just 2.15 ratings points for shows with a White lead (see Figure 17).

When the gender of the lead actor is considered, the relationship with median ratings was less clear for top comedies and dramas. In 2023, median ratings for female and non-binary-led, top comedies and dramas were roughly on par, if not slightly more popular, than those for male-led shows (see Figure 18). The lone exception to this pattern was male viewers aged 18 to 49, who showed a distinct lack of interest in female and non-binary-led comedies and dramas.

**FIGURE 17: Median Viewer and Household Ratings of Current Streaming Shows by Race/Ethnicity of Lead Actor, Top Comedy and Drama, 2023 (N=85)**



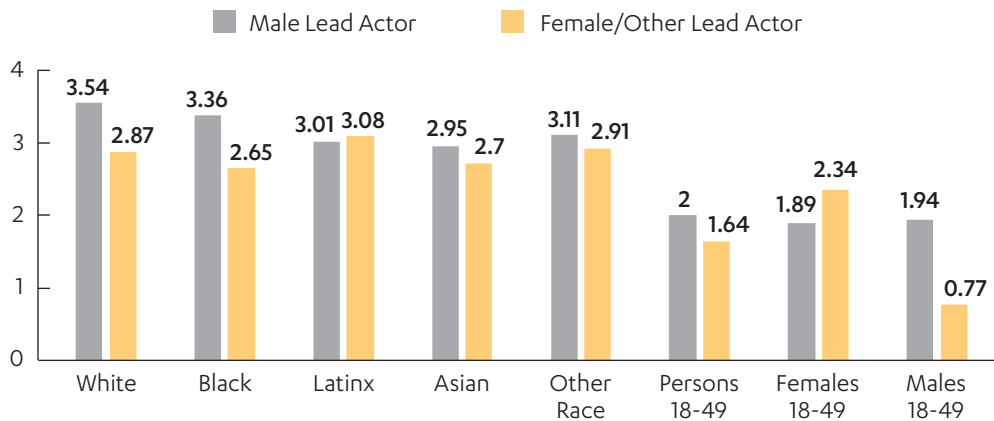
**FIGURE 18: Median Viewer and Household Ratings of Streaming Shows by Gender of Lead Actor, Top Comedy and Drama, 2023 (N=182)**



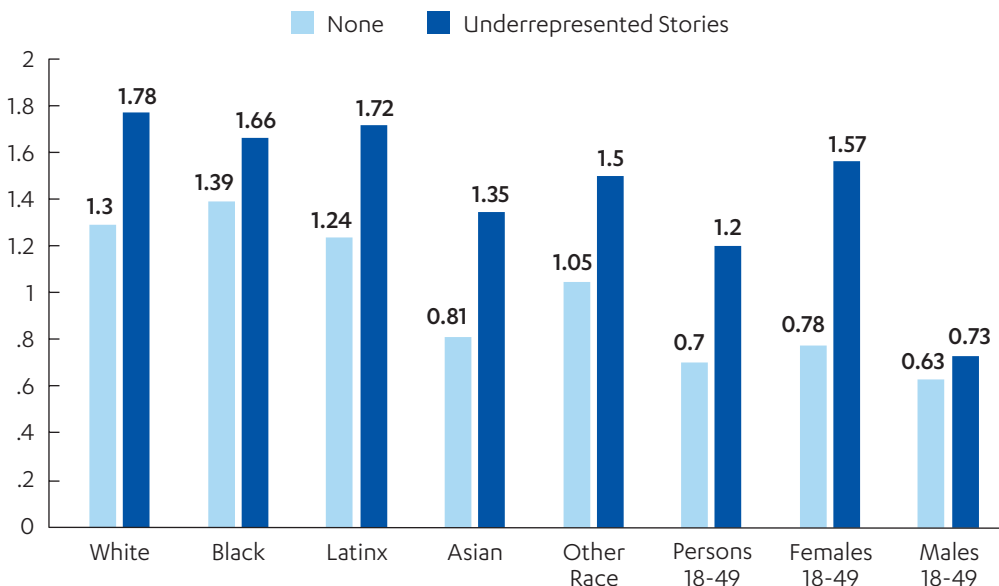
By contrast, for top comedies and dramas currently running on streaming platforms in 2023, female and non-binary-led top shows were generally less popular in terms of median ratings among almost all of the households and viewer groups (see Figure 19). The exceptions were among Latinx households where median ratings were virtually the same regardless of the gender of the lead and among female viewers aged 18 to 49 who preferred female and non-binary-led, comedies and dramas.

In our previous reports, we found that having a relatively diverse cast and diverse credited writers often resulted in higher ratings. This finding suggests that featuring stories from diverse communities may be a ratings boost for television comedies and dramas. Indeed, the top streaming shows in 2023 featuring underrepresented stories posted higher median ratings than shows without these stories (see Figure 20). This was especially true for female viewers aged 18 to 49 (1.57 ratings points vs. 0.78 ratings points) as well as Asian households (1.35 ratings points vs. 0.81 ratings points).

**FIGURE 19: Median Viewer and Household Ratings of Current Streaming Shows by Gender of Lead Actor, Top Comedy and Drama, 2023 (N=85)**

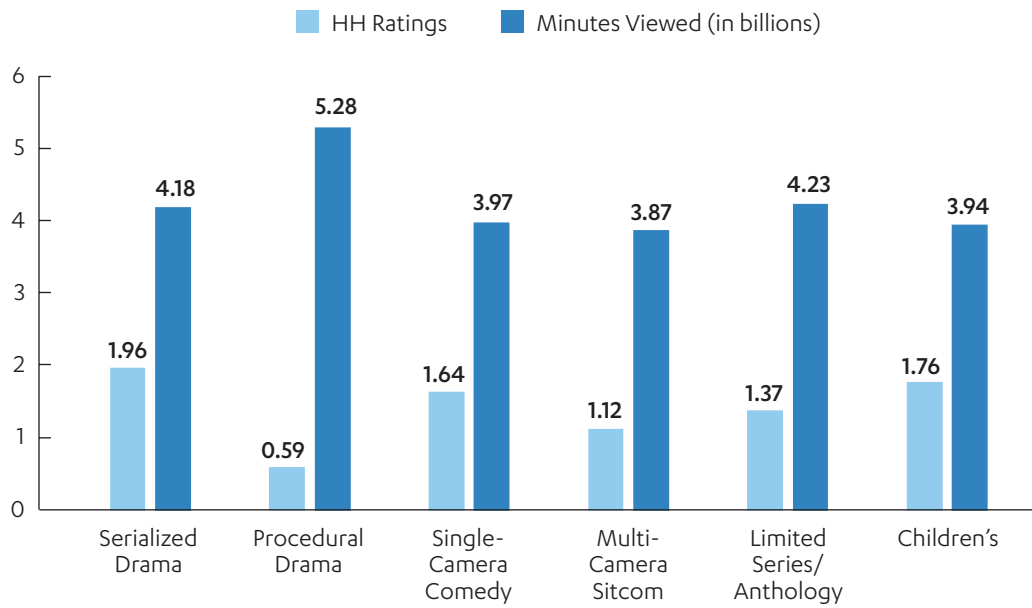


**FIGURE 20: Median Viewer and Household Ratings of Top Streaming Shows by Underrepresented Stories, 2023 (N=250)**



Among primary arenas for the top streaming shows in 2023, serialized dramas performed best in terms of median ratings (1.96 ratings points), followed by children’s shows (1.76 ratings points), and single-camera comedies (1.64 ratings points) (see Figure 21). Meanwhile, procedural dramas performed the worst in terms of median ratings (0.59 ratings points) but the best in terms of minutes viewed (5.28 billion).

**FIGURE 21: Median Ratings vs. Minutes Viewed of Streaming Shows by Primary Arena, Top Comedy and Drama, 2023 (N=185)**



# The Top 10

The following top 10 tables provide examples of the type of television programming that attracts viewers from key age and gender groups and racial/ethnic households. On the top half of each table, the shows are ranked by total household ratings; on the bottom half, the shows are ranked by total household minutes viewed.

When streaming shows were ranked by total household ratings, BIPOC households were overrepresented<sup>28</sup> as household viewers for six of the top 10 streaming shows in 2023 (see Table 1). Women represented the majority of viewers (exceeding their population share) for nine of the top 10 streaming shows. Lastly, persons who were 18 to 49 years old were overrepresented<sup>29</sup> as viewers for six of the top 10 streaming films. The highest rated shows by total household ratings were all current streaming shows.

By contrast, when streaming shows were ranked by total minutes viewed for total households, BIPOC households were only overrepresented as household viewers for two of the top 10 streaming shows in 2023. Women represented the majority of viewers (exceeding their population share) for nine of the top 10 streaming shows. Finally, persons who were 18 to 49 years old were overrepresented as viewers for eight of the top 10 streaming films. The shows that posted the highest total minutes viewed by total households were half current titles and half library titles, and most of the shows spanned several seasons.

**TABLE 1: Top 10 Streaming Television Shows by Total Household Ratings, Total Household Minutes Viewed, and Viewer Shares (2023)**

Ranked by Ratings										
Rank	Title	Status	Primary Arena	Race/Ethnicity & Gender of Lead	Total HH Ratings	Total HH Total Minutes Viewed (000)	BIPOC HH Viewer Share	Female Viewer Share	Persons 18-49 Viewer Share	
1	Cocomelon	Current	Children’s Animation	White Female	24.84	36,249,024	60.2%	57.3%	40.7%	
2	Bluey	Current	Children’s Animation	White Male	21.06	31,740,030	32.0%	58.9%	39.0%	
3	The Night Agent	Current	Serialized Drama	White Male	18.60	11,062,560	36.0%	52.9%	39.4%	
4	Wednesday	Current	Single-Camera Comedy	Latinx Female	15.28	7,500,636	37.3%	62.0%	44.1%	
5	Queen Charlotte: A Bridgerton Story	Current	Limited Series	Multi Female	13.91	6,583,006	42.7%	76.8%	52.1%	
6	Murdaugh Murders: A Southern Scandal	Current	Documentary		12.58	3,899,250	28.5%	63.1%	57.5%	
7	The Last of Us	Current	Serialized Drama	Latinx Male	12.54	8,356,216	37.6%	46.9%	67.3%	
8	That ‘90s Show	Current	Multi-Camera Sitcom	White Male	9.77	2,830,230	28.6%	54.9%	67.0%	
9	Beef	Current	Single-Camera Comedy	Asian Male	9.63	4,545,711	48.0%	53.6%	63.8%	
10	The Diplomat	Current	Serialized Drama	White Female	9.36	4,543,672	26.7%	56.2%	31.5%	
Ranked by Total Minutes Viewed										
1	Suits	Library	Serialized Drama	White Male	6.08	46,070,829	31.5%	54.2%	50.2%	
2	Cocomelon	Current	Children’s Animation	White Female	24.84	36,249,024	60.2%	57.3%	40.7%	
3	Grey’s Anatomy	Current	Serialized Drama	White Female	1.48	33,809,875	32.9%	75.8%	67.6%	
4	NCIS	Current	Procedural Drama	White Male	1.40	33,597,054	23.2%	61.7%	47.5%	
5	Bluey	Current	Children’s Animation	White Male	21.06	31,740,030	32.0%	58.9%	39.0%	
6	The Big Bang Theory	Library	Multi-Camera Sitcom	White Male	3.18	23,058,211	26.9%	50.1%	66.8%	
7	Family Guy	Current	Adult Animation	White Male	2.44	21,125,742	40.7%	46.7%	77.9%	
8	Friends	Library	Multi-Camera Sitcom	White Female	2.98	20,881,042	28.1%	65.7%	74.4%	
9	Gilmore Girls	Library	Serialized Drama	White Female	2.36	19,630,569	18.6%	72.5%	75.6%	
10	Supernatural	Library	Serialized Drama	White Male	1.07	18,523,368	29.6%	63.1%	59.3%	

Six of the top 10 streaming shows in 2023 — ranked by Asian household ratings — featured a BIPOC lead, while five of the shows had a female lead and five featured underrepresented stories in their secondary arenas (see Table 2). By contrast, none of the top 10 streaming shows ranked by total minutes viewed for Asian households had a BIPOC lead in 2023. Four of these top 10 shows had a female lead and two featured underrepresented stories in their secondary arenas.

**TABLE 2: Top 10 Streaming Television Shows by Asian Households (2023)**

Ranked by Ratings							
Rank	Title	Status	Asian HH Rating	Asian HH Total Minutes Viewed (000)	Race/Ethnicity & Gender of Lead	Primary Arena	Secondary Arena
1	Cocomelon	Current	22.49	1,916,880	White Female	Children’s Animation	
2	The Night Agent	Current	18.07	624,960	White Male	Serialized Drama	Political
3	Bluey	Current	17.08	1,517,500	White Male	Children’s Animation	
4	The Last of Us	Current	16.78	646,676	Latinx Male	Serialized Drama	LGBTQ Stories
5	Beef	Current	16.47	449,961	Asian Male	Single-Camera Comedy	Asian Stories
6	Wednesday	Current	12.22	348,876	Latinx Female	Single-Camera Comedy	Women-Centered Stories
7	Queen Charlotte: A Bridgerton Story	Current	12.19	334,632	Multi Female	Limited Series	Romance, LGBTQ Stories, Women-Centered Stories
8	Bebefinn (SRS)	Current	12.15	276,336	Asian Female	Children’s Animation	
9	Star Wars: Ahsoka	Current	12.12	314,145	Multi Female	Serialized Drama	Space, Women-Centered Stories
10	FUBAR	Current	10.55	319,118	White Male	Serialized Drama	Spy
Ranked by Total Minutes Viewed							
1	Suits	Library	6.28	2,786,616	White Male	Serialized Drama	Workplace
2	Cocomelon	Current	22.49	1,916,880	White Female	Children’s Animation	
3	Bluey	Current	17.08	1,517,500	White Male	Children’s Animation	
4	Grey’s Anatomy	Current	0.89	1,197,625	White Female	Serialized Drama	Medical, LGBTQ Stories, Women-Centered Stories
5	NCIS	Current	0.68	947,758	White Male	Procedural Drama	Police
6	Friends	Library	2.26	942,214	White Female	Multi-Camera Sitcom	
7	Ted Lasso	Current	8.54	904,665	White Male	Single-Camera Comedy	LGBTQ Stories
8	The Big Bang Theory	Library	1.85	788,265	White Male	Multi-Camera Sitcom	Workplace
9	Love Is Blind	Current	2.43	693,488	White Male	Reality Series	
10	Peppa Pig	Current	3.78	691,104	White Female	Children’s Animation	

Six of the top 10 streaming shows in 2023 — ranked by Black household ratings — featured a BIPOC lead, while five of the shows had a female lead and three featured underrepresented stories in their secondary arenas (see Table 3). By contrast, only two of the top 10 streaming shows ranked by total minutes viewed for Black households had a BIPOC lead in 2023. Three of these top 10 shows had a female lead and three featured underrepresented stories in their secondary arenas.

**TABLE 3: Top 10 Streaming Television Shows by Black Households (2023)**

Ranked by Ratings							
Rank	Title	Status	Black HH Rating	Black HH Total Minutes Viewed (000)	Race/Ethnicity & Gender of Lead	Primary Arena	Secondary Arena
1	Cocomelon	Current	44.43	8,371,944	White Female	Children’s Animation	
2	Queen Charlotte: A Bridgerton Story	Current	24.43	1,474,902	Multi Female	Limited Series	Romance, LGBTQ Stories, Women-Centered Stories
3	The Night Agent	Current	23.54	1,790,400	White Male	Serialized Drama	Political
4	Bluey	Current	14.87	2,905,102	White Male	Children’s Animation	
5	Wednesday	Current	14.42	908,424	Latinx Female	Single-Camera Comedy	Women-Centered Stories
6	Beef	Current	14.33	862,965	Asian Male	Single-Camera Comedy	Asian Stories
7	Secret Invasion (2023)	Current	12.47	503,808	Black Male	Serialized Drama	Science Fiction
8	Ginny & Georgia	Current	12.21	2,161,600	White Female	Serialized Drama	
9	Kaleidoscope (SRS)	Current	11.74	696,728	Multi Male	Serialized Drama	Crime
10	Bebefinn (SRS)	Current	11.29	554,800	Asian Female	Children’s Animation	
Ranked by Total Minutes Viewed							
1	Cocomelon	Current	44.43	8,371,944	White Female	Children’s Animation	
2	Family Guy	Current	4.76	5,347,584	White Male	Adult Animation	
3	Suits	Library	5.21	5,066,019	White Male	Serialized Drama	Workplace
4	S.W.A.T.	Current	5.43	4,736,676	Multi Male	Procedural Drama	Police, Black Stories
5	NCIS	Current	1.27	3,926,426	White Male	Procedural Drama	Police
6	Law & Order: Special Victims Unit	Current	1.08	3,584,574	White Female	Procedural Drama	Detective
7	Grey’s Anatomy	Current	1.18	3,500,750	White Female	Serialized Drama	Medical, LGBTQ Stories, Women-Centered Stories
8	Everybody Hates Chris	Library	11.07	3,316,056	Black Male	Single-Camera Comedy	Black Stories
9	Supernatural	Library	1.48	3,279,456	White Male	Serialized Drama	Supernatural
10	American Dad	Current	3.19	3,119,466	White Male	Adult Animation	

Six of the top 10 streaming shows in 2023 — ranked by Latinx household rating — featured a BIPOC lead, while five of the shows had a female lead and four featured underrepresented stories in their secondary arenas (see Table 4). By contrast, only two of the top 10 streaming shows ranked by total minutes viewed for Latinx households in 2023 had a BIPOC lead. Four of these top 10 shows had a female lead and three featured underrepresented stories in their secondary arenas, along with a fourth show that was a Spanish-language telenovela.

**TABLE 4: Top 10 Streaming Television Shows by Latinx Households (2023)**

Ranked by Ratings							
Rank	Title	Status	Latinx HH Rating	Latinx HH Total Minutes Viewed (000)	Race/Ethnicity & Gender of Lead	Primary Arena	Secondary Arena
1	Cocomelon	Current	43.93	9,563,232	White Female	Children’s Animation	
2	Bluey	Current	23.84	5,365,880	White Male	Children’s Animation	
3	Wednesday	Current	19.29	1,408,572	Latinx Female	Single-Camera Comedy	Women-Centered Stories
4	Bebefinn (SRS)	Current	19.05	1,075,248	Asian Female	Children’s Animation	
5	The Last of Us	Current	16.34	1,616,152	Latinx Male	Serialized Drama	LGBTQ Stories
6	The Night Agent	Current	15.72	1,392,960	White Male	Serialized Drama	Political
7	Masha and the Bear	Current	14.97	2,183,925	White Female	Children’s Animation	
8	Queen Charlotte: A Bridgerton Story	Current	12.79	898,846	Multi Female	Limited Series	Romance, LGBTQ Stories, Women-Centered Stories
9	Beef	Current	11.63	815,721	Asian Male	Single-Camera Comedy	Asian Stories
10	One Piece (2023 Live Action)	Current	11.15	907,720	Latinx Male	Serialized Drama	Fantasy
Ranked by Total Minutes Viewed							
1	Cocomelon	Current	43.93	9,563,232	White Female	Children’s Animation	
2	Suits	Library	5.38	6,074,334	White Male	Serialized Drama	Workplace
3	Grey’s Anatomy	Current	1.67	5,730,175	White Female	Serialized Drama	Medical, LGBTQ Stories, Women-Centered Stories
4	Bluey	Current	23.84	5,365,880	White Male	Children’s Animation	
5	Friends	Library	3.44	3,593,954	White Female	Multi-Camera Sitcom	
6	South Park	Current	2.50	3,341,789	White Male	Adult Animation	
7	The Walking Dead	Library	1.97	2,986,430	White Male	Serialized Drama	
8	S.W.A.T.	Current	2.88	2,903,124	Multi Male	Procedural Drama	Police, Black Stories
9	Shameless	Library	2.10	2,857,530	White Male	Serialized Drama	LGBTQ Stories
10	Pasion de Gavilanes	Library	1.02	2,765,856	Latinx Female	Serialized Drama	Telenovela, Romance



Only three of the top 10 streaming shows in 2023 — ranked by White household ratings — featured a BIPOC lead, while five of the shows had a female lead and four featured underrepresented stories that were focused on women and the LGBTQ community in their secondary arenas (see Table 5). By contrast, none of the top 10 streaming shows ranked by total minutes viewed for White households had a BIPOC lead in 2023. Five of these top 10 shows had a female lead and two featured underrepresented stories in their secondary arenas.

**TABLE 5: Top 10 Streaming Television Shows by White Households (2023)**

Ranked by Ratings							
Rank	Title	Status	White HH Rating	White HH Total Minutes Viewed (000)	Race/Ethnicity & Gender of Lead	Primary Arena	Secondary Arena
1	Bluey	Current	22.12	21,580,064	White Male	Children’s Animation	
2	The Night Agent	Current	18.30	7,080,960	White Male	Serialized Drama	Political
3	Cocomelon	Current	15.27	14,434,224	White Female	Children’s Animation	
4	Wednesday	Current	14.74	4,699,332	Latinx Female	Single-Camera Comedy	Women-Centered Stories
5	Murdaugh Murders: A Southern Scandal	Current	13.85	2,787,750		Documentary	
6	Queen Charlotte: A Bridgerton Story	Current	12.25	3,774,542	Multi Female	Limited Series	Romance, LGBTQ Stories, Women-Centered Stories
7	The Last of Us	Current	12.02	5,213,758	Latinx Male	Serialized Drama	LGBTQ Stories
8	That ‘90s Show	Current	10.71	2,019,654	White Male	Multi-Camera Sitcom	
9	The Diplomat	Current	10.53	3,329,256	White Female	Serialized Drama	Women-Centered Stories
10	1923	Current	9.68	4,031,049	White Female	Serialized Drama	Western
Ranked by Total Minutes Viewed							
1	Suits	Library	6.42	31,538,871	White Male	Serialized Drama	Workplace
2	NCIS	Current	1.66	25,802,228	White Male	Procedural Drama	Police
3	Grey’s Anatomy	Current	1.53	22,681,175	White Female	Serialized Drama	Medical, LGBTQ Stories, Women-Centered Stories
4	Bluey	Current	22.12	21,580,064	White Male	Children’s Animation	
5	The Big Bang Theory	Library	3.59	16,863,032	White Male	Multi-Camera Sitcom	Workplace
6	Gilmore Girls	Library	2.97	15,969,498	White Female	Serialized Drama	Family, Women-Centered Stories
7	Heartland [update]	Current	1.80	15,251,100	White Female	Serialized Drama	Family
8	Friends	Library	3.32	15,019,004	White Female	Multi-Camera Sitcom	
9	Cocomelon	Current	15.27	14,434,224	White Female	Children’s Animation	
10	Supernatural	Library	1.17	13,048,344	White Male	Serialized Drama	Supernatural

Six of the top 10 streaming shows in 2023 — ranked by other-race household rating — featured a BIPOC lead, six had a female lead, and six featured underrepresented stories in their secondary arenas (see Table 6). By contrast, none of the top 10 streaming shows ranked by total minutes viewed for other-race households had a BIPOC lead in 2023. Only three of these top 10 shows had a female lead and two featured underrepresented stories in their secondary arenas.

**TABLE 6: Top 10 Streaming Television Shows by Other-Race Households (2023)**

Ranked by Ratings							
Rank	Title	Status	Other-Race HH Rating	Other-Race HH Total Minutes Viewed (000)	Race/Ethnicity & Gender of Lead	Primary Arena	Secondary Arena
1	Cocomelon	Current	36.01	3,877,272	White Female	Children's Animation	
2	The Night Agent	Current	18.36	797,280	White Male	Serialized Drama	Political
3	Bluey	Current	16.92	1,887,770	White Male	Children's Animation	
4	The Last of Us	Current	15.04	733,294	Latinx Male	Serialized Drama	LGBTQ Stories
5	Beef	Current	14.62	501,396	Asian Male	Single-Camera Comedy	Asian Stories
6	Wednesday	Current	13.39	483,912	Latinx Female	Single-Camera Comedy	Women-Centered Stories
7	Queen Charlotte: A Bridgerton Story	Current	12.62	433,952	Multi Female	Limited Series	Romance, LGBTQ Stories, Women-Centered Stories
8	Bebefinn (SRS)	Current	11.96	338,352	Asian Female	Children's Animation	
9	Star Wars: Ahsoka	Current	10.88	353,808	Multi Race Female	Serialized Drama	Space, Women-Centered Stories
10	The Diplomat	Current	10.42	369,264	White Female	Serialized Drama	Women-Centered Stories
Ranked by Total Minutes Viewed							
1	Cocomelon	Current	36.01	3,877,272	White Female	Children's Animation	
2	Suits	Library	6.07	3,391,605	White Male	Serialized Drama	Workplace
3	Bluey	Current	16.92	1,887,770	White Male	Children's Animation	
4	Grey's Anatomy	Current	1.11	1,879,350	White Female	Serialized Drama	Medical, LGBTQ Stories, Women-Centered Stories
5	NCIS	Current	0.83	1,469,992	White Male	Procedural Drama	Police
6	Friends	Library	2.52	1,314,586	White Female	Multi-Camera Sitcom	
7	The Big Bang Theory	Library	2.23	1,196,995	White Male	Multi-Camera Sitcom	Workplace
8	The Walking Dead	Library	1.48	1,112,752	White Male	Serialized Drama	
9	Shameless	Library	1.61	1,091,723	White Male	Serialized Drama	LGBTQ Stories
10	SpongeBob SquarePants	Current	1.86	1,030,880	White Male	Children's Animation	

Five of the top 10 streaming shows in 2023 — ranked by viewer rating for persons 18 to 49 — featured a BIPOC lead, while four had a female lead, and five featured underrepresented stories in their secondary arenas (see Table 7). By contrast, none of the top 10 streaming shows ranked by total minutes viewed for persons 18 to 49 years of age had a BIPOC lead in 2023. Just three of these top 10 shows had a female lead and two featured underrepresented stories in their secondary arenas.

**TABLE 7: Top 10 Streaming Television Shows by Persons 18-49 (2023)**

Ranked by Ratings							
Rank	Title	Status	Persons 18-49 Rating	Persons 18-49 Total Minutes Viewed (000)	Race/Ethnicity & Gender of Lead	Primary Arena	Secondary Arena
1	The Last of Us	Current	11.35	7,969,932	Latinx Male	Serialized Drama	LGBTQ Stories
2	Bluey	Current	10.62	16,884,312	White Male	Children’s Animation	
3	Cocomelon	Current	9.39	14,448,336	White Female	Children’s Animation	
4	The Night Agent	Current	9.04	5,666,880	White Male	Serialized Drama	Political
5	Wednesday	Current	8.60	4,451,832	Latinx Female	Single-Camera Comedy	Women-Centered Stories
6	Murdaugh Murders: A Southern Scandal	Current	8.45	2,761,000		Documentary	
7	That ‘90s Show	Current	8.07	2,463,552	White Male	Multi-Camera Sitcom	
8	Queen Charlotte: A Bridgerton Story	Current	8.00	3,993,428	Multi Female	Limited Series	Romance, LGBTQ Stories, Women-Centered Stories
9	Beef	Current	7.44	3,701,796	Asian Male	Single-Camera Comedy	Asian Stories
10	Star Wars: Ahsoka	Current	6.03	2,772,198	Multi Female	Serialized Drama	Space, Women-Centered Stories
Ranked by Total Minutes Viewed							
1	Suits	Library	3.62	28,905,030	White Male	Serialized Drama	Workplace
2	Grey’s Anatomy	Current	1.06	25,684,450	White Female	Serialized Drama	Medical, LGBTQ Stories, Women-Centered Stories
3	Family Guy	Current	2.20	20,074,329	White Male	Adult Animation	
4	Gilmore Girls	Library	2.13	18,633,312	White Female	Serialized Drama	Family, Women-Centered Stories
5	NCIS	Current	0.73	18,432,926	White Male	Procedural Drama	Police
6	The Big Bang Theory	Library	2.38	18,182,646	White Male	Multi-Camera Sitcom	Workplace
7	Friends	Library	2.46	18,155,956	White Female	Multi-Camera Sitcom	
8	Bluey	Current	10.62	16,884,312	White Male	Children’s Animation	
9	American Dad	Current	1.85	14,662,704	White Male	Adult Animation	
10	South Park	Current	1.53	14,498,000	White Male	Adult Animation	

Four of the top 10 streaming shows in 2023 — ranked by viewer rating for females 18 to 49 — featured a BIPOC lead, four had a female lead, and four featured underrepresented stories in their secondary arenas (see Table 8). By contrast, none of the top 10 streaming shows ranked by total minutes viewed for females 18 to 49 years of age had a BIPOC lead in 2023. Four of these top 10 shows had a female lead and two featured underrepresented stories in their secondary arenas.

**TABLE 8: Top 10 Streaming Television Shows by Females 18-49 (2023)**

Ranked by Ratings							
Rank	Title	Status	Females 18-49 Rating	Females 18-49 Total Minutes Viewed (000)	Race/Ethnicity & Gender of Lead	Primary Arena	Secondary Arena
1	Queen Charlotte: A Bridgerton Story	Current	12.46	3,124,378	Multi Female	Limited Series	Romance, LGBTQ Stories, Women-Centered Stories
2	Bluey	Current	12.42	9,926,878	White Male	Children’s Animation	
3	Cocomelon	Current	11.97	9,258,648	White Female	Children’s Animation	
4	Murdaugh Murders: A Southern Scandal	Current	10.63	1,745,500		Documentary	
5	Wednesday	Current	10.57	2,749,032	Latinx Female	Single-Camera Comedy	Women-Centered Stories
6	The Last of Us	Current	10.43	3,680,996	Latinx Male	Serialized Drama	LGBTQ Stories
7	The Night Agent	Current	9.82	3,093,600	White Male	Serialized Drama	Political
8	That ‘90s Show	Current	8.81	1,352,286	White Male	Multi-Camera Sitcom	
9	Ginny & Georgia	Current	7.94	5,830,720	White Female	Serialized Drama	
10	Beef	Current	7.91	1,977,390	Asian Male	Single-Camera Comedy	Asian Stories
Ranked by Total Minutes Viewed							
1	Grey’s Anatomy	Current	1.63	19,806,875	White Female	Serialized Drama	Medical, LGBTQ Stories, Women-Centered Stories
2	Suits	Library	3.93	15,796,935	White Male	Serialized Drama	Workplace
3	Gilmore Girls	Library	3.05	13,439,544	White Female	Serialized Drama	Family, Women-Centered Stories
4	Friends	Library	3.25	12,079,522	White Female	Multi-Camera Sitcom	
5	NCIS	Current	0.87	11,102,308	White Male	Procedural Drama	Police
6	Bluey	Current	12.42	9,926,878	White Male	Children’s Animation	
7	Family Guy	Current	2.13	9,783,015	White Male	Adult Animation	
8	The Big Bang Theory	Library	2.45	9,394,951	White Male	Multi-Camera Sitcom	Workplace
9	Cocomelon	Current	11.97	9,258,648	White Female	Children’s Animation	
10	Criminal Minds	Current	0.89	8,621,008	White Male	Procedural Drama	Detective

Six of the top 10 streaming shows in 2023 — ranked by viewer rating for males 18 to 49 — featured a BIPOC lead, while only three of these top 10 streaming shows had a female lead, and four featured underrepresented stories in their secondary arenas (see Table 9). By contrast, none of the top 10 streaming shows ranked by total minutes viewed for males 18 to 49 years of age had a BIPOC lead, a female lead, or featured underrepresented stories in their secondary arenas in 2023.

**TABLE 9: Top 10 Streaming Television Shows by Males 18-49 (2023)**

Ranked by Ratings							
Rank	Title	Status	Males 18-49 Rating	Males 18-49 Total Minutes Viewed (000)	Race/Ethnicity & Gender of Lead	Primary Arena	Secondary Arena
1	The Last of Us	Current	12.27	4,288,936	Latinx Male	Serialized Drama	LGBTQ Stories
2	Bluey	Current	8.81	6,957,434	White Male	Children’s Animation	
3	The Night Agent	Current	8.25	2,573,280	White Male	Serialized Drama	Political
4	Star Wars: Ahsoka	Current	7.92	1,810,458	Multi Female	Serialized Drama	Space, Women-Centered Stories
5	That ’90s Show	Current	7.31	1,111,266	White Male	Multi-Camera Sitcom	
6	Secret Invasion (2023)	Current	7.19	1,195,776	Black Male	Serialized Drama	Science Fiction
7	Beef	Current	6.97	1,724,787	Asian Male	Single-Camera Comedy	Asian Stories
8	Cocomelon	Current	6.78	5,189,688	White Female	Children’s Animation	
9	Wednesday	Current	6.62	1,702,800	Latinx Female	Single-Camera Comedy	Women-Centered Stories
10	One Piece (2023 Live Action)	Current	6.50	1,860,320	Latinx Male	Serialized Drama	Fantasy
Ranked by Total Minutes Viewed							
1	Suits	Library	3.30	13,101,984	White Male	Serialized Drama	Workplace
2	Family Guy	Current	2.27	10,291,314	White Male	Adult Animation	
3	South Park	Current	1.89	8,887,274	White Male	Adult Animation	
4	The Big Bang Theory	Library	2.31	8,787,695	White Male	Multi-Camera Sitcom	Workplace
5	American Dad	Current	2.09	8,235,633	White Male	Adult Animation	
6	NCIS	Current	0.58	7,311,276	White Male	Procedural Drama	Police
7	Bluey	Current	8.81	6,957,434	White Male	Children’s Animation	
8	The Office	Library	1.67	6,932,180	White Male	Single-Camera Comedy	Workplace
9	The Simpsons	Current	0.66	6,406,614	White Male	Adult Animation	
10	The Walking Dead	Library	1.17	6,226,502	White Male	Serialized Drama	

# The Deal

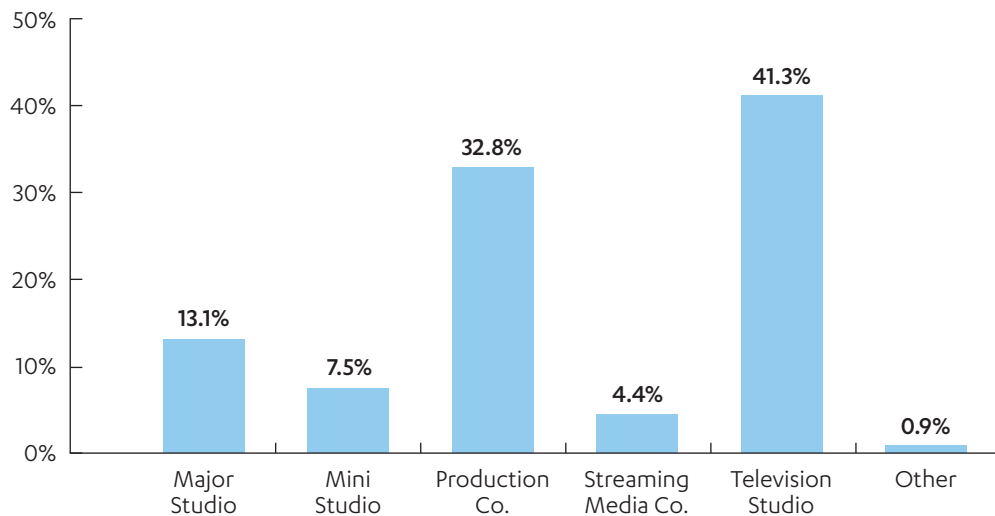
After a few years of work stoppages and industry upheaval, film and TV production in Hollywood has entered a marked period of stagnation and contraction. The situation is particularly stark when compared to the pre-pandemic era of “Peak TV.” One report estimates a roughly 37 percent decrease in the number of U.S. productions during the second quarter of 2024 relative to the same period in 2022.<sup>30</sup> With content producers throughout the industry reducing their original programming budgets, deals between studios and creatives have likewise become less likely to be made or renewed.<sup>31</sup> The oft-repeated mantra among creatives, actors, and even executives,<sup>32</sup> has been to “survive until ‘25,” when the greenlighting of new projects — and the industry as a whole — will make its hoped-for comeback.

For this analysis, we examined the television deals posted on Luminare Film & TV that were in effect as of September 20, 2024. This section is meant as a snapshot of who has deals and which entities are financing those deals.

The majority of financing for television deals active in 2024 came from television studios and production companies, at 41.3 percent and 32.8 percent, respectively (see Figure 22).

Among different types of television deals in 2024, overall deals were the most common, at 43.8 percent of deals recorded, followed closely by first-look deals (35.3 percent). Talent deals were the least common, at just 3.4 percent of all deals in 2024 (see Figure 23, page 31).

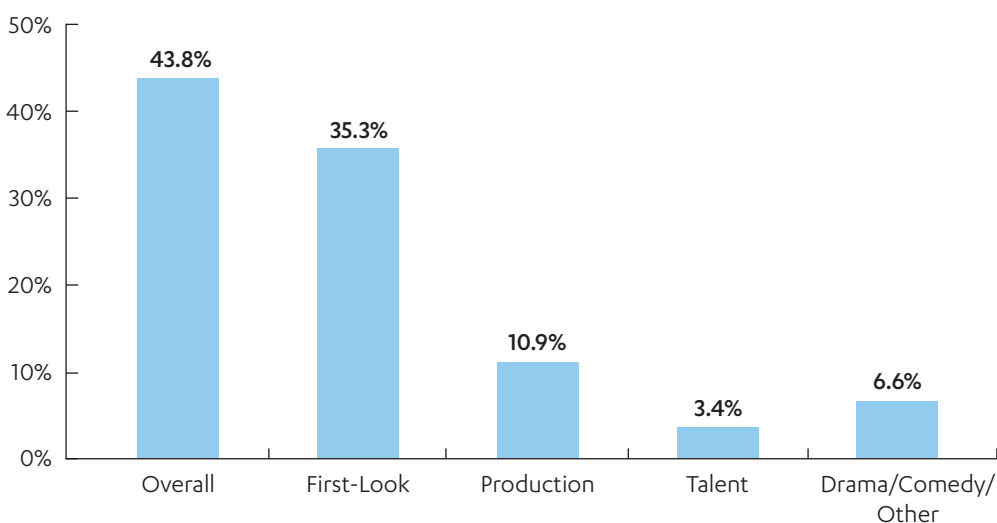
**FIGURE 22: Percentage Distribution of Television Deal Financiers by Type of Company, 2024 (N=320)**



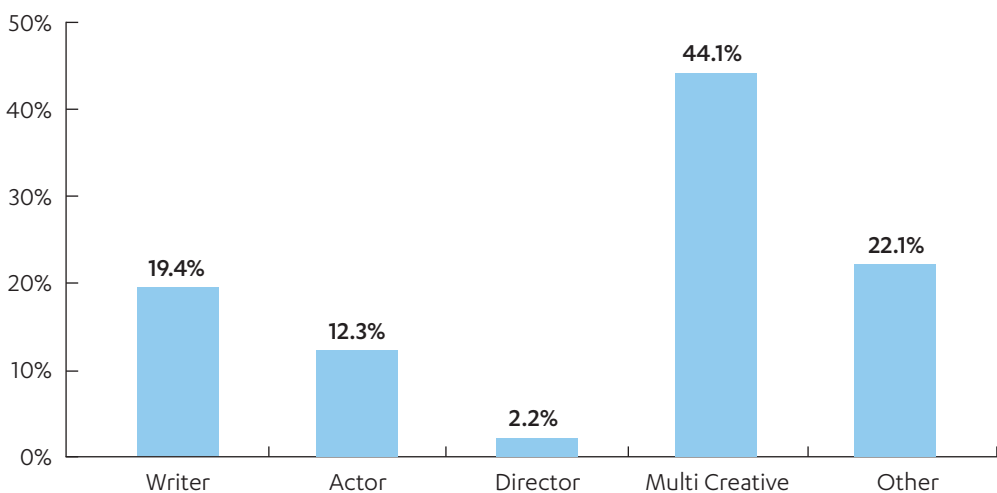
The principals or individuals involved in television deals in 2024 were most often creatives specializing in multiple disciplines, those that one might label “multi-hyphenates.” At 44.1 percent, these versatile creatives’ share of television deals in 2024 exceeded that of single-discipline writers, actors, and directors combined (see Figure 24).

Of the 320 television deals tracked, 310 had the names of the principals involved (96.9 percent). Of those 310 television deals with names attached, 124 included a BIPOC principal (40.0 percent) and 122 included a female principal (39.4 percent). But to really assess who is receiving opportunities through these deals, it is best to measure all principals in the cases where more than one person is part of a team with the deal. We identified a total of 408 principals from the 310 television deals.

**FIGURE 23: Percentage Distribution of Television Deals by Primary Type of Deal, 2024 (N=320)**



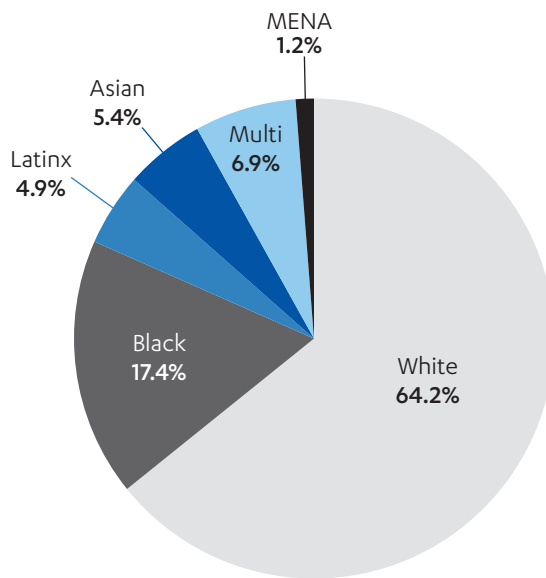
**FIGURE 24: Percentage Distribution of Television Deal Principals by Type of Creative, 2024 (N=408)**



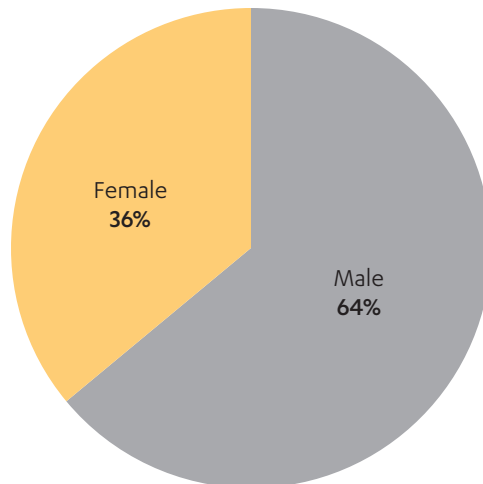
Almost two-thirds of all those involved with a television deal were White principals (64.2 percent). Black persons (17.4 percent) were overrepresented among the principals and MENA persons (1.2 percent) were at proportionate representation. Meanwhile, Latinx (4.9 percent), Asian (5.4 percent), and multiracial (6.9 percent) persons were all underrepresented (see Figure 25). Underrepresentation was particularly severe for Latinx persons, who were underrepresented by a factor of nearly four. Native persons were completely absent from television deals in 2024.

When gender was considered, men made up the majority of the principals involved in television deals in 2024 (see Figure 26). Meanwhile, women comprised just slightly more than a third of the deal principals (36 percent), which is far below their population share.

**FIGURE 25: Share of All Television Deal Principals, by Race/Ethnicity, 2024 (N=408)**



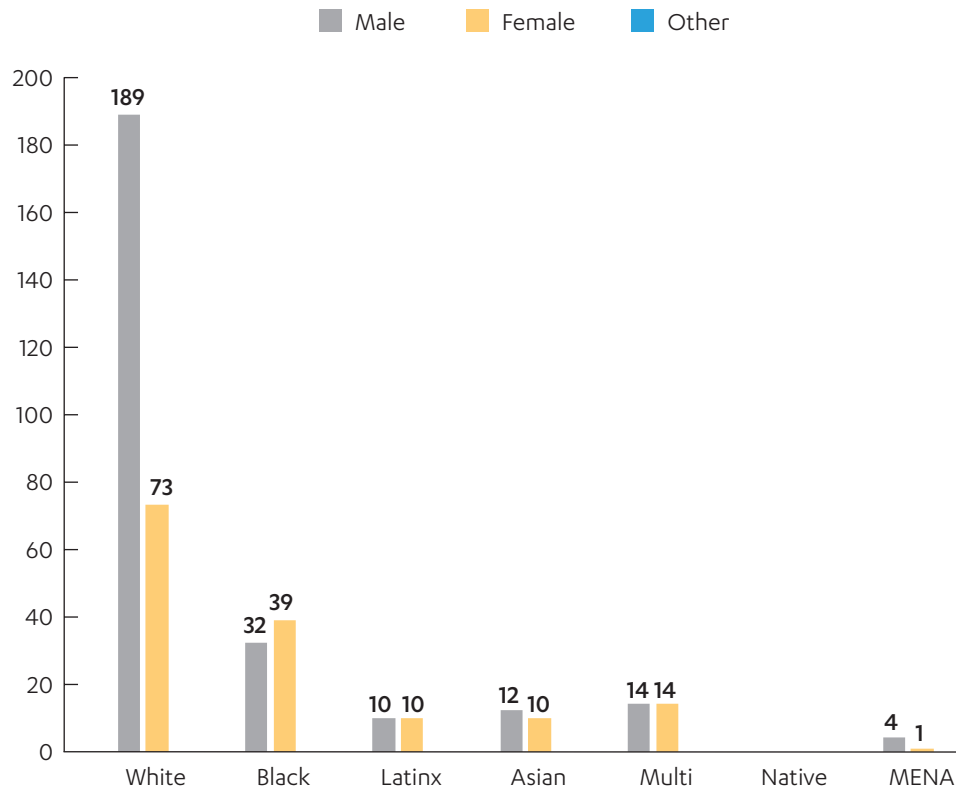
**FIGURE 26: Share of All Television Deal Principals, by Gender, 2024 (N=408)**





In 2024, there was considerable gender parity among television deal principals for most BIPOC groups (i.e., Latinx,<sup>33</sup> Asian,<sup>34</sup> and multiracial). And the number of Black women principals actually exceeded that of their male counterparts (see Figure 27). But the number of White male principals — who comprised close to half of all television deal principals in 2024 (46.3 percent) — really tells the story about who continues to disproportionately receive opportunities and financing in Hollywood.

**FIGURE 27: All Television Deal Principal Counts, by Race/Ethnicity and Gender, 2024 (N=408)**



# The Finale

***“Often when you think you’re at the end of something, you’re at the beginning of something else.”***

– Fred Rogers

## Comfort vs. Current

With so many options available to viewers today on streaming platforms, several factors influence the decision on what television shows or movies to watch. In a recent study, nearly nine out of ten (86 percent) Americans responded that they started watching a show or movie because they were a fan of one of the actors, and nearly seven out of ten (65 percent) said that they did so because they found one of the actors attractive.<sup>35</sup> The vast majority said they were influenced by family and friend recommendations. Meanwhile, in an earlier study, almost nine out of ten Americans surveyed said they had a “comfort show” that they watch repeatedly.<sup>36</sup> In that same study, almost half (45 percent) of respondents said they want to sign up for streaming services that offer both comfort shows and new content. These survey responses best frame the findings from this report that show divergent audience interests depending on the metric used to assess television viewership.

The success of library titles in keeping streaming subscribers entertained for billions of minutes, while newer, exciting titles bring more attention and viewers to the service, together reveal the push and pull of the industry today. The inclination for some subscribers to gravitate toward “comfort shows” may also allow for complacency and status quo by studios and their executives who are risk averse and budget weary as they wade through a difficult period in the industry.

If the plan is not only to survive but to reimagine or redefine the next stage in the evolution of television, then the time is now to invest in the long term. First, women are an undeniable force as entertainment consumers. Female viewership drives *both* ratings and total minutes viewed (see Table 1). Yet, women still do not have the same opportunities as men to create their own television series or to lead their own shows. During the period of peak TV, women had more opportunities in streaming television for a few years. But their respective shares as both show creators and series leads have been on a downward trend and their latest share of the top current streaming comedies and dramas is below their population share percentage (see Endnotes 14 and 18). Unfortunately, once economic uncertainty sets in, the pattern has been that the opportunities for women and people of color markedly decrease.

Second, BIPOC households remain a driving force in streaming viewership. For the first time in this report series, we examined the BIPOC household viewer share for streaming television series ranked by total household ratings, and similar to our findings for streaming films, BIPOC households were overrepresented as household viewers for the majority of the top 10 shows. However, the noteworthy share of BIPOC household viewers in streaming has not yet translated to a commensurate level of opportunities for BIPOC creatives who have been struggling for years to break through. Moreover, the apparent incremental progress may feel more like regression as each individual community of color increases its population share every year. Some groups are completely erased when library titles devoid of racial/ethnic diversity dominate streaming platforms and offer “comfort” to the masses who do not have to feel uncomfortable in their entertainment bubbles. However, when current shows incorporate stories from underrepresented communities, particularly those focused on women, they receive high ratings across every racial/ethnic household and viewer group except for males 18-49 years old. This is why more investment is needed in storytellers from diverse backgrounds with different perspectives and new stories.

The juxtaposition between old versus new and the status quo versus innovation could not be better summed up than by one finding from this current report: We found that procedural dramas were estimated to have performed the best in terms of minutes viewed, but they simultaneously performed the worst in median ratings (5.28 billion minutes and 0.59 ratings points). In short, while the seemingly safe subgenre of procedurals may be comforting to some audiences, they are unlikely to be the type of show that will attract new subscribers and viewers to streaming services in the future.

## Keeping Up with the Zs and Alphas

The time to build brand loyalty among young people is now. It is important to remember that recent surveys, such as the one by Tubi and The Harris Poll, found that young people overwhelmingly want to watch original content that has “diversity and representation” in the television and films they stream.<sup>37</sup> In addition, younger generations are now well versed as culture makers in the United States due to their social media participation and access to smartphones.<sup>38</sup> Many of these young people were either born or grew up in the United States and belong to families with cultures that are distinct from mainstream American culture. They can be described as “ambicultural”<sup>39</sup> or “200 percenters.” But perhaps they are more accurately described as “tricultural”<sup>40</sup> because they create a third culture in the United States that is all their own.

The end of traditional television may have already come and gone. But the beginning of a new era in television programming is here for the taking. The companies that make it a priority to invest at a large scale in both the creatives and the consumers from these communities that Hollywood has long overlooked or misunderstood will reap the rewards well into the future.

# Endnotes

- 1 For this report, streaming refers to over-the-top (OTT) streaming services which offer an alternative to traditional broadcast and cable television. Specifically, we are examining the television series available through Subscription Video on Demand (SVOD) where viewers pay a regular fee to access video content from an OTT video platform. Television series airing on these platforms and their corresponding ratings data were examined by selecting the top 250 television series (at least six episodes) ranked by their Nielsen total minutes viewed between January 1, 2023 to December 31, 2023 on major streaming, subscription platforms (Amazon Prime, Apple TV+, Disney+, Hulu, Max, Netflix, Paramount+, and Peacock).
- 2 In this report, library titles will refer to older content formerly released on traditional television, acquired content where a title’s rights have been acquired, and cross-platform content that is available on other services. Also, see <https://variety.com/vip/why-library-content-could-drive-future-of-streaming-1235653681/>.
- 3 The top 250 television series titles among total households were ranked using Nielsen’s “total minutes viewed” metric. Although imprecise due to the viewership data not being provided by each individual streaming service, the total minutes viewed offers one key metric of interest to the OTT streaming services because it gauges viewer engagement in content offered by the platform. Because this metric is now being reported the most by streaming services, such as Netflix, and major measurement firms, we decided to use this metric to define the sample for this report. However, it is not the only metric that we will examine and discuss in this report.
- 4 Race/ethnicity was coded into the following major categories: White, Black, Asian, South Asian, Native, Latinx, Black Latinx, Multiracial/Multiethnic (referred to as multiracial throughout this report), and MENA (Middle Eastern or North African). The two subgroups, Black Latinx and South Asian, are reported with their larger race/ethnicity category, Latinx and Asian, respectively, in the featured charts and tables in this report. However, Black Latinx and South Asian counts are separately included in the endnotes. The Latinx category contains persons of Latin American origin or descent and does not include Spaniards. The Native category contains global indigenous peoples, including Native Americans, Native Hawaiians, Polynesians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Armenia, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa. The South Asian category includes those descended from the following countries: Afghanistan, Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka.
- 5 Gender was coded according to the following categories: male, female, transgender male, transgender female, transgender non-binary, 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 Disability status was collected using Gracenote’s Studio System and Luminare Film & TV (formerly Variety Insight), which both note disability status that has been stated publicly. Types of disability that are tracked include the following: hearing, intellectual/developmental, mental health, neurodiverse, physical, visual, and non-specified.

- 7 Household ratings (HH) are defined as the percentage of the universe of households tuned to a particular television program during the average minute of the program. This includes incremental viewing of programs watched at the time of the telecast as well as watched in DVR playback that occurs within 7 days of the original telecast. Streaming television series were measured on a 24/7, around-the-clock basis during the reporting period. The HH ratings presented by race/ethnicity are based on the race/ethnicity of the head of household, while persons 18-49 (including female and male) ratings are based on individual viewers.
- 8 Angela Watercutter, "2024 Is Going to Be a Rough Year for TV," *WIRED*, January 12, 2024, <https://www.wired.com/story/2024-is-going-to-be-a-rough-year-for-tv/>.
- 9 Nielsen, "July Exhibits Rare Upswing in TV Viewing, Amplified by Streaming and First Days of Summer Olympics, according to Nielsen's The Gauge,™" News release, August 2024, <https://www.nielsen.com/news-center/2024/july-exhibits-rare-upswing-in-tv-viewing-amplified-by-streaming-and-first-days-of-summer-olympics-according-to-nielsens-the-gauge/>.
- 10 Nielsen, "Streaming unwrapped: Streaming viewership goes to the library in 2023," News release, January 2024, <https://www.nielsen.com/insights/2024/streaming-unwrapped-streaming-viewership-goes-to-the-library-in-2023/>.
- 11 Using the definition provided by Luminare Film & TV, arena is defined as a sub-categorization of genre used in their searchable database that provides more information about the themes and genres in specific projects. In this report, we further divide the arenas into primary and secondary for analysis. Also, see [https://filmandtv.luminatedata.com/dei\\_sustainability.php](https://filmandtv.luminatedata.com/dei_sustainability.php).
- 12 To compare the degree of representation for the individual groups, this report employs the latest Census population data from 2023 that shows the following shares: 12.5 percent multiracial/multiethnic, 19.1 percent Hispanic/Latinx, 13.6 percent Black, 6.3 percent Asian, and approximately 1.6 percent Native (U.S. Census Bureau, "American Community Survey, 2022: ACS 1-Year Estimates Data Profiles," <https://data.census.gov/table?q=DP05>; U.S. Census Bureau, "QuickFacts," <https://www.census.gov/quickfacts/fact/table/US/PST045223>). Although MENA is not considered a separate racial category in the Census, the most recent data show that they are approximately 1.1 percent of the population (<https://www.aaiusa.org/demographics>).
- 13 U.S. Census Bureau, <https://www.census.gov/quickfacts/fact/table/US/PST045223>.
- 14 We also examined how the share of creators by race/ethnicity and by gender differed if we only included the top current scripted shows in streaming. Considering some of these shows originally aired on traditional television as far back as 1951, the old Hollywood ways may have an outsized effect on this finding. Out of 119 current shows, the share of scripted, streaming shows with a BIPOC creator was 14.3 percent and the share of scripted, streaming shows with a female creator was 25.2 percent. In addition, when we included co-creators in the analysis, the numbers remained dismal. Out of 194 total creators from current scripted, streaming shows, only 19 (9.8 percent) were BIPOC and only 33 (17.0 percent) were women. Both sets of shares for current shows were similar to those found when the library titles were combined with the current titles.
- 15 Among Asian creators of streaming scripted shows in 2023, there were two South Asian females.
- 16 "Lead role" is defined in this report as the first credited actor for a given series' list of cast members.

- 17 The following three television series from these genres were not included in the analysis: *Black Mirror*, *The White Lotus*, and *Sesame Street*. Two of these shows were anthologies without a single lead actor and one had an actor in an animal costume in the lead role.
- 18 As with show creators, we also examined how the share of leads by race/ethnicity and by gender differed if we only included the top current comedy and drama shows in streaming. Among the 85 leads from current comedy and drama, streaming shows, 26 (30.6 percent) were BIPOC and only 34 (40.0 percent) were women. Although the BIPOC share for current show leads is higher than it is when library titles are included, it is still lower in 2023 than the 35.9 percent share that was found in the 2021-22 season. For female leads, the share was similar to the share found when the library titles are included. However, the female share for current show leads in 2023 is much lower than the 52.6 percent share that was found in the 2021-22 season.
- 19 Among Asian leads in streaming comedies and dramas in 2023, there were three South Asian females.
- 20 Among multiracial leads in streaming comedies and dramas in 2023, there was one multiracial non-binary person.
- 21 We coded for the second credited actor if they were a “regular” actor in the cast for the majority of the television seasons that the particular show aired.
- 22 The breakdown of underrepresented stories on 23 scripted shows with a White male creator is as follows: 8 BIPOC, 8 Women-Centered, and 12 LGBTQ.
- 23 The breakdown of underrepresented stories on 19 scripted shows with a White female creator is as follows: 5 BIPOC, 16 Women-Centered, and 3 LGBTQ. Among these 19 scripted shows, if there were co-creators, they were White except for one show, *The Best of I Love Lucy*, which had a Latinx male as a co-creator.
- 24 The breakdown of underrepresented stories on 12 scripted shows with a BIPOC creator is as follows: 6 BIPOC, 5 Women-Centered, and 5 LGBTQ.
- 25 The breakdown of underrepresented stories on 30 comedy and drama shows with a White lead is as follows: 6 BIPOC, 18 Women-Centered, and 13 LGBTQ. In addition, the breakdown of underrepresented stories on 23 comedy and drama shows with a BIPOC lead is as follows: 13 BIPOC, 11 Women-Centered, and 6 LGBTQ.
- 26 The breakdown of underrepresented stories on 20 comedy and dramas with a male lead is as follows: 11 BIPOC, 0 Women-Centered, and 9 LGBTQ. In addition, the breakdown of underrepresented stories on 33 comedy and drama shows with a female lead is as follows: 8 BIPOC, 29 Women-Centered, and 10 LGBTQ.
- 27 See <https://www.nielsen.com/insights/2023/how-to-measure-tv-audiences/>.
- 28 Defined here as accounting for more than 34 percent of the households streaming the film. See <https://www.statista.com/statistics/242027/number-of-households-in-the-us-by-ethnic-group/>.
- 29 Defined here as accounting for more than 42 percent of the 18-49 viewers streaming the film. See <https://www.marketingcharts.com/featured-30401>.
- 30 *Q2 2024 Global Production Report* (ProdPro, 2024), <https://prodpro.com/blog/q2-2024-global-production-report/>). See also Wendy Lee, Stephen Battaglio, and Thomas Suh Lauder, “Hollywood is slowly getting back to work, but the days of peak TV aren’t coming back,” *Los Angeles Times*, August 15, 2024, <https://www.latimes.com/entertainment-arts/business/story/2024-07-11/production-activity-report-hollywood>.

- 31 Ashley Cullins, "Death of TV's Overall Deals (As We Knew Them)," *The Ankler*, May 1, 2024, <https://theankler.com/p/death-of-tvs-overall-deals-as-we>.
- 32 Nellie Andreeva, "Hollywood Contraction Hits Entertainment Executive Jobs: 'This Is A Full-Scale Depression,'" *Deadline*, March 18, 2024, <https://deadline.com/2024/03/hollywood-job-losses-executives-full-scale-depression-1235841674/>.
- 33 Among Latinx principals involved in a television deal, there was one Black Latinx female.
- 34 Among Asian principals involved in a television deal, there were six South Asian males and two South Asian females.
- 35 Bill Frost, "TikTok, Attraction, and Coworkers: How Americans Decide What To Watch on TV," *CableTV.com*, January 16, 2024, <https://www.cabletv.com/entertainment/tv-watching-influences>.
- 36 Alex Kerai, "Survey: 87% of Americans Have a 'Comfort Show,'" *CableTV.com*, March 1, 2023, <https://www.cabletv.com/entertainment/comfort-shows-survey>.
- 37 Tubi, "Tubi Unveils Insights on How Marketers Can Reach Cord-Cutters and Cord-Nevers in The Stream 2024," News release, March 12, 2024, <https://corporate.tubitv.com/press/tubi-unveils-insights-on-how-marketers-can-reach-cord-cutters-and-cord-nevers-in-the-stream-2024/>.
- 38 See <https://www.pewresearch.org/internet/2023/12/11/teens-social-media-and-technology-2023/>.
- 39 Ambicultural means to be 100 percent into one's own ethnic culture and 100 percent into the mainstream culture and to move freely between both. For examples to how it can be applied, see <https://www.linkedin.com/pulse/qu%C3%A9-pasa-ambicultural-hispanics-other-multiculturals-nicole-chardenet>.
- 40 Tricultural means to be influenced or belong to three cultures. See the following for differing interpretations: <https://www.carthage.edu/live/news/5922-mimi-yang-publishes-book-the-tricultural> and <https://innovation.umn.edu/culture-and-family-life-lab/wp-content/uploads/sites/51/2020/01/Ferguson-Iturbide-Gordon-2014-with-correct-page-numbers.pdf>.

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