

HOLLYWOOD DIVERSITY

R E P O R T 2 0 1 8

FIVE YEARS OF PROGRESS AND MISSED OPPORTUNITIES



UCLA College

Social Sciences

Acknowledgements

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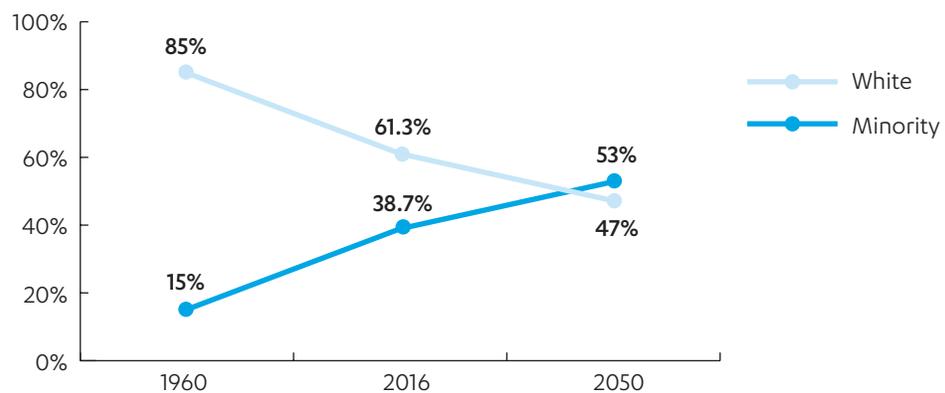
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STUDY HIGHLIGHTS

This is the fifth in a series of annual reports to examine relationships between diversity and the bottom line in the Hollywood entertainment industry. It considers the top 200 theatrical film releases in 2016 and 1,251 broadcast, cable and digital platform television shows from the 2015-16 season 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 box office receipts and 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. Constituting nearly 40 percent of the U. S. population in 2016, minorities will become the majority within a few decades. Since the previous report, people of color have posted gains relative to their White counterparts in eight of the key industry employment arenas examined (i.e., film directors, film writers, broadcast scripted leads, cable scripted leads, broadcast reality and other leads,

cable reality and other leads, digital scripted leads, and digital scripted show creators). Minorities lost ground in only one of the 11 arenas (i.e., broadcast scripted show creators) and merely held their ground in the other two (i.e., film leads and cable scripted show creators). Despite quite a bit of progress for the group since the previous report, they remained underrepresented on every front in 2015-16:

- Nearly 3 to 1 among film leads (13.9 percent)
- 3 to 1 among film directors (12.6 percent)
- Nearly 5 to 1 among film writers (8.1 percent)
- 2 to 1 among broadcast scripted leads (18.7 percent)
- Nearly 2 to 1 among cable scripted leads (20.2 percent)
- Nearly 2 to 1 among broadcast reality and other leads (26.6 percent)
- Nearly 2 to 1 among leads for cable reality and other leads (20.9 percent)
- 3 to 1 among digital scripted leads (12.9 percent)
- Greater than 5 to 1 among the creators of broadcast scripted shows (7.1 percent)
- Greater than 5 to 1 among the creators of cable scripted shows (7.3 percent)
- Greater than 2 to 1 among the creators of digital scripted shows (15.7 percent)

2. Women. Relative to their male counterparts, women posted gains in all the key employment arenas since the previous report, with the exception of four — film directors, broadcast scripted show leads, cable scripted show creators, and broadcast scripted show creators.

“ Consistent with the findings of earlier reports in this series, new evidence from 2015-16 suggests that America’s increasingly diverse audiences prefer diverse film and television content. ”

They fell further behind in the former three arenas and merely held their ground in the latter. Slightly more than half of the population, women remained underrepresented on every front in 2015-16:

- Nearly 2 to 1 among film leads (31.2 percent)
- More than 7 to 1 among film directors (6.9 percent)
- Nearly 4 to 1 among film writers (13.8 percent)
- Less than proportionate representation among broadcast scripted leads (35.7 percent)
- Less than proportionate representation among cable scripted leads (44.8 percent)
- Nearly 3 to 1 among broadcast reality and other leads (18.8 percent)
- Nearly 2 to 1 among cable reality and other leads (29.8 percent)
- Less than proportionate representation among digital scripted leads (43.1 percent)
- Greater than 2 to 1 among the creators of broadcast scripted shows (22.1 percent)
- 3 to 1 among the creators of cable scripted shows (16.9 percent)

- Nearly 2 to 1 among the creators of digital scripted shows (31.5 percent)

Overview: Degrees of Underrepresentation, Gains and Losses, 2015-16*

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

*Gains since the previous report highlighted in blue, losses in gold.

3. Accolades. In 2016, minority-directed films and those with minority leads gained ground at the Oscars relative to those led by White directors or that featured White leads. By contrast, films with women leads lost ground at the Oscars in 2016, while those directed by women failed for a second year in a row to win a single Oscar. At the Emmys, broadcast scripted shows created by people of color gained no ground relative to those pitched by White show creators, while shows created by women succeeded in closing the huge gender gap a bit. Meanwhile, not one of the cable scripted shows created by minorities won an Emmy for the 2015-16 television season (matching the previous four seasons). Though the gender gap remained

large, cable shows created by women gained a little ground relative to those created by men.

4. Gatekeepers. Since the previous report, the three dominant talent agencies have increased their combined shares of the film directors, film leads, film writers, cable scripted show creators, and broadcast scripted leads credited for the theatrical films and television shows examined in 2015-16. The remaining talent agencies collectively posted significant gains among digital scripted leads and made smaller inroads among broadcast scripted show creators. People of color posted significant gains among the broadcast scripted leads represented by both the dominant and remaining agencies, and more modest gains among credited film directors and digital scripted show creators. Nonetheless, minorities remained severely underrepresented on the rosters of these powerful industry gatekeepers.

5. The Bottom Line. Consistent with the findings of earlier reports in this series, new evidence from 2015-16 suggests that America’s increasingly diverse audiences prefer diverse film and television content.

- Films with casts that were from 21 percent to 30 percent minority enjoyed the highest median global box office receipts and the highest median return on investment, while films with the most racially and ethnically homogenous casts were the poorest performers
- Minorities accounted for the majority of ticket sales for five of the top 10 films in 2016 (ranked by global box office)
- Films with casts that were from 21 percent to 30 percent minority were released, on

average, in the most international markets in 2016

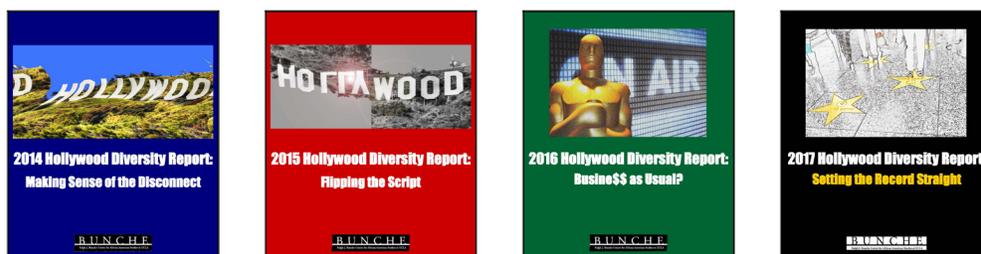
- Films with Black and Latino leads and majority-minority casts were released, on average, in the fewest international markets in 2016
- Median 18-49 viewer ratings (as well as median household ratings among Blacks, Latinos, and Asian Americans) peaked during the 2015-16 season for broadcast scripted shows featuring casts that were greater than 20 percent minority
- For White households, ratings peaked during the 2015-16 season for broadcast scripted shows with casts greater than 40 percent minority
- Social media engagement during the 2015-16 season peaked for broadcast scripted shows with casts that reflected the diversity of America
- Median Black household ratings peaked for cable scripted shows with casts that were majority minority in 2015-16
- For viewers 18-49, White, Latino, and Asian households, median ratings peaked in the cable scripted arena for shows with casts that were from 31 to 40 percent minority in 2015-16
- Social media engagement peaked for cable scripted shows with casts that were at least 31 percent minority in 2015-16
- The majority of the top 10 broadcast scripted shows among viewers 18-49 and Asian, Black, and Latino households, as well as half of the top 10 shows among White households, featured casts that were at least 21 percent minority in 2015-16
- The lion's share of the top 10 cable scripted shows among Asian, Black, and Latino households, as well as half of the top 10 shows among White households and viewers 18-49, featured casts that were at least 21 percent minority in 2015-16

6. New Shows: 2017-18 Season. Looking ahead to the 2017-18 television season, the prognosis is mixed with respect to the prospects for further advancement on the television diversity front. Actors of color claimed 28 percent of the lead roles for the new scripted shows that debuted across all platforms — a figure significantly greater than the shares they posted for either the broadcast, cable or digital arenas in 2015-16. Women, by contrast, lost ground among leads in these new shows. Meanwhile, among the creators of these new shows, both people of color and women lost ground relative to their shares of show creators for the 2015-16 television season.

INTRODUCTION

Hollywood Diversity Report 2018

This report is the fifth in a series of annual studies originally conceived by the Ralph J. Bunche Center for African American Studies at UCLA to explore the relationships between diversity and the bottom line in the Hollywood entertainment industry. The current report is the first in the series to be administered by the Institute for Research on Labor and Employment (IRLE) in UCLA's Division of Social Sciences.



The Division of Social Science's larger Hollywood Advancement Project, from which this report stems, has three primary goals: 1) to generate comprehensive research analyses of the inclusion of diverse groups in film and television, including lead roles, writing, directing, producing, and talent representation; 2) to identify and disseminate best practices for increasing the pipeline of underrepresented groups into the Hollywood entertainment industry; and 3) to consider the broader implications of diverse industry access and media images for society as a whole.

The Data

The Hollywood Diversity Report 2018 examines 174 theatrical films released in 2016,¹ as well as 1,251 television shows airing or streaming during the 2015-16 season.² The television shows were distributed across six broadcast networks, 65 cable networks, and 37 digital platforms. (see **Table 1, Appendix**). They were sorted into the following categories for analysis: 113 broadcast scripted shows; 76 broadcast reality and other shows; 184 cable scripted shows; 637 cable reality and other shows; 127 digital platform scripted shows; and 114 digital platform reality and other shows.³ Variables considered in the analyses for this report include the following:

- Racial status of lead talent
- Gender of lead talent
- Overall cast diversity
- Show creator racial status
- Show creator gender
- Show locations
- Writer diversity
- Director diversity
- Genres
- Talent agency representation
- Oscar and Emmy awards
- Nielsen viewer and social media ratings⁴
- Global and domestic box office
- International market distribution
- Rentrak ticket buyer demographics

Data for this report were compiled from a variety of sources that industry stakeholders rely upon for day-to-day updates on industry developments. These sources include The Studio System, Variety Insight, the Internet Movie Database (IMDb), Nielsen, Rentrak and Box Office Mojo.

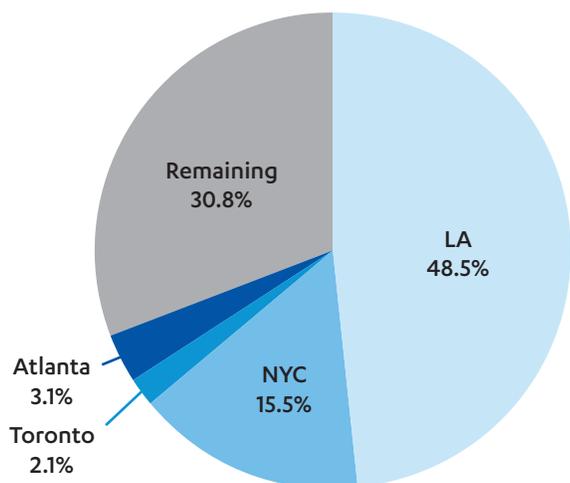
HOLLYWOOD LANDSCAPE

“Hollywood” is a bustling creative community composed of talented men and women who work both in front of and behind the camera to produce the major, commercial theatrical films and television shows that reflect and shape American culture. In 2016, the global box office for theatrical films reached \$38.6 billion, a one percent increase over the previous year, and people of color reported higher per capita movie attendance than White Americans.⁵ Meanwhile, American television continued to feature what many have described as a “renaissance”⁶ in quality programming during the 2015-16 season. An explosion in the creation of original content by dozens of cable networks and digital streaming platforms made space for viewing options that were not possible in an earlier era dominated by a handful of broadcast networks.

Traditionally associated with the Los Angeles region, the Hollywood industry has for years produced films shot in locations scattered around the globe, even as Southern California-based studios defined the center of gravity for these productions. By contrast, the production of television shows in the contemporary era tended to be tethered more to the Los Angeles region, to its ample supply of studio sets, iconic locations, and dense network of support services. About a decade ago, the phenomenon of “runaway production”⁷ marked a decline in Los Angeles’s share of television productions, as the attractiveness of New York, Atlanta and Toronto increased for producers. Atlanta, for example, eventually became a hotbed of production centered around African American-themed content. However, California’s Film and Television Tax Credit Program 2.0, which was signed in 2014, tripled production incentives in the state and may eventually result in a return of lost production to Los Angeles.⁸

The following charts focus on the distribution of television locations during the 2015-16 season.

FIGURE 1: Share by Location, Broadcast Scripted Shows, 2015-16 Season (n=96)



Los Angeles's share of broadcast scripted show locations declined from 53 percent during the 2014-15 television season to 48.5 percent in 2015-16. Over the same period, New York City's share increased from 11 percent to 15.5 percent.

FIGURE 2: Share by Location, Cable Scripted Shows, 2015-16 Season (n=138)

Los Angeles's share of cable scripted show locations also declined, from 44.2 percent during the 2014-15 television season to 37.7 percent in 2015-16. Meanwhile, Atlanta nearly doubled its share, from 5.8 percent to 10.7 percent.

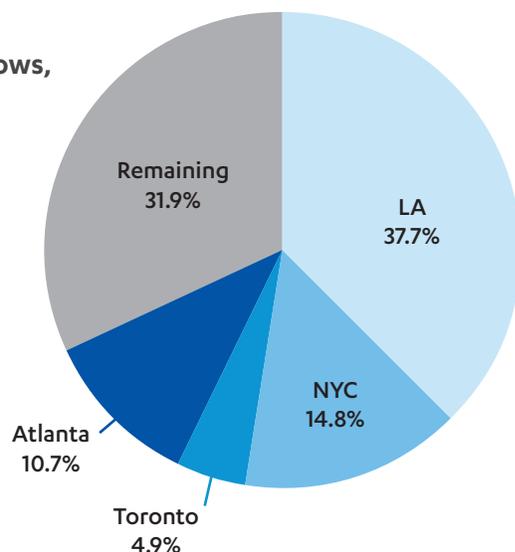
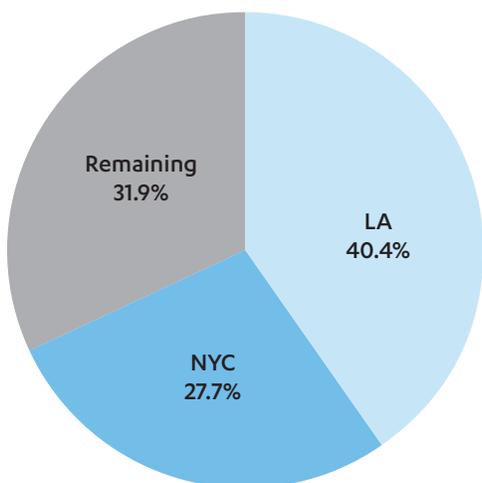
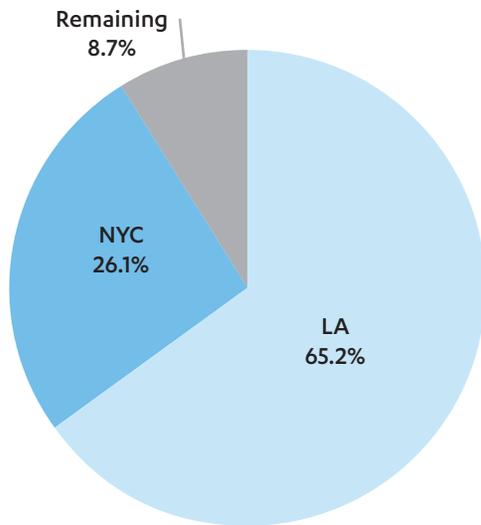


FIGURE 3: Share by Location, Digital Scripted Shows, 2015-16 Season (n=29)



Los Angeles accounted for 40.4 percent of digital scripted show locations during the 2015-16 television season, followed by New York City, which claimed a 27.7 percent share.

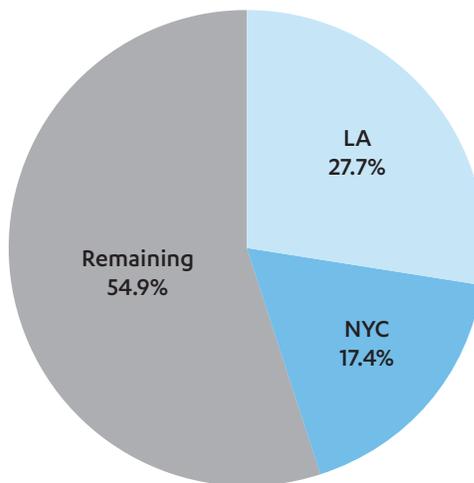
FIGURE 4: Share by Location, Broadcast Reality and Other Shows, 2015-16 Season (n=23)



Los Angeles's share of broadcast reality and other show locations declined from 70.6 percent during the 2014-15 television season to 65.2 percent in 2015-16. Over the same period, New York City's share increased from 20.6 percent to 26.1 percent.

FIGURE 5: Share by Location, Cable Reality and Other Shows, 2015-16 Season (n=155)

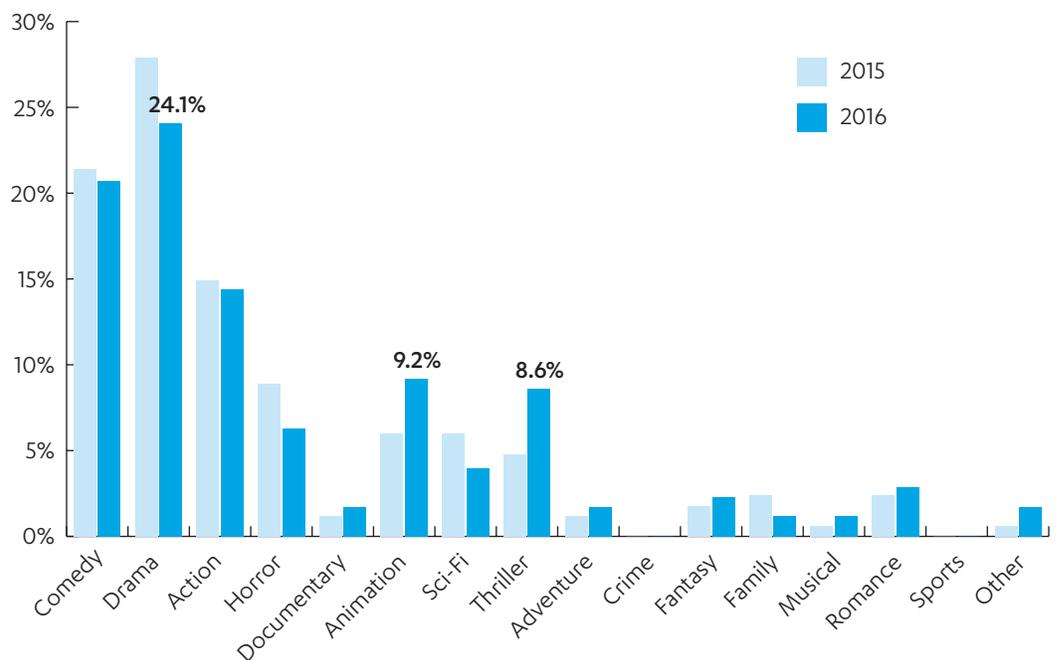
Los Angeles's share of cable reality and other show locations declined from 41.6 percent during the 2014-15 television season to just 27.7 percent in 2015-16. These losses became gains for several of the remaining locations in 2015-16.



GENRE

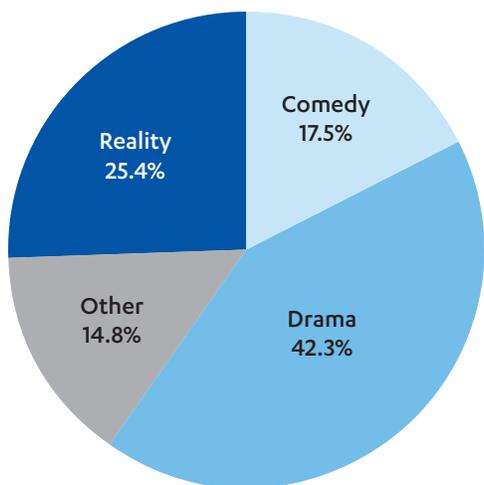
The biggest takeaways with respect to genre since the last report are the continuing importance of drama in film and broadcast television, the sustained dominance of reality in cable television, and the rise of comedy in digital television. It is also worth noting that the number of digital shows examined more than doubled between the 2014-15 and 2015-16 seasons, from just 95 shows to 241 shows.

FIGURE 1: Percentage Distribution of Top Films by Genre, 2015 and 2016 (n=168, 174)



▲ Drama remained the largest genre for theatrical films in 2016, despite declining since the last report from 27.9 percent to 24.1 percent of the total. The animation and thriller genres posted notable increases, from 6 percent to 9.2 percent of the total and from 4.8 percent to 8.6 percent, respectively.

FIGURE 2: Broadcast TV by Genre, 2015-16 Season (n=189)



▶ The drama genre increased its plurality share of broadcast television shows between the 2014-15 and 2015-16 seasons — from 40.6 percent to 42.3 percent. The comedy genre declined from 18.4 percent to 17.5 percent of the total.

FIGURE 3: Cable TV by Genre, 2015-16 Season (n=821)

▶ The largest genre in cable television, reality, remained steady at 66.6 percent of the total between the 2014-15 and 2015-16 seasons.

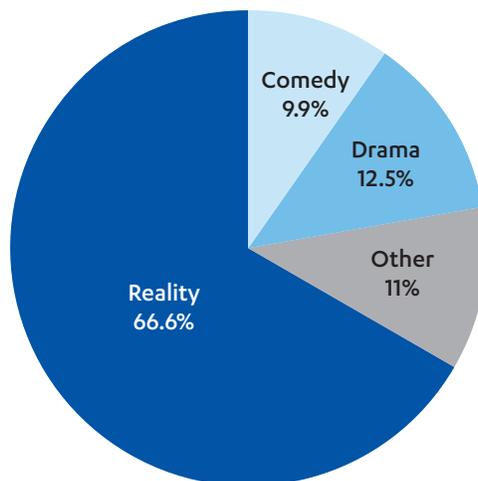
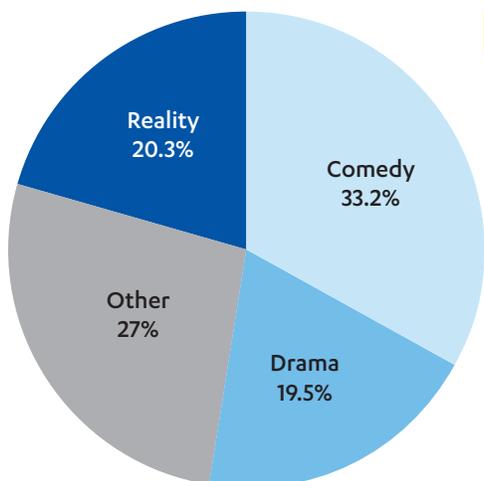


FIGURE 4: Digital Platform TV by Genre, 2015-16 Season (n=241)



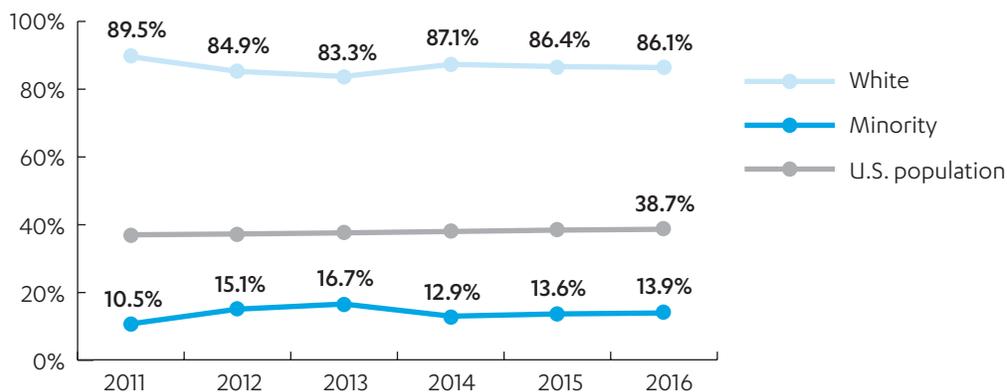
▶ The comedy genre increased its share of digital shows from 30.5 percent to 33.2 percent between the 2014-15 and 2015-16 television seasons, while the drama genre saw its share decline from 28.4 percent to 19.5 percent.

LEADS

Lead actors⁹ are significant figures in film and television because the storytelling, more often than not, revolves around the characters they play. These central characters are usually the protagonists, and it is their hopes, fears, and achievements that drive their respective project's narratives. As documented throughout this report series, women and people of color have been significantly underrepresented as leads in Hollywood films and television shows over the years. The following charts reveal that in most arenas women and minorities posted meaningful gains in their shares of leads relative to males and Whites, respectively, compared to a year earlier. Nonetheless, both groups were still a long way from reaching proportionate representation in most arenas in 2016.

FIGURE 1: Leads by Race, Top Theatrical Films, 2011 - 2016
(n=172, 172, 174, 163, 168, 173)

People of color accounted for 13.9 percent of the leads in top films for 2016, virtually unchanged from their 13.6 percent share a year earlier. They would have to triple their 2016 share to reach proportionate representation (38.7 percent).



only 1.4 out of 10 lead actors in film are people of color

FIGURE 2: Leads by Gender, Top Theatrical Films, 2011 - 2016
(n=172, 172, 174, 163, 168, 173)

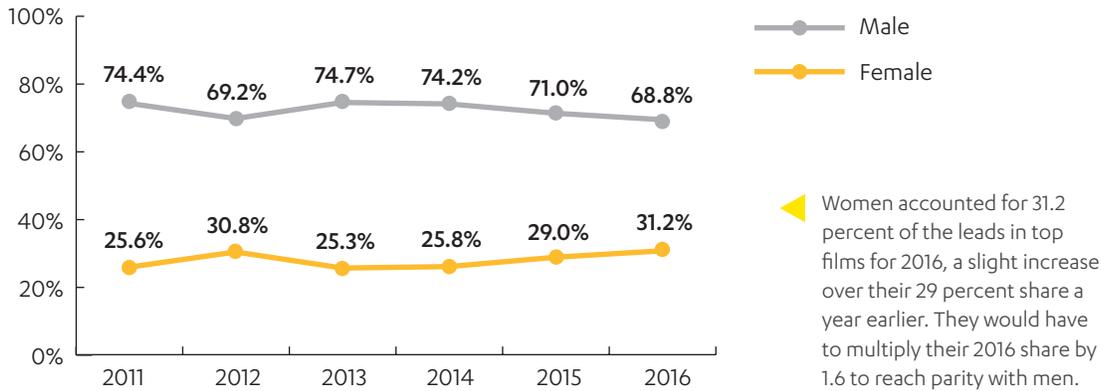


FIGURE 3: Leads by Race, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=99, 107, 122, 123, 112)

People of color have nearly quadrupled their share of broadcast scripted leads over the course of this report series — from 5.1 percent during the 2011-12 season to 18.7 percent in 2015-16. Nonetheless, they would have to double their 2015-16 share in order to reach proportionate representation (38.7 percent).

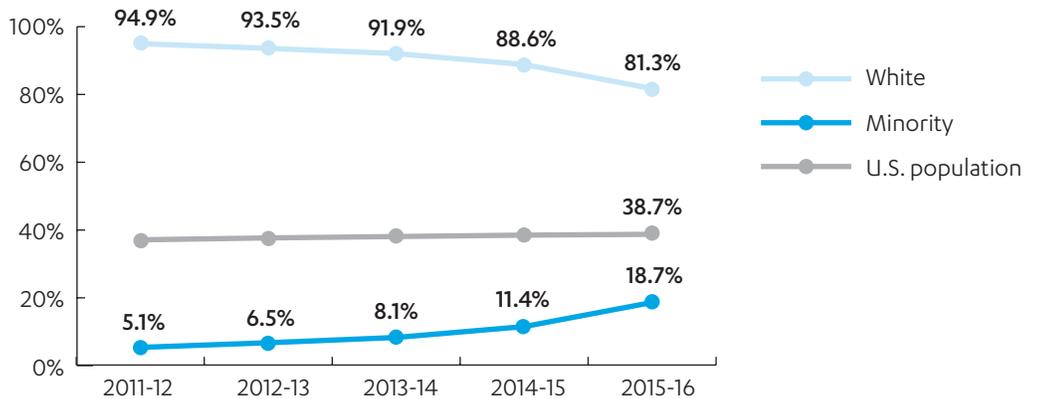


FIGURE 4: Leads by Gender, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=99, 107, 122, 123, 112)

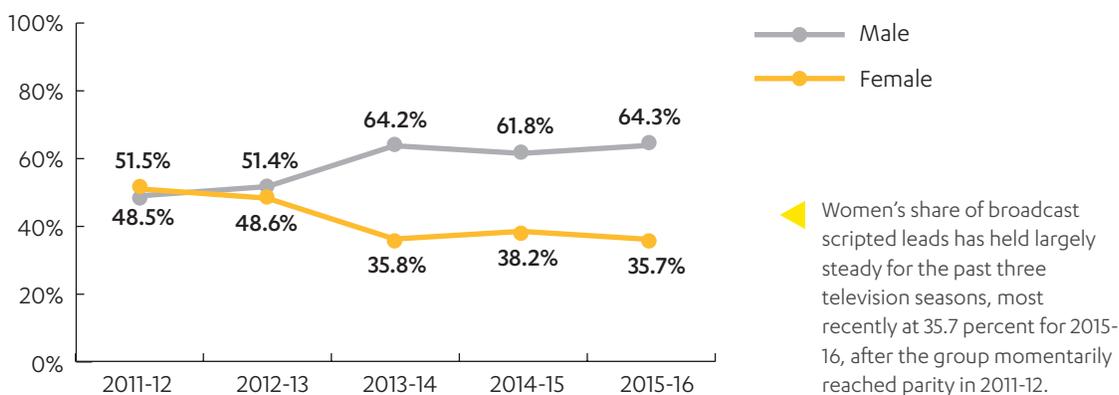


FIGURE 5: Leads by Race, Cable Scripted, 2011-12 to 2015-16 Seasons (n=156, 166, 181, 202, 183)

People of color accounted for 20.2 percent of the cable scripted leads during the 2015-16 television season, up from their 15.8 percent share a season earlier. They would have to nearly double their 2015-16 share to reach proportionate representation (38.7 percent).

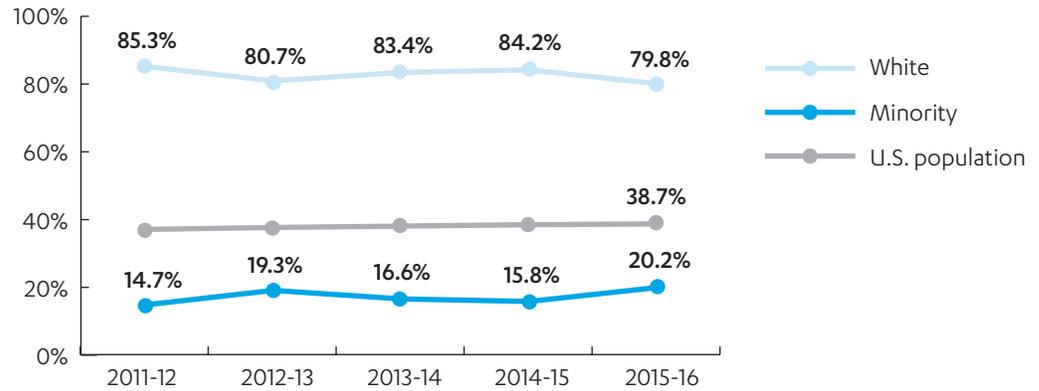
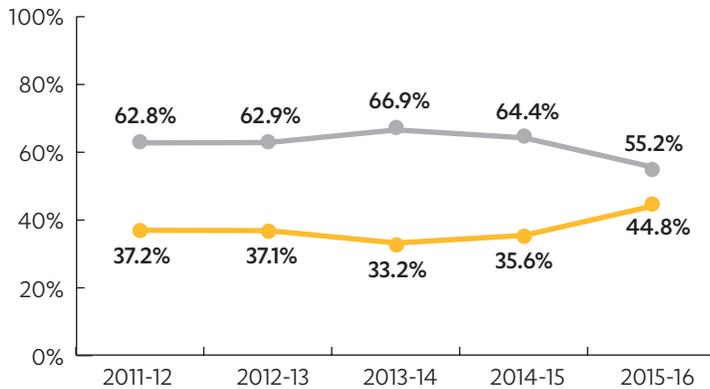


FIGURE 6: Leads by Gender, Cable Scripted, 2011-12 to 2015-16 Seasons (n=156, 167, 181, 202, 183)



Women have closed the gender gap considerably with respect to cable scripted leads, increasing their share from 35.6 percent during the 2014-15 television season to 44.8 percent in 2015-16.

FIGURE 7: Leads by Race, Digital Scripted Shows, 2013-14 to 2015-16 Seasons (n=33, 54, 116)

Though people of color increased their share of digital scripted leads from 9.1 percent during the 2013-14 television season to 12.9 percent in 2015-16, they would have to triple the latter share to reach proportionate representation (38.7 percent).

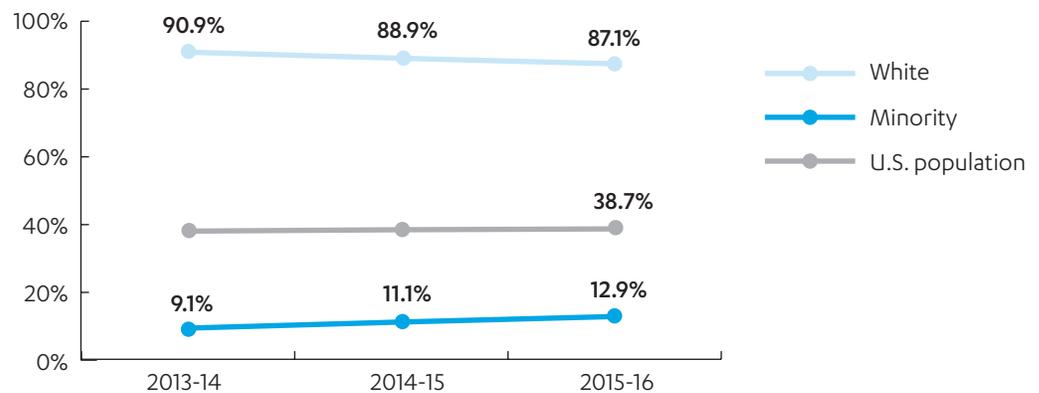


FIGURE 8: Leads by Gender, Digital Scripted Shows, 2013-14 to 2015-16 Seasons (n=34, 54, 116)

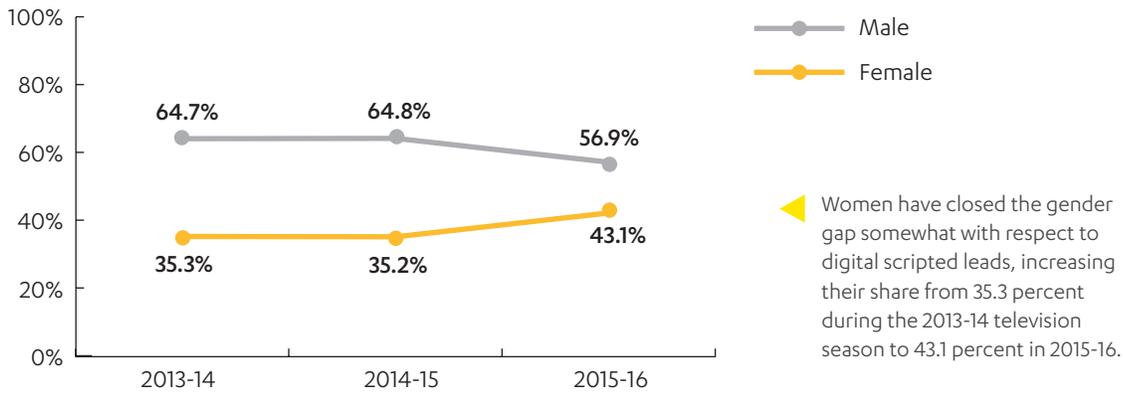


FIGURE 9: Lead Talent by Race, Broadcast Reality and Other Shows, 2011-12 to 2015-16 (n=104, 92, 72, 75, 64)

People of color nearly doubled their share of lead talent for broadcast reality and other shows over the run of this report series, approaching proportionate representation at 26.6 percent of the total for the 2015-16 television season.

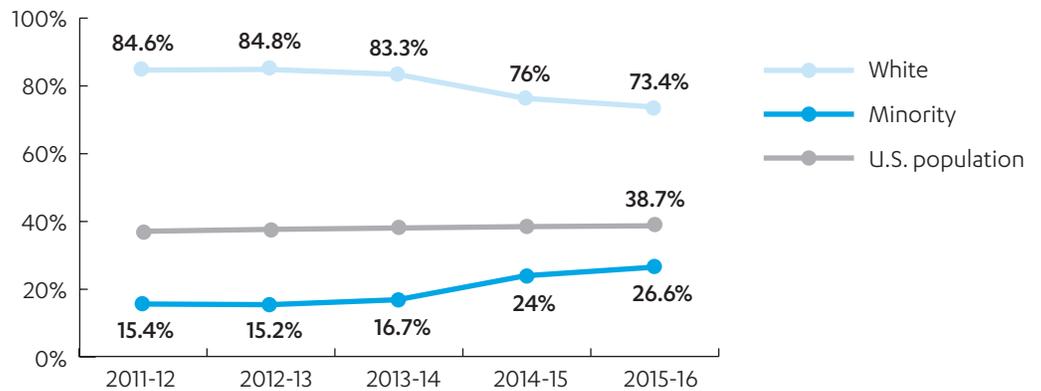


FIGURE 10: Lead Talent by Gender, Broadcast Reality and Other Shows, 2011-12 to 2015-16 (n=106, 93, 72, 75, 64)

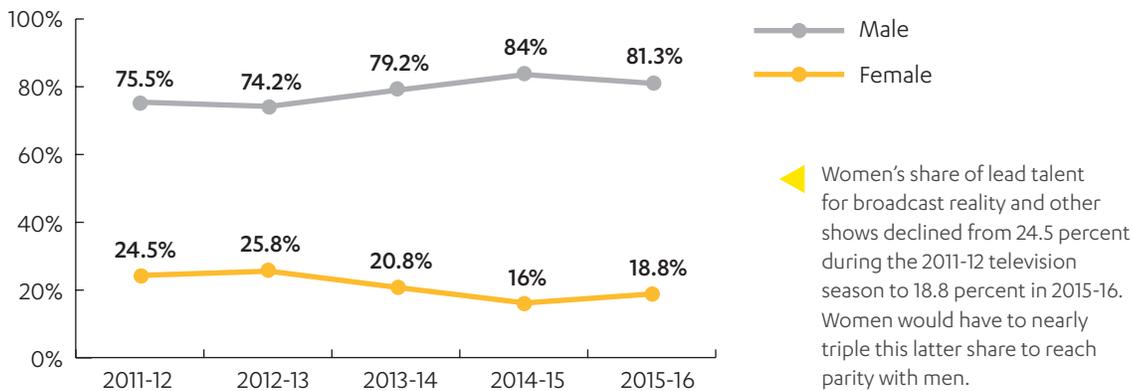


FIGURE 11: Lead Talent by Race, Cable Reality and Other Shows, 2011-12 to 2015-16 (n=463, 560, 482, 485, 420)

Though people of color's share of lead talent for cable reality and other shows has steadily increased over the run of this report series, the group's 2015-16 share (20.9 percent) would have to nearly double before the group reached proportionate representation (38.7 percent).

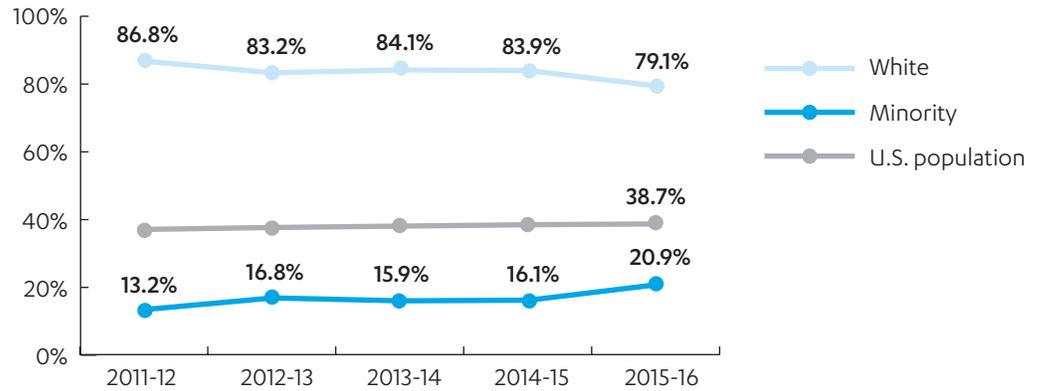
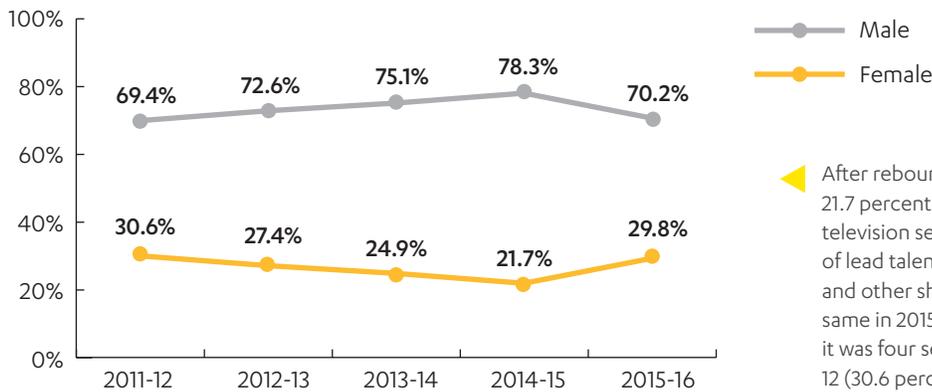


FIGURE 12: Lead Talent by Gender, Cable Reality and Other Shows, 2011-12 to 2015-16 (n=520, 573, 482, 488, 420)



After rebounding from a low of 21.7 percent during the 2014-15 television season, women's share of lead talent for cable reality and other shows was virtually the same in 2015-16 (29.8 percent) as it was four seasons earlier in 2011-12 (30.6 percent).

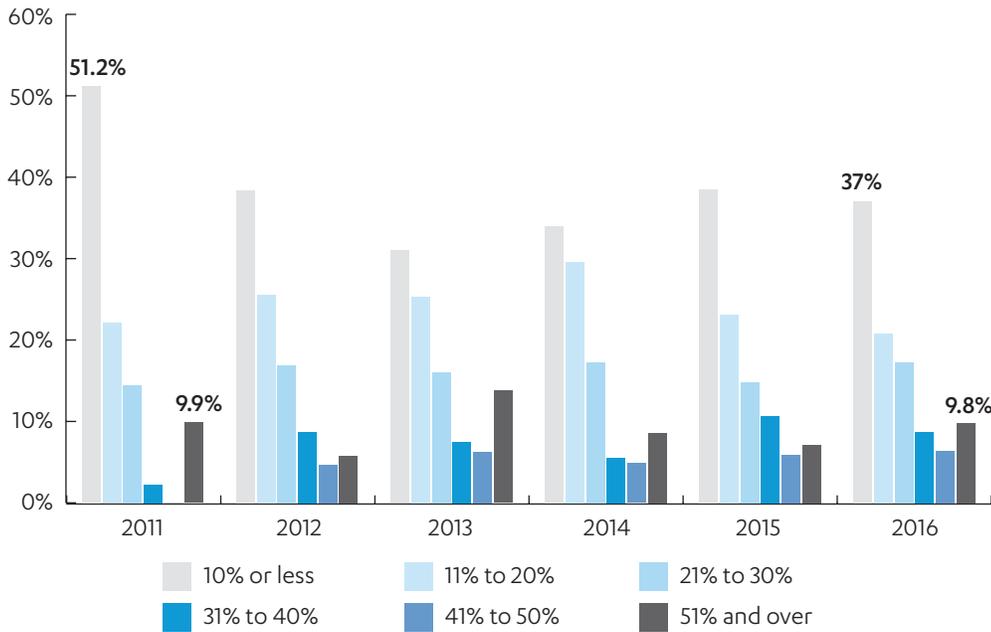
OVERALL CAST DIVERSITY

This section documents overall cast diversity for top films in 2016 and the broadcast, cable and digital television shows airing or streaming during the 2015-16 season. For the purpose of analysis, it assigns each film and scripted television show to one of six distinct diversity intervals based on the racial and ethnic statuses of its top eight credited actors — casts that were 10 percent minority or less; 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 51 percent minority and over. This section also provides total actor counts by race and gender for all films, all scripted broadcast shows, all scripted cable shows, and all scripted digital shows.

The following charts reveal that there have been some notable advances in overall cast diversity for film, broadcast television and cable television in recent years. For digital television, by contrast, overall cast diversity has been relatively stagnant, despite the tremendous increase in new digital shows since the last report. Women and people of color (with the exception of Black men in broadcast and cable) remained underrepresented among all actors in 2016 films and 2015-16 television shows.



FIGURE 1: Minority Cast Share, by Share of Top Theatrical Films, 2011 - 2016 (n=172, 172, 174, 162, 169, 173)



▶ The share of the top films with casts that were 10 percent minority or less decreased from more than half in 2011 (51.2 percent) to 37 percent in 2016. Over the same period, the share of films with majority-minority casts held steady — 9.9 percent in 2011 and 9.8 percent in 2016.

FIGURE 2: Share of Film Roles, by Race, 2016 (n=1,352)

▶ Whites were overrepresented among all top film roles in 2016, claiming 78.1 percent of the roles but constituting just 61.3 percent of the U.S. population. At 13.3 percent of the population, Blacks approached proportionate representation, claiming 12.5 percent of the roles. All other minority groups were significantly underrepresented.

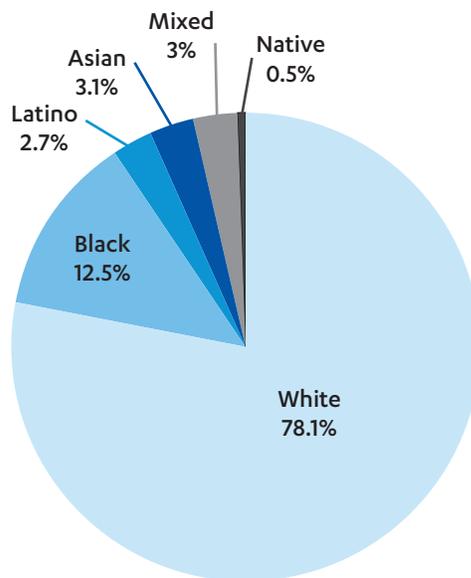


FIGURE 3: Film Actor Counts, by Race and Gender, 2016 (n=1,352)

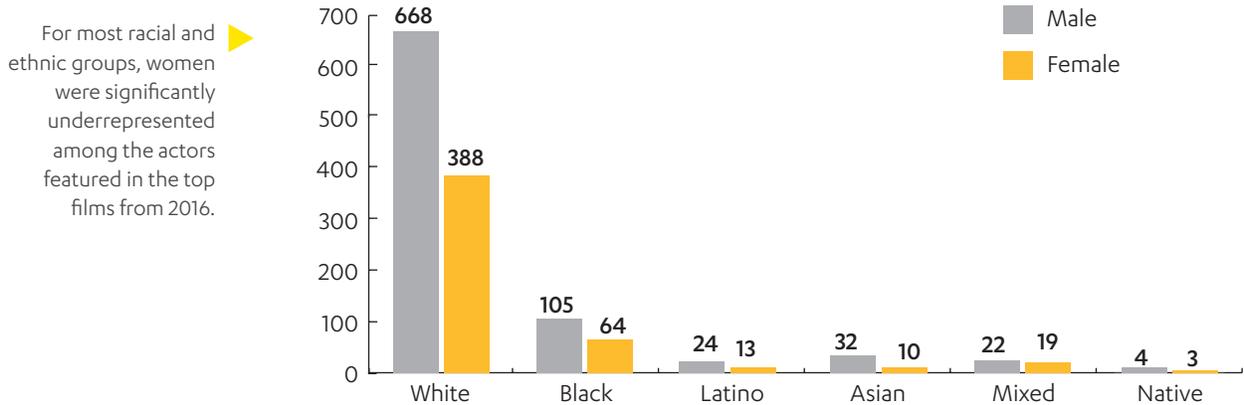
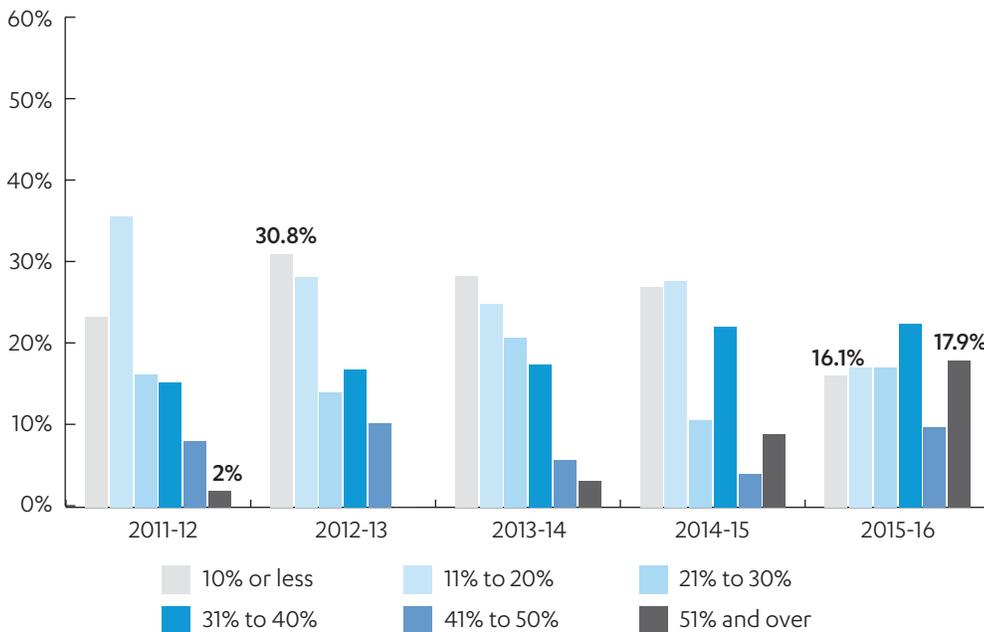
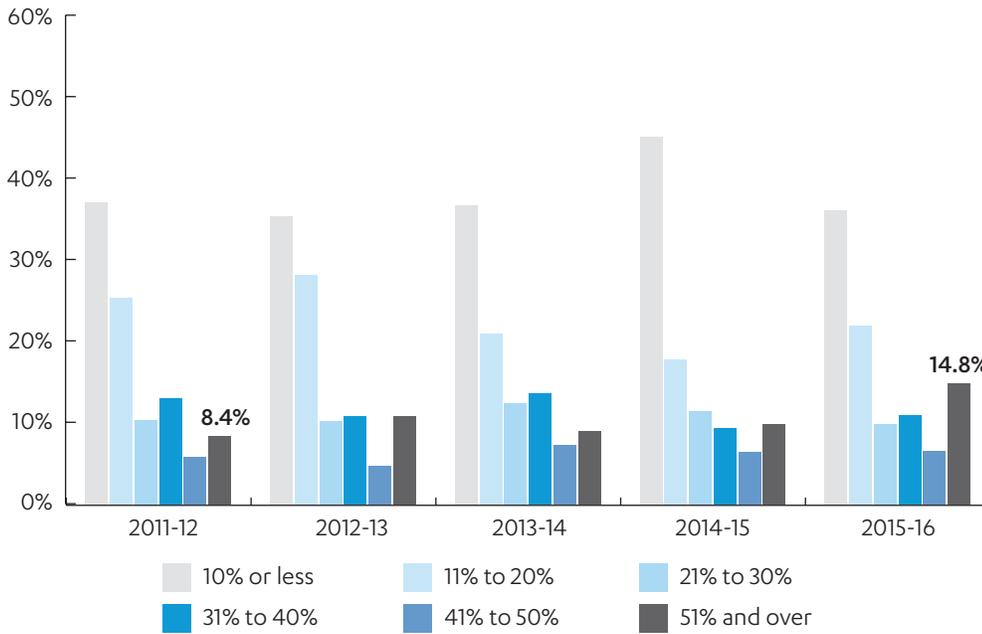


FIGURE 4: Minority Cast Share, by Share of Broadcast Scripted Shows, 2011-12 to 2015-16 Seasons (n=99, 107, 121, 123, 112)



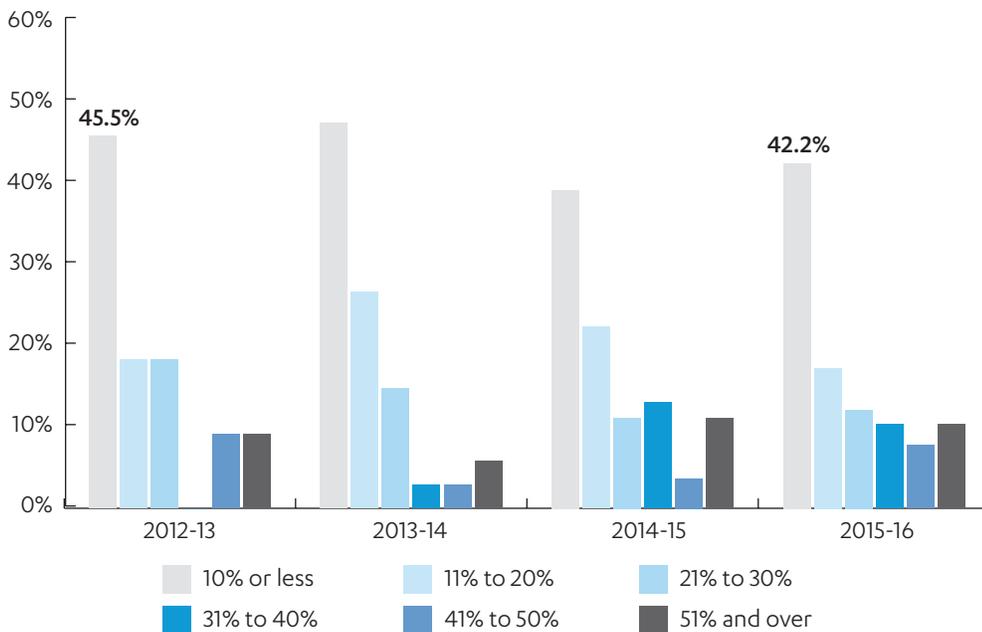
The share of broadcast scripted shows with casts that were 10 percent minority or less decreased significantly over the run of this report series, from a peak of 30.8 percent of all shows during the 2012-13 television season to just 16.1 percent in 2015-16. Meanwhile, the share of broadcast scripted shows with majority-minority casts exploded from just 2 percent in 2011-12 to 17.9 percent in 2015-16.

FIGURE 5: Minority Cast Share, by Share of Cable Scripted Shows, 2011-12 to 2015-16 Seasons (n=152, 167, 177, 202, 183)



▶ The share of cable scripted shows with majority-minority casts increased from just 8.4 percent of all shows during the 2011-12 television season to 14.8 percent in 2015-16.

FIGURE 6: Minority Cast Share, by Share of Digital Scripted Shows, 2012-13 to 2015-16 Seasons (n=11, 34, 54, 116)



▶ Across the four television seasons examined, the plurality of digital scripted shows had casts that were 10 percent minority or less (from 45.5 percent in 2012-13 to 42.2 percent in 2015-16).

FIGURE 7: Share of Roles, by Race, Broadcast Scripted Shows, 2015-16 Season (n=732)

Whites' share of broadcast scripted roles decreased from 76 percent during the 2014-15 television season to 66 percent in 2015-16, which was slightly above proportionate representation for the group. Meanwhile, Blacks were overrepresented among actors in broadcast scripted shows in 2015-16, claiming 17 percent of the roles. All other minority groups were underrepresented.

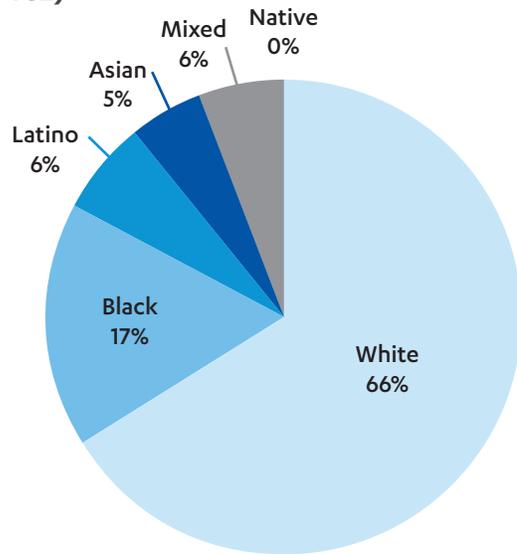


FIGURE 8: Share of Roles, by Gender, Broadcast Scripted Shows, 2015-16 Season (n=733)

Women's share of broadcast scripted roles remained virtually unchanged between the 2014-15 and 2015-16 television seasons (43 percent and 44 percent, respectively).

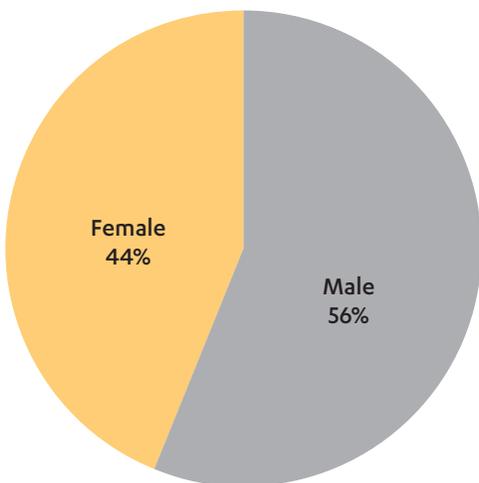


FIGURE 9: Share of Roles, by Race, Cable Scripted Shows, 2015-16 Season (n=1057)

Whites' share of cable scripted roles decreased from 79 percent during the 2014-15 television season to 74.6 percent in 2015-16. Meanwhile, Blacks achieved proportionate representation among actors in cable scripted shows in 2015-16, claiming 13.3 percent of the roles. All other minority groups were underrepresented.

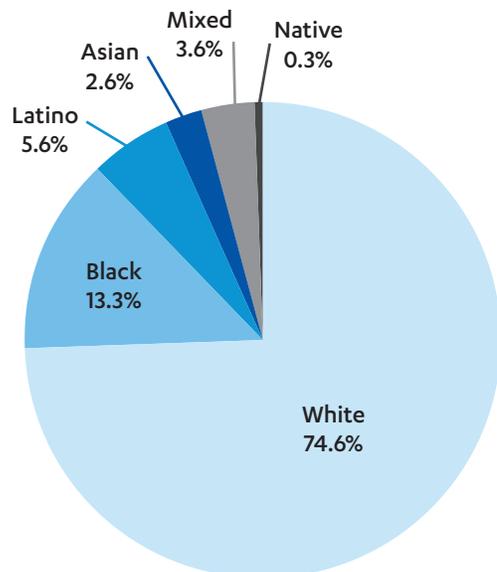
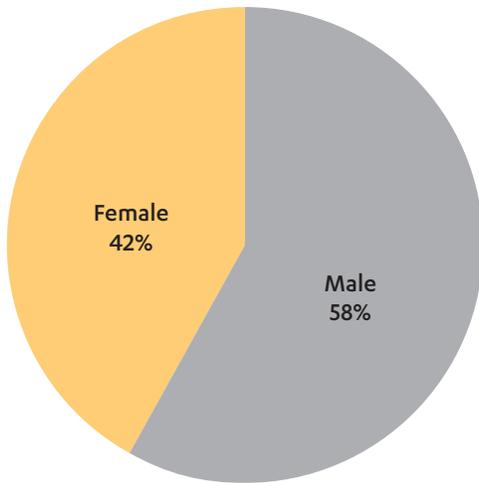
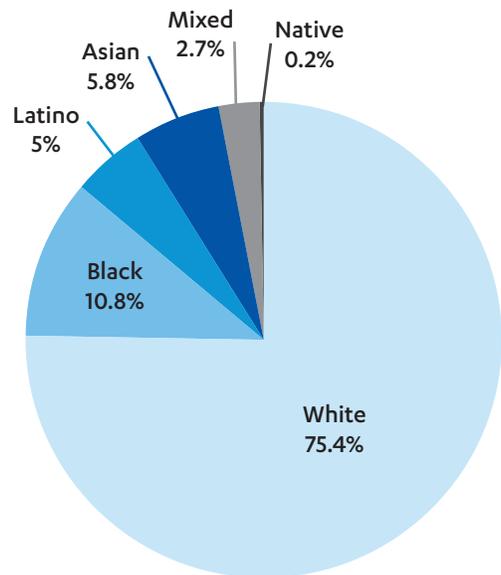


FIGURE 10: Share of Roles, by Gender, Cable Scripted Shows, 2015-16 Season (n=1057)



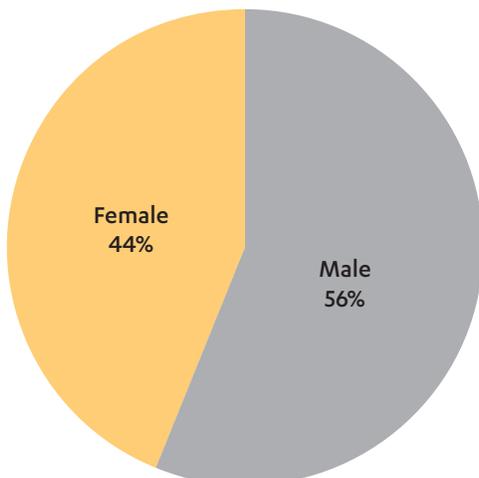
Women's share of cable scripted roles held steady between the 2014-15 and 2015-16 television seasons (41 percent and 42 percent, respectively).

FIGURE 11: Share of Roles, by Race, Digital Scripted Shows, 2015-16 Season (n=517)



Whites' share of digital scripted roles remained virtually unchanged between the 2014-15 and 2015-16 television seasons (74 percent and 75.4 percent, respectively). All other racial and ethnic groups were underrepresented among these roles.

FIGURE 12: Share of Roles, by Gender, Digital Scripted Shows, 2015-16 Season (n=518)



Women's share of digital scripted roles was essentially flat between the 2014-15 and 2015-16 television seasons (43 percent and 44 percent, respectively).

FIGURE 13: Actor Counts, by Race and Gender, Broadcast Scripted Roles, 2015-16 Season (n=732)

For Whites and Blacks, women trailed their male counterparts with respect to the number of broadcast scripted roles in the 2015-16 season. For other racial and ethnic groups, women either claimed the majority of roles or approached parity with their male counterparts.

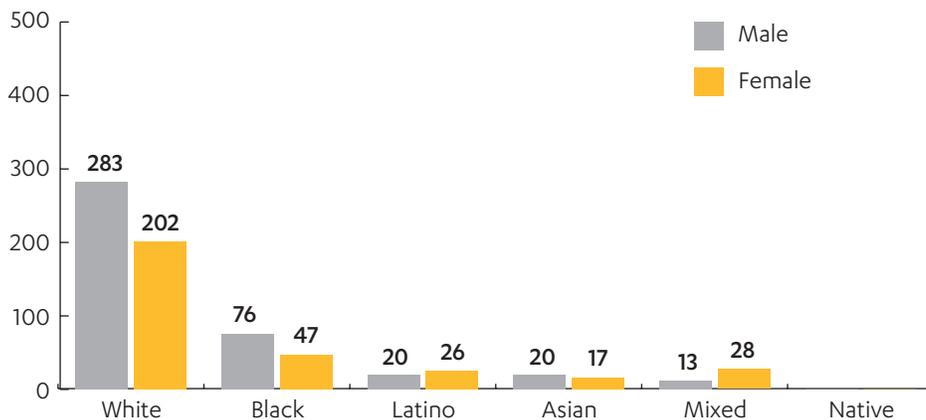
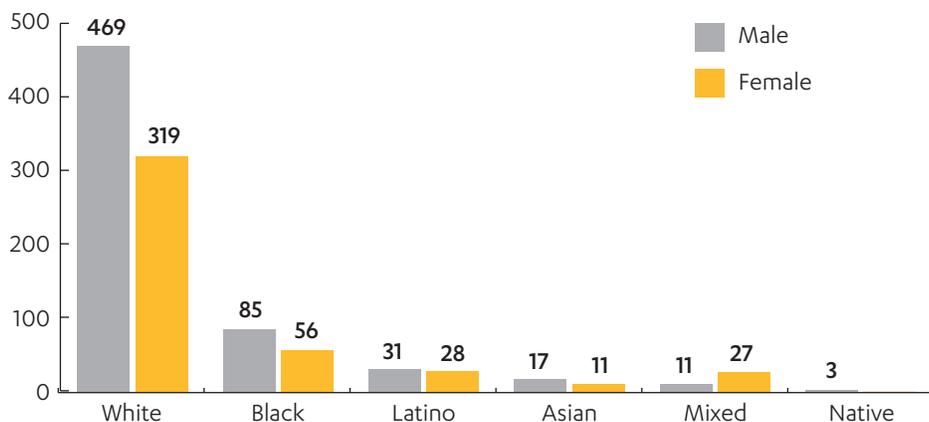


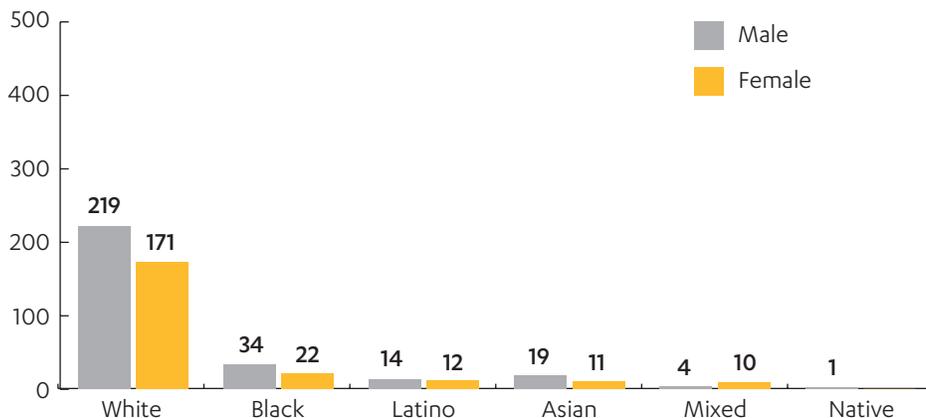
FIGURE 14: Actor Counts, by Race and Gender, Cable Scripted Roles, 2015-16 Season (n=1057)



For White, Black, Asian, and Native actors, women trailed their male counterparts with respect to the number of cable scripted roles in the 2015-16 season. Women claimed the majority of roles among mixed-race actors, while Latinas approached parity with their male counterparts.

FIGURE 15: Actor Counts, by Race and Gender, Digital Scripted Roles, 2015-16 Season (n=517)

For White, Black, and Asian actors, women trailed their male counterparts with respect to the number of digital scripted roles in the 2015-16 season. Women claimed the majority of roles among mixed-race actors, while Latinas approached parity with their male counterparts.



DIRECTORS

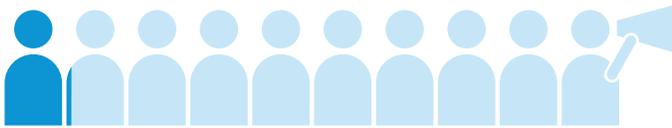
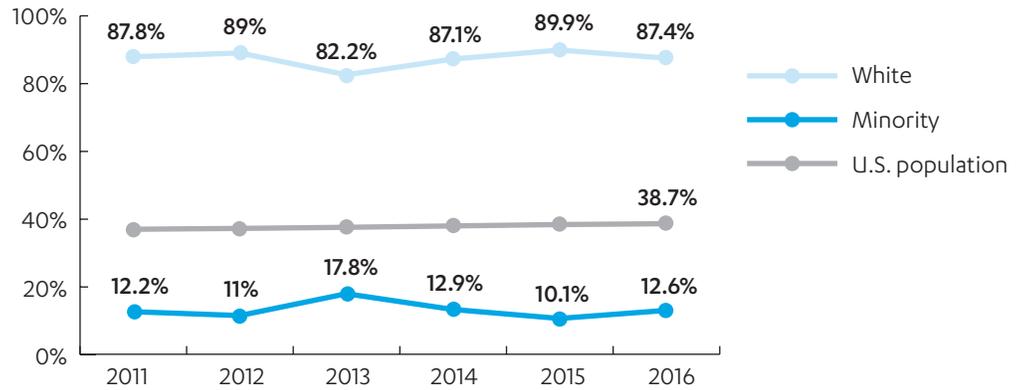
In the arena of Hollywood films, the director is the artist whose vision brings a script to life by molding actors' performances into compelling narratives and by making the aesthetic choices that define a project's essence. In television, which is more of a writer's medium, directors are typically hired 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.



People of color and women, as previous reports in this series document, have faced an uphill battle when attempting to land directing jobs in film and television. The charts in this section consider the degree to which there has been any movement on this front in recent years. They reveal that the only arena in which there has been any significant progress is for women film directors, though women were still woefully underrepresented in this arena. Meanwhile, women have gained little ground among the ranks of television directors, and people of color were still significantly underrepresented among directors in both television and film.

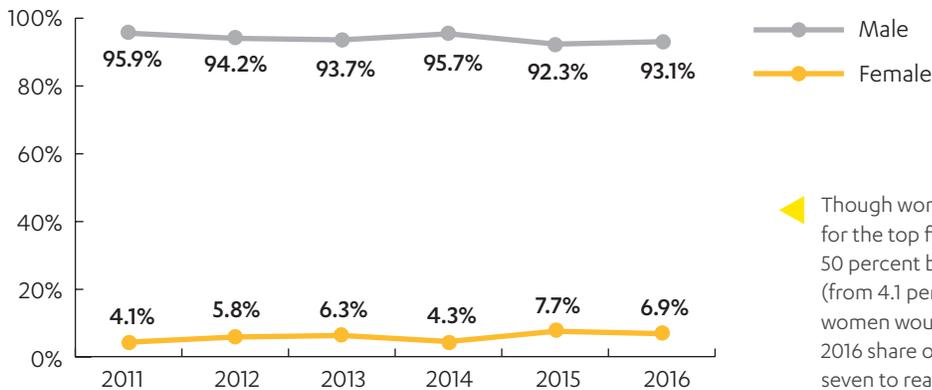
FIGURE 1: Director Race, Top Theatrical Films, 2011 - 2016
(n=172, 172, 174, 163, 168, 174)

There was virtually no change in people of color's share of directors for the top films between 2011 and 2016 — 12.2 percent and 12.6 percent, respectively. Minorities would have to multiply their 2016 share by three to reach proportionate representation among film directors (38.7 percent).



only 1.3 out of 10 film directors are people of color

FIGURE 2: Director Gender, Top Theatrical Films, 2011 - 2016
(n=172, 167, 174, 163, 168, 174)



Though women's share of directors for the top films increased more than 50 percent between 2011 and 2016 (from 4.1 percent to 6.9 percent), women would have to multiply their 2016 share of directors by more than seven to reach parity with men.



Less than 1 out of 10 film directors are female

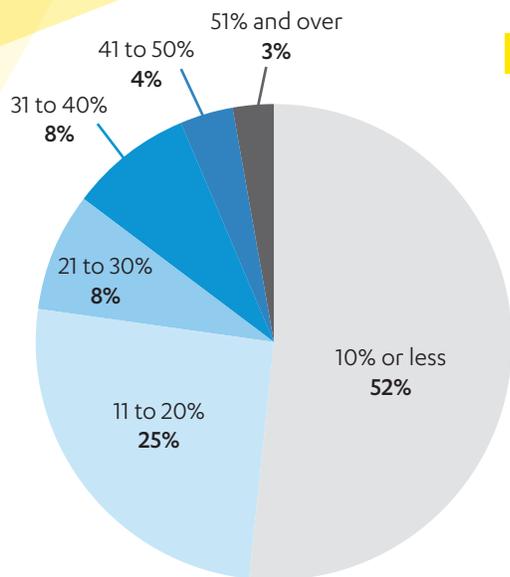


FIGURE 3: Percent of Episodes Directed by Minorities, by Share of Broadcast Scripted Shows, 2015-16 Season (n=110)

▶ For more than half of the broadcast scripted shows from the 2015-16 season (52 percent), people of color directed 10 percent or fewer of the episodes.

FIGURE 4: Percent of Episodes Directed by Women, by Share of Broadcast Scripted Shows, 2015-16 Season (n=110)

▶ For nearly two-thirds of the broadcast scripted shows from the 2015-16 season (64 percent), women directed 20 percent or fewer of the episodes.

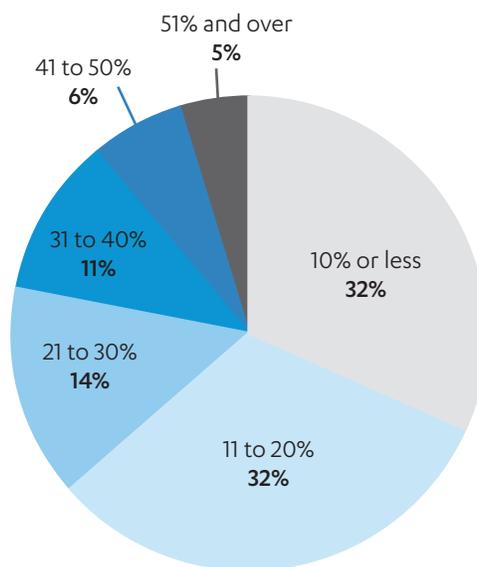
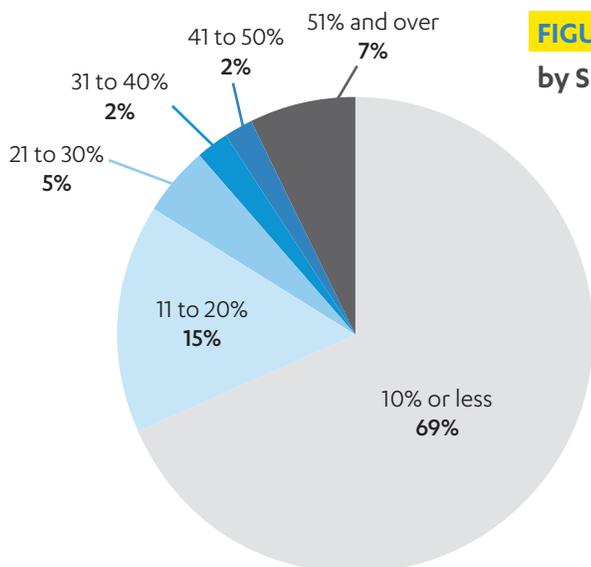


FIGURE 5: Percent of Episodes Directed by Minorities, by Share of Cable Scripted Shows, 2015-16 Season (n=169)



▶ For more than two-thirds of cable scripted shows from the 2015-16 season (69 percent), people of color directed 10 percent or fewer of the episodes.

FIGURE 6: Percent of Episodes Directed by Women, by Share of Cable Scripted Shows, 2015-16 Season (n=169)

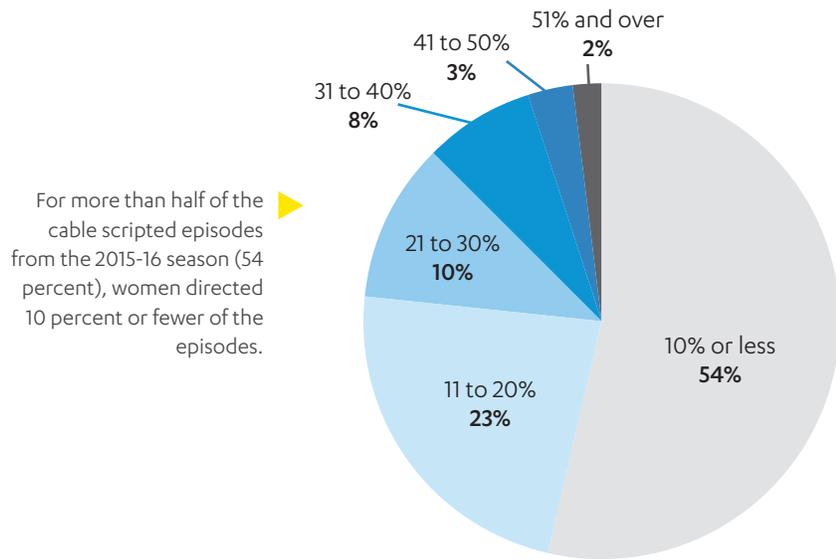


FIGURE 7: Percent of Episodes Directed by Minorities, by Share of Digital Scripted Shows, 2015-16 Season (n=91)

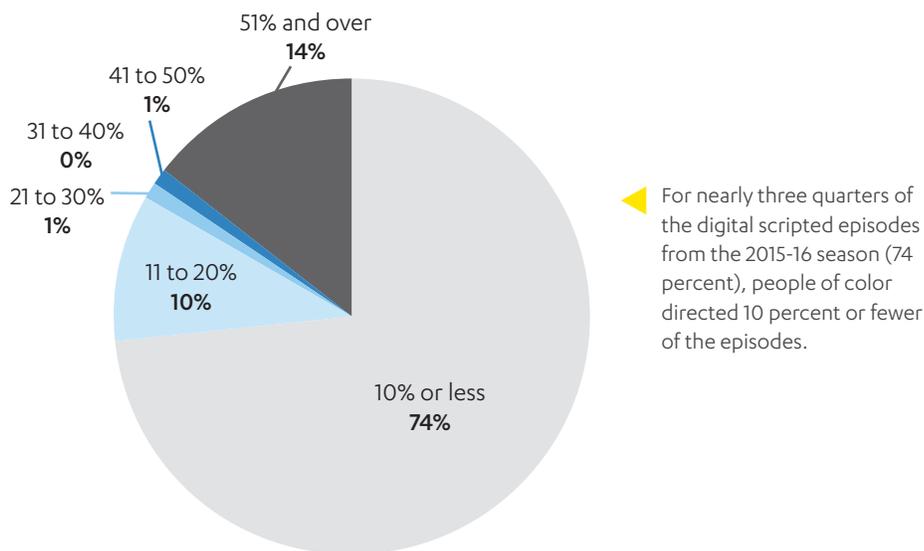
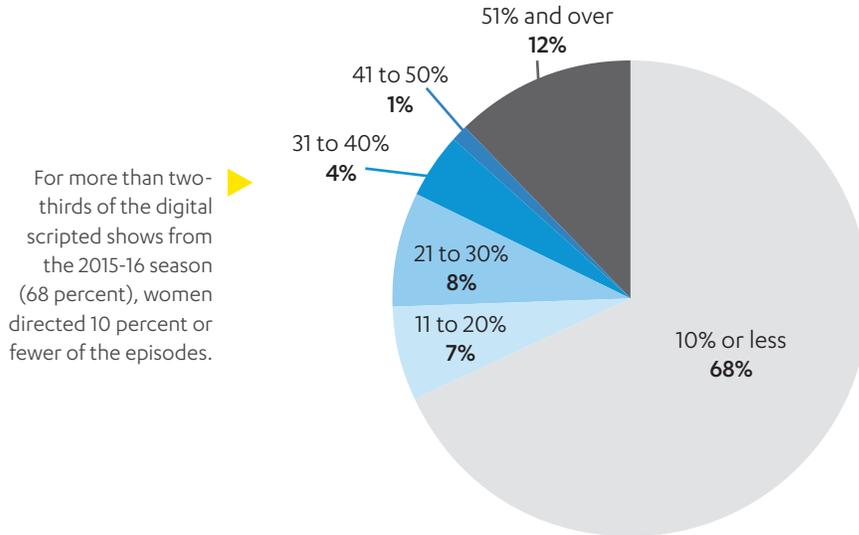


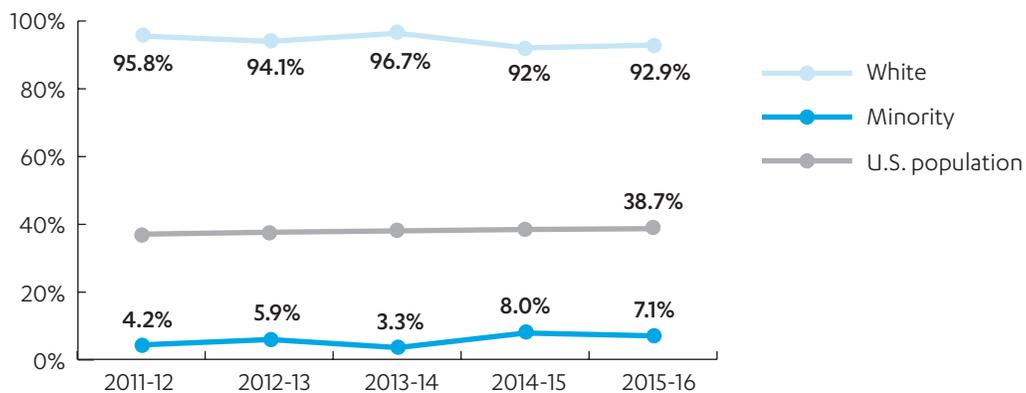
FIGURE 8: Percent of Episodes Directed by Women, by Share of Digital Scripted Shows, 2015-16 Season (n=91)



TV SHOW CREATORS

TV 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 and writer staffing. 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 significant progress in recent years for women and people of color among the ranks of show creators in digital scripted television, modest progress for minorities in broadcast, and stagnation for both minorities and women in cable. On nearly every front, both groups remained significantly underrepresented among show creators during the 2015-16 season.

FIGURE 1: Show Creators by Race, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=96, 102, 120, 125, 112)



Though people of color's share of broadcast scripted show creators increased nearly three percentage points between the 2011-12 and 2015-16 television seasons — from 4.2 percent to 7.1 percent — the group would have to multiply its 2015-16 share by more than five to reach proportionate representation (38.7 percent).

FIGURE 2: Show Creators by Gender, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=96, 102, 120, 125, 112)

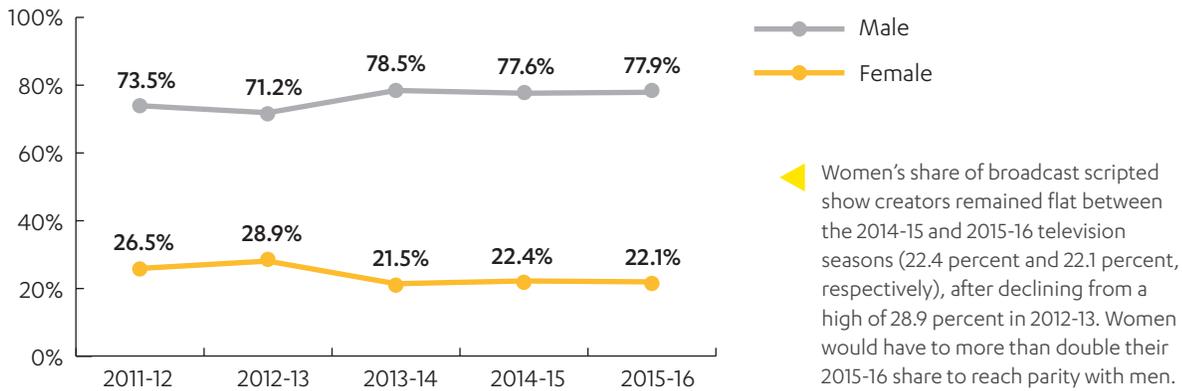


FIGURE 3: Show Creators by Race, Cable Scripted, 2011-12 to 2015-16 Seasons (n=148, 159, 180, 200, 179)

People of color’s share of cable scripted show creators was largely flat over the five television seasons examined — 7.4 percent in 2011-12 and 7.3 percent in 2015-16. They would have to multiply their 2015-16 share by more than 5 to reach proportionate representation (38.7 percent).

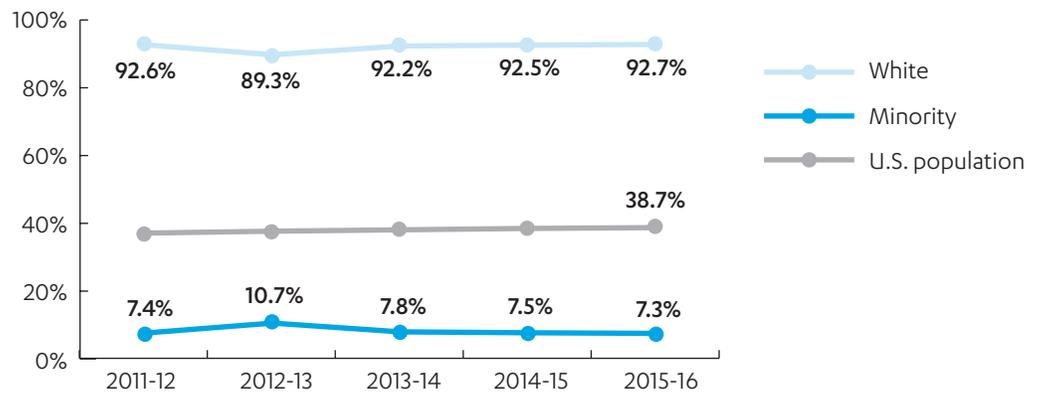


FIGURE 4: Show Creators by Gender, Cable Scripted, 2011-12 to 2015-16 Seasons (n=149, 159, 181, 201, 183)

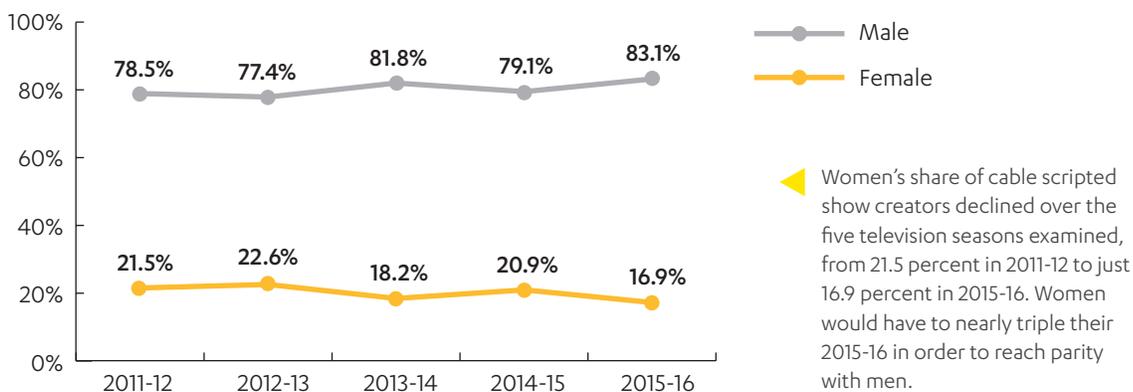


FIGURE 5: Show Creators by Race, Digital Scripted, 2013-14 to 2015-16 Seasons (n=32, 54, 108)

People of color more than doubled their share of digital scripted show creators over the three television seasons examined, from just 6.2 percent in 2013-14 to 15.7 percent in 2015-16. Nonetheless, minorities would have to more than double their 2015-16 share to reach proportionate representation (38.7 percent).

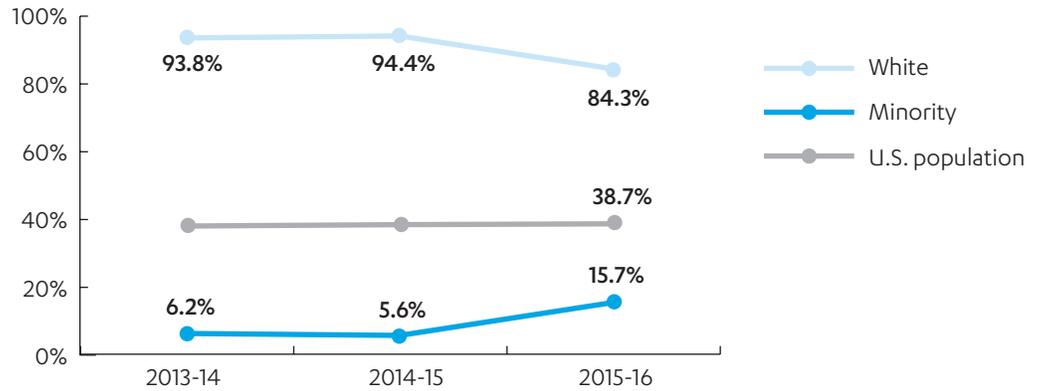
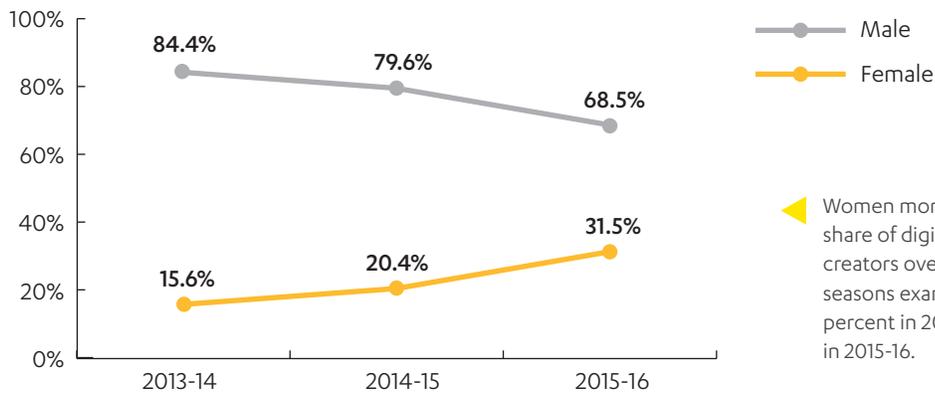


FIGURE 6: Show Creators by Gender, Digital Scripted, 2013-14 to 2015-16 Seasons (n=32, 54, 111)



Women more than doubled their share of digital scripted show creators over the three television seasons examined, from 15.6 percent in 2013-14 to 31.5 percent in 2015-16.

WRITERS

At the heart of the Hollywood enterprise is storytelling, and it is writers who create the characters whose stories animate the big and small screen. Previous reports in this series document that White males have dominated this artistic realm in Hollywood — a fact that is clearly associated with the less-than-robust depictions of women and people of color plaguing the most conventional projects, or the absence of their stories altogether. As the following charts reveal, only women achieved significant gains among Hollywood writers in recent years, and this was in a single arena, digital scripted television shows. In the other arenas for women, and in all arenas for people of color, progress was minimal, at best. Both groups remained underrepresented among the ranks of writers in 2015-16.

FIGURE 1: Writer Race, Top Theatrical Films, 2011 - 2016
(n=172, 167, 170, 163, 168, 173)

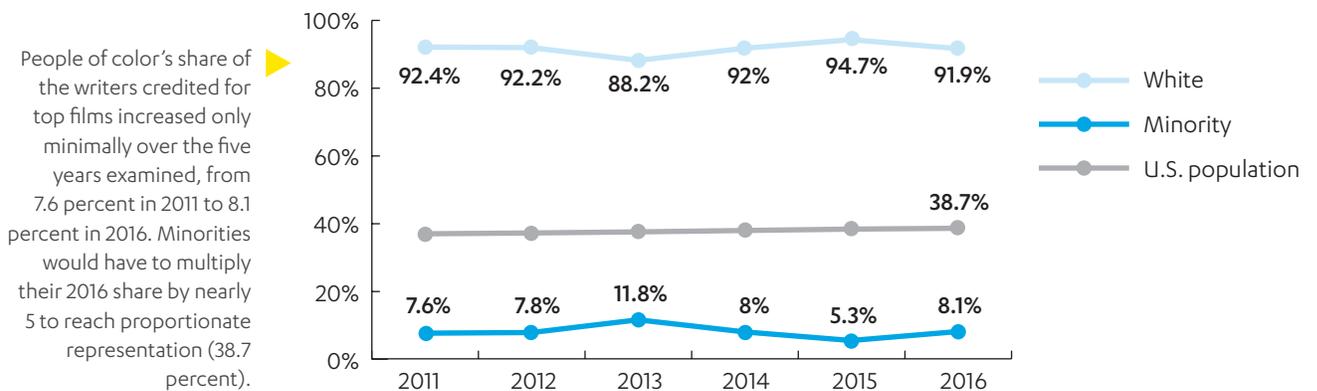


FIGURE 2: Writer Gender, Top Theatrical Films, 2011 - 2016
(n=170, 169, 170, 163, 168, 174)

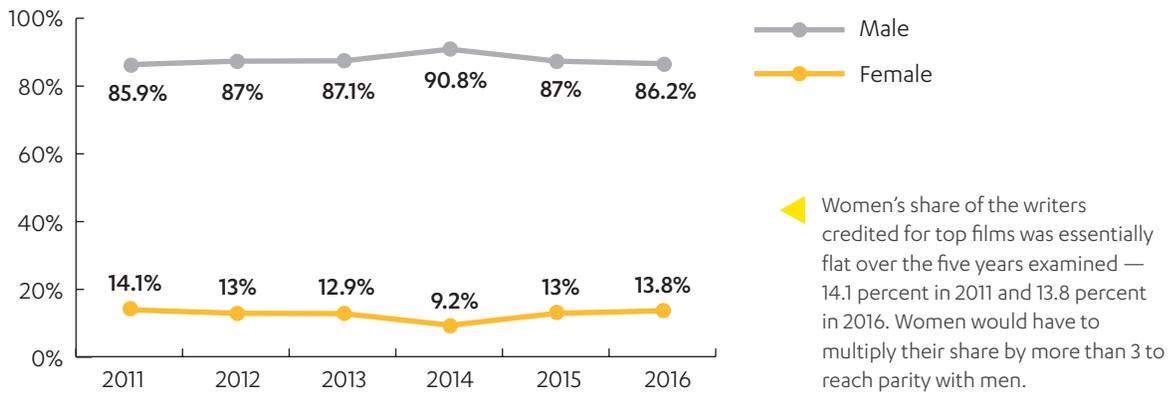


FIGURE 3: Minority Share of Writing Credits, by Share of Broadcast Scripted Shows, 2015-16 Season (n=109)

People of color’s share of writing credits for broadcast scripted shows increased a bit between the 2014-15 and 2015-16 television seasons. The movement was between shows in the 10 percent or less and 21 percent to 30 percent categories. Minorities penned between 21 percent and 30 percent of the episodes for 16 percent of broadcast scripted shows in 2015-16, up from just 11 percent of the shows a season earlier. Meanwhile, they were credited for writing 10 percent or less of the episodes for 47 percent of the shows in 2015-16, down from more than half of the shows in 2014-15 (52 percent). The overall minority share of credited writers for broadcast scripted shows in 2015-16 was 15.5 percent, up from 13.4 percent a season earlier. People of color would have to more than double this share to reach proportionate representation among credited writers in the broadcast scripted arena.

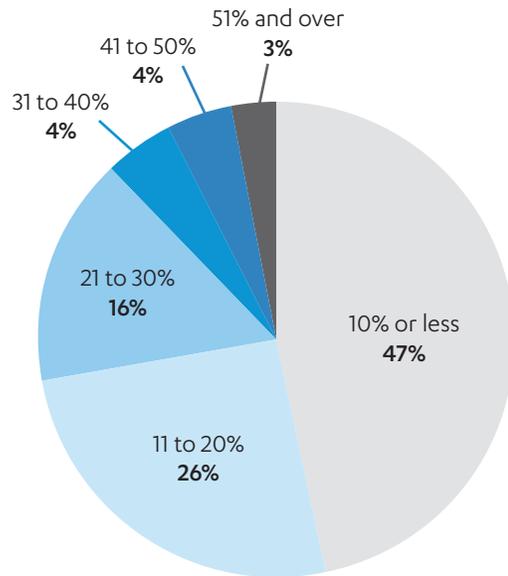
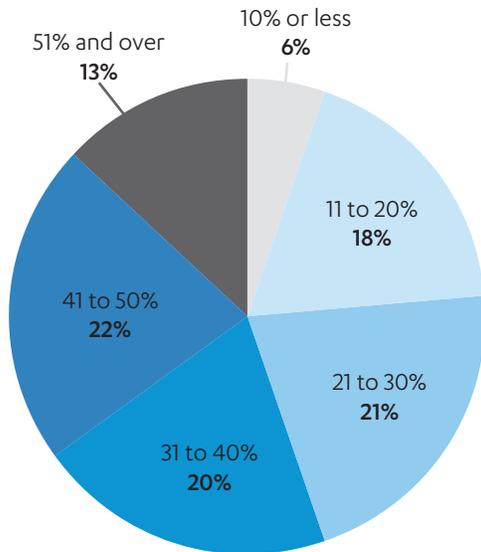
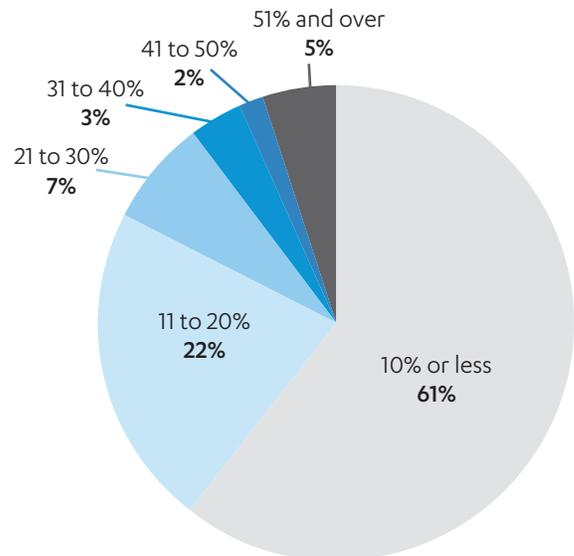


FIGURE 4: Female Share of Writing Credits, by Share of Broadcast Scripted Shows, 2015-16 Season (n=109)



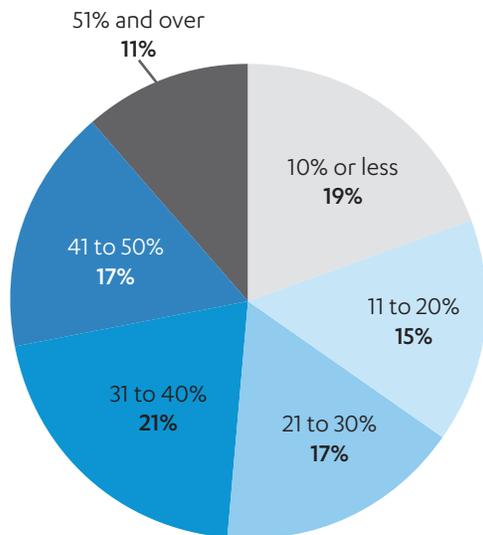
Women’s share of writing credits for broadcast scripted shows changed only marginally between the 2014-15 and 2015-16 television seasons. Women penned the majority of the episodes for 13 percent of broadcast scripted shows in 2015-16, compared to 17 percent of the shows a season earlier. Meanwhile, they were credited with writing 10 percent or less of the episodes for only 6 percent of the shows in 2015-16, compared to 8 percent of the shows in 2014-15. The overall female share of credited writers for broadcast scripted shows in 2015-16 was 35.2 percent, virtually unchanged from the 35.9 percent figure posted a season earlier.

FIGURE 5: Minority Share of Writing Credits, by Share of Cable Scripted Shows, 2015-16 Season (n=168)



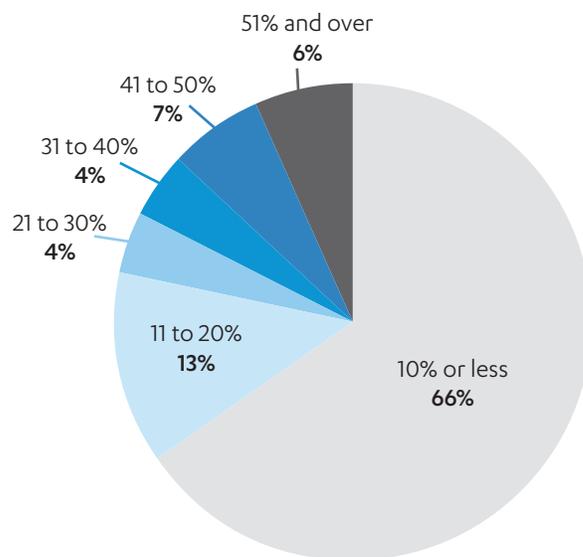
People of color’s share of writing credits for cable scripted shows increased only marginally between the 2014-15 and 2015-16 television seasons. Minorities penned between 11 percent and 20 percent of the episodes for 22 percent of cable scripted shows in 2015-16, up from 17 percent of the shows a season earlier. Meanwhile, they were credited for writing 10 percent or less of the episodes for 61 percent of the shows in 2015-16, down from 66 percent of the shows in 2014-15. The overall minority share of credited writers for cable scripted shows in 2015-16 was 11.1 percent, up slightly from the group’s 10.6 percent share a season earlier. People of color would have to nearly quadruple this share to reach proportionate representation among credited writers in the cable scripted arena.

FIGURE 6: Female Share of Writing Credits, by Share of Cable Scripted Shows, 2015-16 Season (n=169)



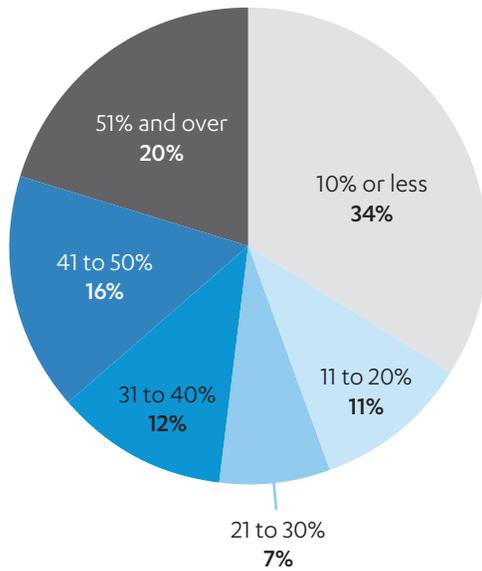
Women’s share of writing credits for cable scripted shows increased slightly between the 2014-15 and 2015-16 television seasons. Women penned 10 percent or less of the episodes for 19 percent of cable scripted shows in 2015-16, down from 22 percent of the shows a season earlier. Meanwhile, they were credited with writing 31 percent to 40 percent of the episodes for 21 percent of the shows in 2015-16, up from just 16 percent of the shows in 2014-15. The overall female share of credited writers for cable scripted shows in 2015-16 was 31.5 percent, up a bit from the 30.6 percent share the group claimed in 2014-15.

FIGURE 7: Minority Share of Writing Credits, by Share of Digital Scripted Shows, 2015-16 Season (n=93)



People of color’s share of writing credits for digital scripted shows was flat between the 2014-15 and 2015-16 television seasons. Minorities penned the majority of the episodes for only 6 percent of the shows in 2015-16, and they were credited for writing 10 percent or less of the episodes for two-thirds of the shows. The overall minority share of credited writers for digital scripted shows in 2015-16 was 10.7 percent, virtually unchanged from the group’s 10.8 percent share a season earlier. People of color would have to more than triple this share to reach proportionate representation.

FIGURE 8: Female Share of Writing Credits, by Share of Digital Scripted Shows, 2015-16 Season (n=94)



Women’s share of writing credits for digital scripted shows increased significantly between the 2014-15 and 2015-16 television seasons. The primary movement was between shows in the 51 percent and over, 41 percent to 50 percent, and 11 percent to 20 percent categories. Women were credited with writing the majority of the episodes for 20 percent of digital scripted shows in 2015-16, up from just 13 percent of the shows in 2014-15. They also penned 41 percent to 50 percent of the episodes for 16 percent of digital scripted shows in 2015-16, up from 13 percent a season earlier. Meanwhile, they were credited with writing 11 percent to 20 percent of the episodes for just 11 percent of the shows in 2015-16, down from 23 percent of the shows in 2014-15. The overall female share of credited writers for digital scripted shows in 2015-16 was 32.5 percent, up more than 5 percentage points from the 27.3 percent figure posted in 2014-15.

GATEKEEPERS

As intermediaries between Hollywood’s artists and its studios and networks, talent agencies play a pivotal role in deciding who will participate in telling the popular stories that circulate in our nation’s entertainment media. Increasingly, the power to make these decisions has been concentrated in just three dominant agencies, large corporate entities that in recent years have focused on expanding their sources of revenue and reach through mergers and acquisitions. An earlier report in this series reveals that 96.7 percent of the partners running these dominant talent agencies were White, as were 90.8 percent of the agents brokering the deals. The occupants of these important positions were also disproportionately male, 71.4 percent of the partners and 68.1 percent of the agents.¹⁰ The outsized role of White males at the dominant agencies is key because these agencies function as brokers who “package” together the source material and talent that ultimately constitute the film and television projects greenlighted by Hollywood’s studios and television networks. The lack of agent diversity in the process most certainly affects the types of packages the three dominant talent agencies are predisposed to initiate.

The following charts compare the three dominant talent agencies to the two dozen or so smaller, remaining agencies with respect to the directors, writers, and leads on their respective rosters who were credited for 2016 films and 2015-16 television shows. Since the previous report, the three dominant talent agencies have increased their combined shares of most film and television talent, while talent of color remained severely underrepresented on the rosters of these powerful industry gatekeepers.



FIGURE 1: Dominant Agency Share of Directors, Top Theatrical Films, 2011 - 2016 (n=172, 152, 153, 145, 152, 159)

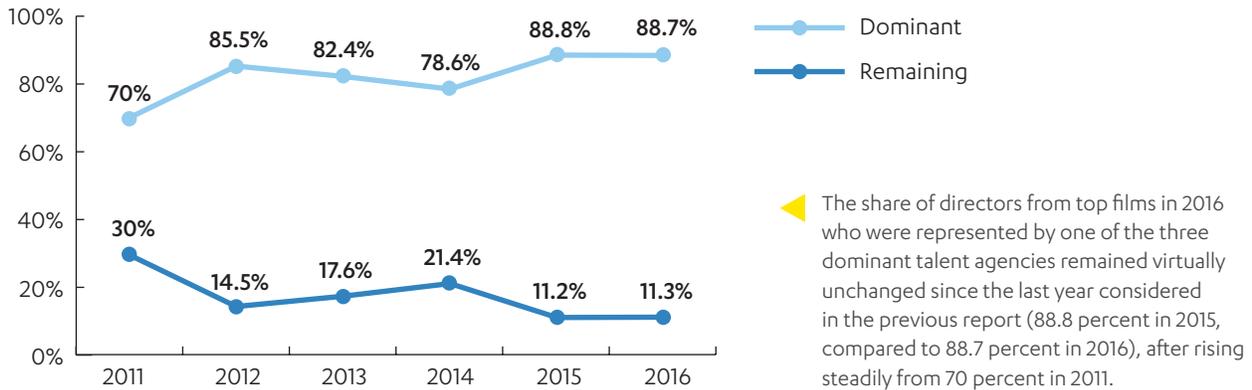


FIGURE 2: Minority Share of Directors, Dominant vs. Remaining Agencies, Top Theatrical Films, 2011 - 2016 (n=172, 152, 153, 145, 152, 159)

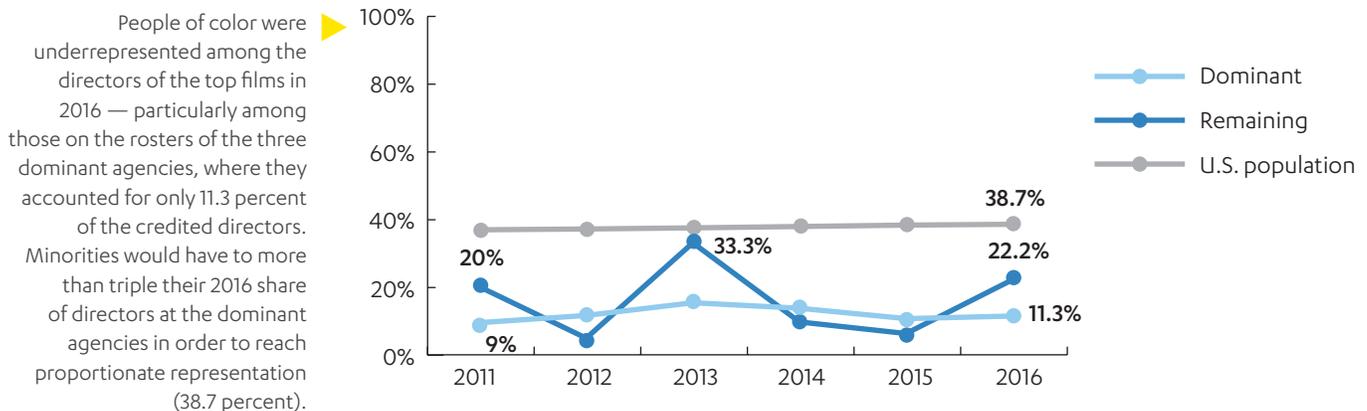


FIGURE 3: Dominant Agency Share of Leads, Top Theatrical Films, 2011 - 2016 (n=172, 159, 165, 154, 160, 169)

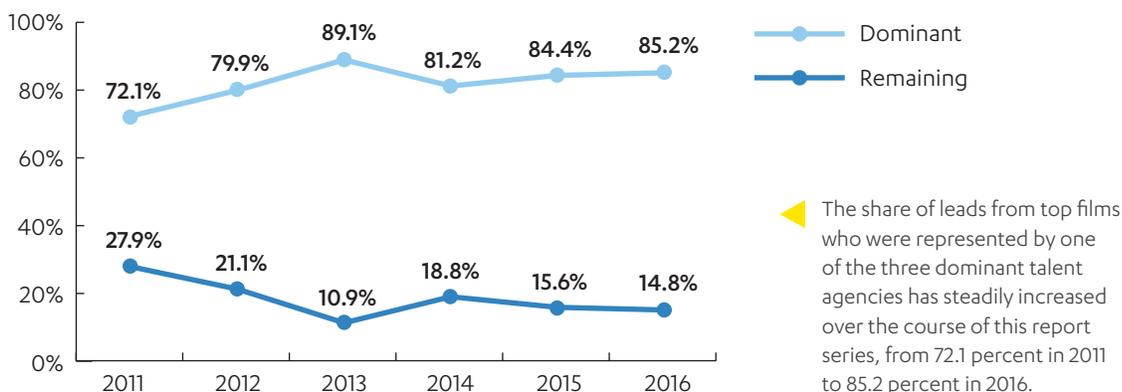


FIGURE 4: Minority Share of Leads, Dominant vs. Remaining Agencies, Top Theatrical Films, 2011 - 2016 (n=172, 159, 165, 154, 160, 169)

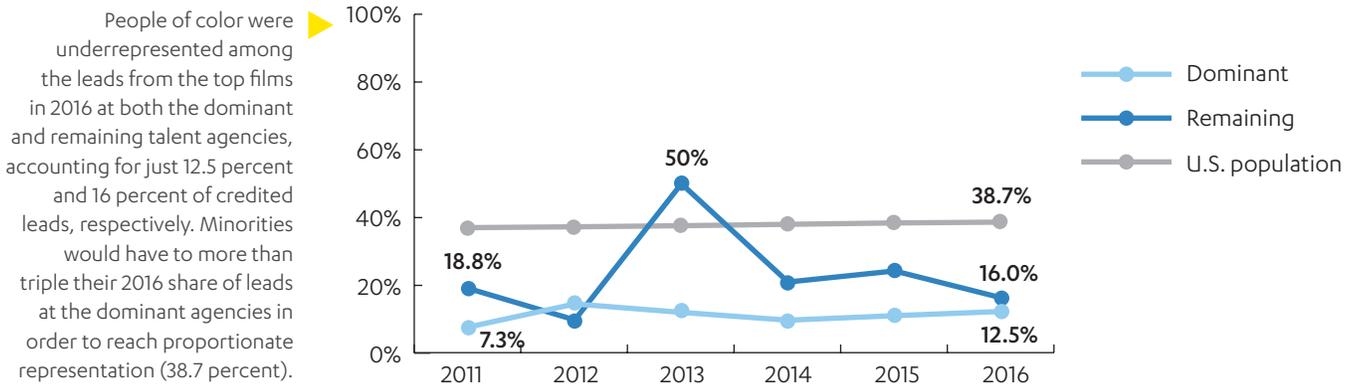


FIGURE 5: Dominant Agency Share of Writers, Top Theatrical Films, 2011 - 2016 (n=172, 151, 152, 138, 153, 154)

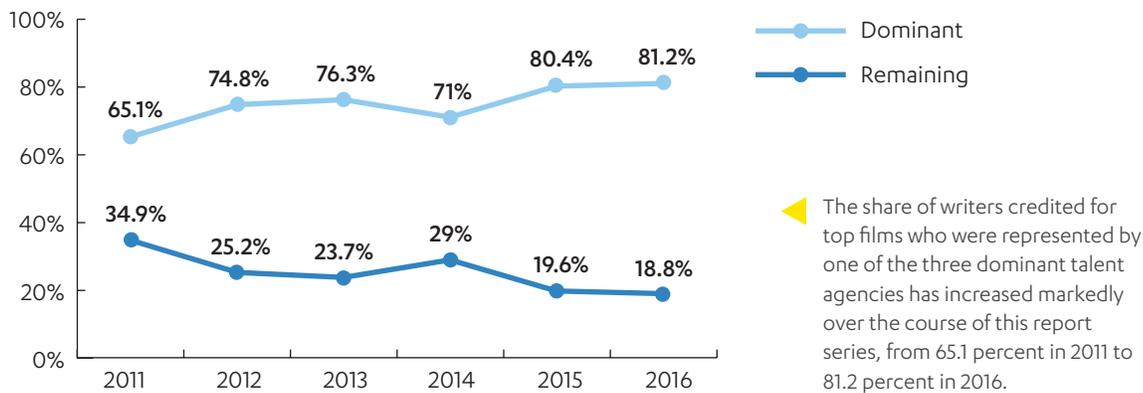


FIGURE 6: Minority Share of Writers, Dominant vs. Remaining Agencies, Top Theatrical Films, 2011 - 2016 (n=172, 151, 152, 138, 153, 154)

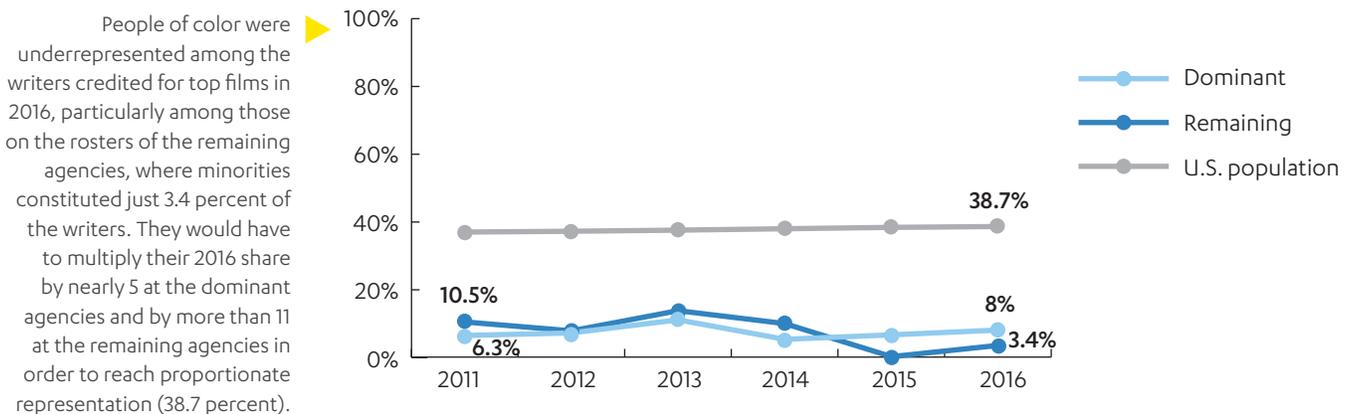


FIGURE 7: Agency Share of Show Creators, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=99, 92, 105, 116, 101)

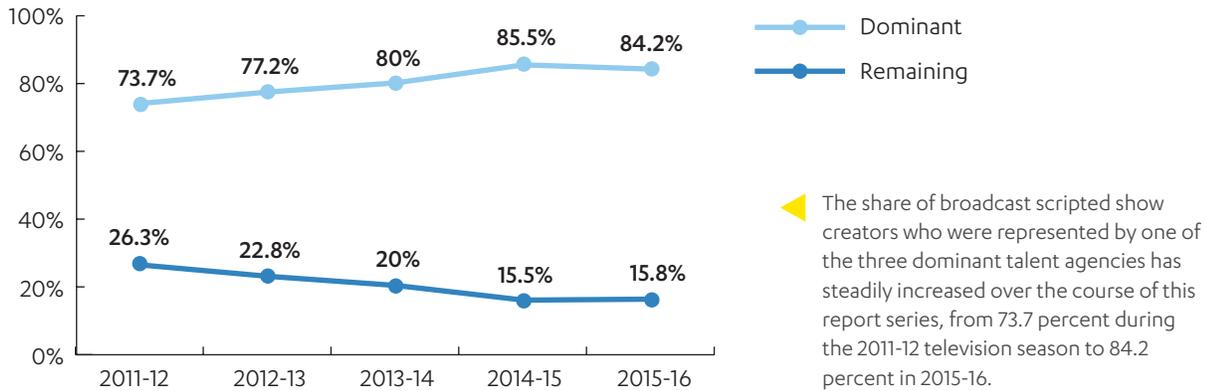


FIGURE 8: Minority Share of Show Creators, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 to 2015 -16 Seasons (n=99, 92, 105, 116, 101)

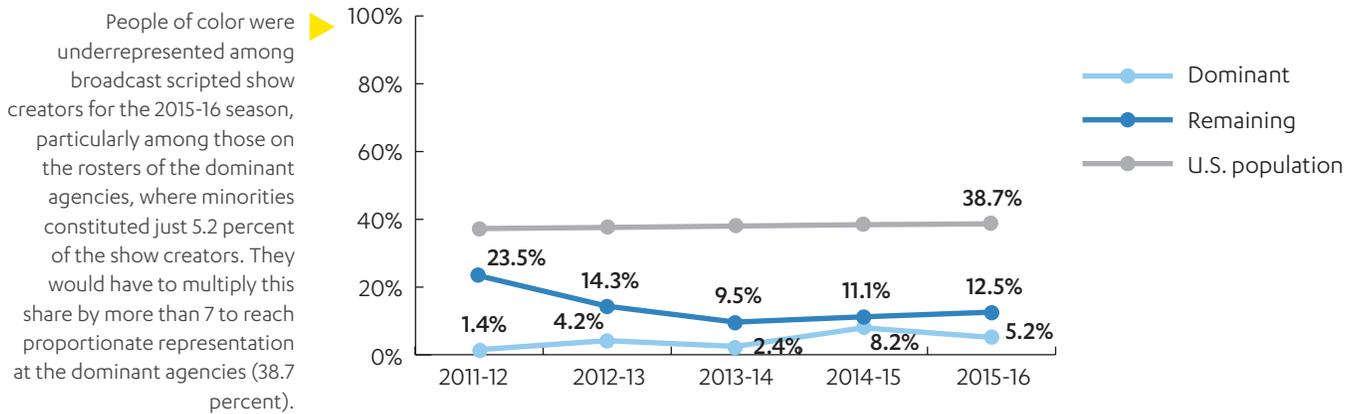


FIGURE 9: Agency Share of Show Creators, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 to 2015-16 Seasons (n=139, 143, 156, 177, 163)

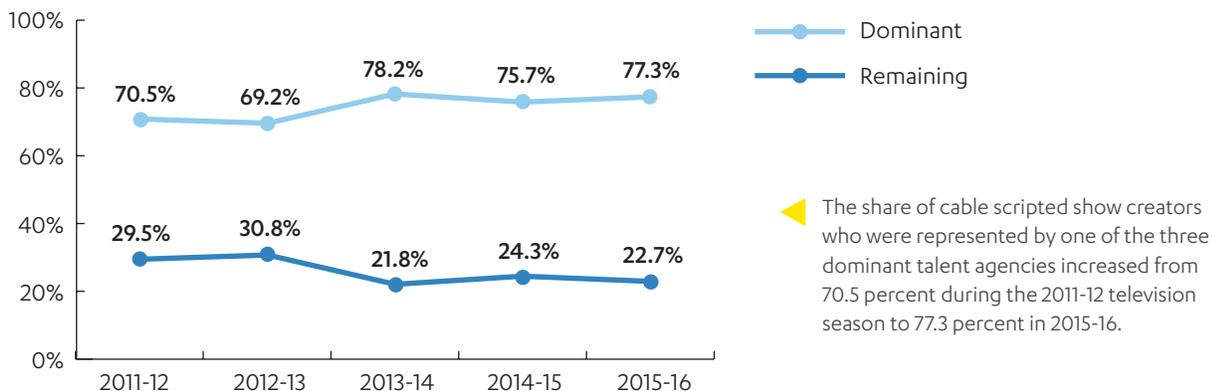


FIGURE 10: Minority Share of Show Creators, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 to 2015 -16 Seasons (n=139, 143, 156, 177, 163)

People of color were underrepresented among cable scripted show creators for the 2015-16 season — a finding reflected on the rosters of the dominant and remaining talent agencies, where minorities constituted just 8.7 percent and 2.7 percent of the credited show creators, respectively. Minorities would have to multiply their 2015-16 share by more than 4 at the dominant agencies and more than 14 at the remaining agencies in order to reach proportionate representation (38.7 percent).

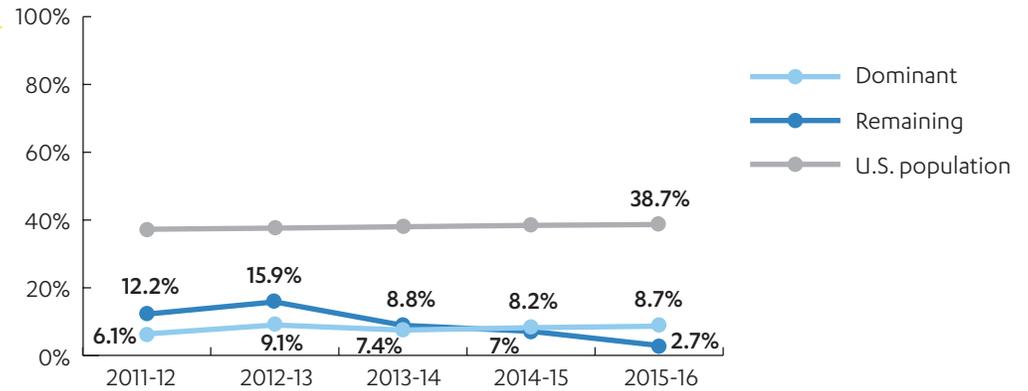
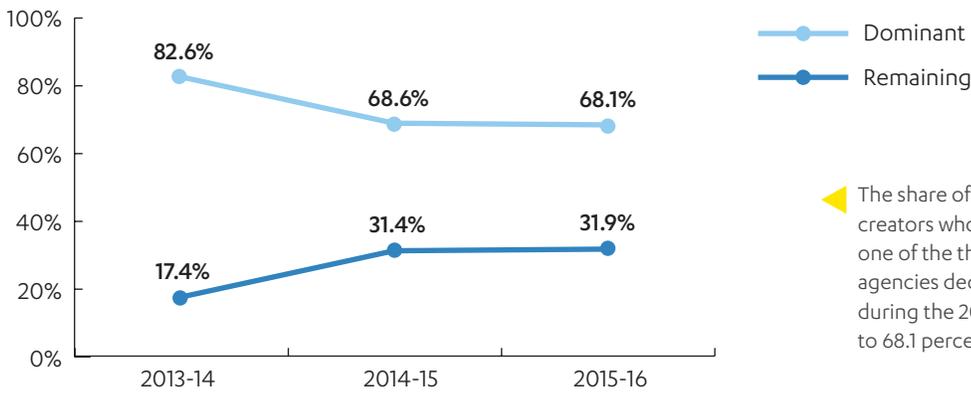


FIGURE 11: Agency Share of Show Creators, Dominant vs. Remaining Agencies, Digital Scripted, 2013-14 and 2015-16 Seasons (n=23, 35, 72)



The share of digital scripted show creators who were represented by one of the three dominant talent agencies declined from 82.6 percent during the 2013-14 television season to 68.1 percent in 2015-16.

FIGURE 12: Minority Share of Show Creators, Dominant vs. Remaining Agencies, Digital Scripted, 2013-14 and 2015-16 Seasons (n=23, 35, 72)

Though people of color were underrepresented among all digital scripted show creators for the 2015-16 season, they fared better on the rosters of the remaining talent agencies, where they constituted 17.4 percent of the credited show creators.

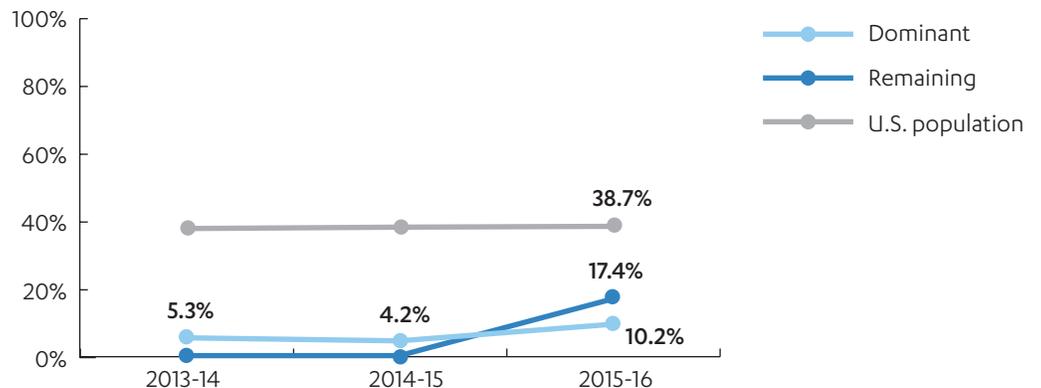


FIGURE 13: Agency Share of Leads, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=99, 104, 112, 117, 111)

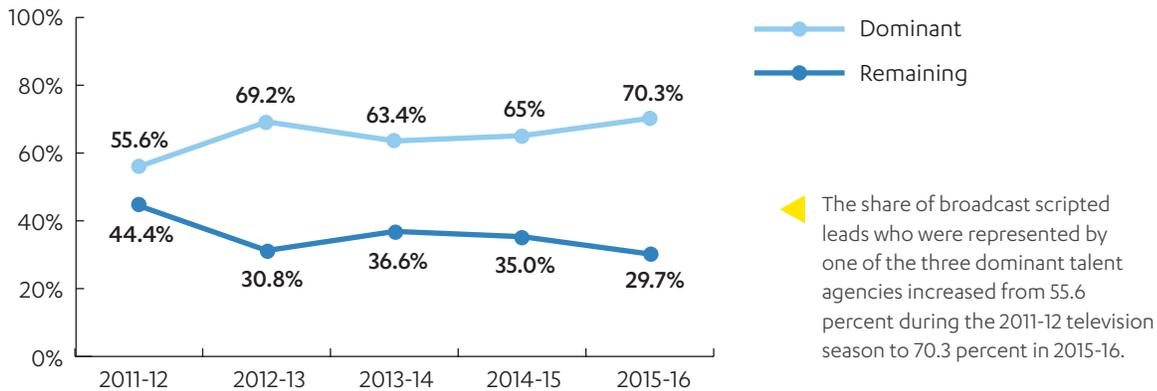


FIGURE 14: Minority Share of Leads, Dominant vs. Remaining Agencies, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=99, 104, 112, 117, 111)

▶ Though people of color remain underrepresented among all broadcast scripted leads, they have gained ground at the dominant agencies, nearly quadrupling their share of credited leads from just 5.5 percent for the 2011-12 season to 20.5 percent in 2015-16. Nonetheless, they would have to nearly double their 2015-16 share in order to reach proportionate representation (38.7 percent).

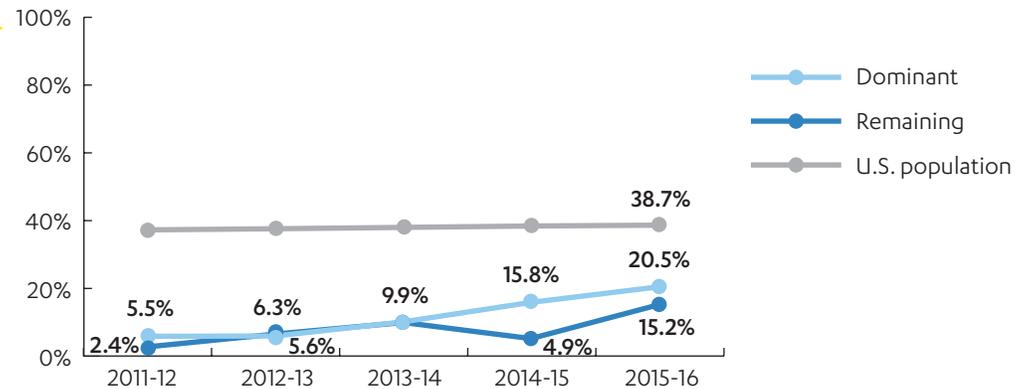


FIGURE 15: Agency Share of Leads, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 to 2015-16 Seasons (n=150, 144, 160, 178, 164)

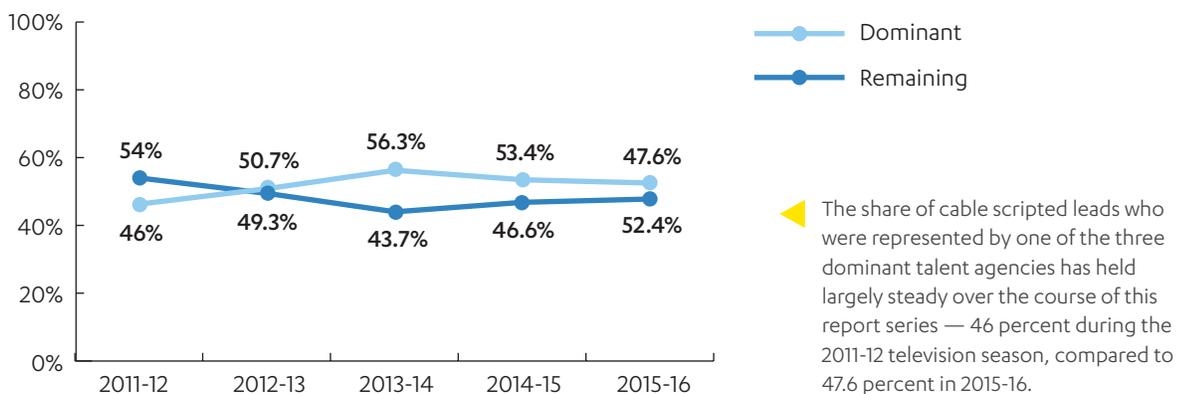


FIGURE 16: Minority Share of Leads, Dominant vs. Remaining Agencies, Cable Scripted, 2011-12 to 2015-16 Seasons (n=150, 144, 160, 178, 164)

People of color have slowly increased their shares of the credited leads on the rosters of both the dominant and remaining agencies since the 2011-12 season. By 2015-16, the minority share of cable scripted leads was 18.6 percent at the dominant agencies and 20.5 percent at the remaining agencies. Minorities would have to double their 2015-16 share of leads at both dominant and remaining agencies in order to reach proportionate representation (38.7 percent).

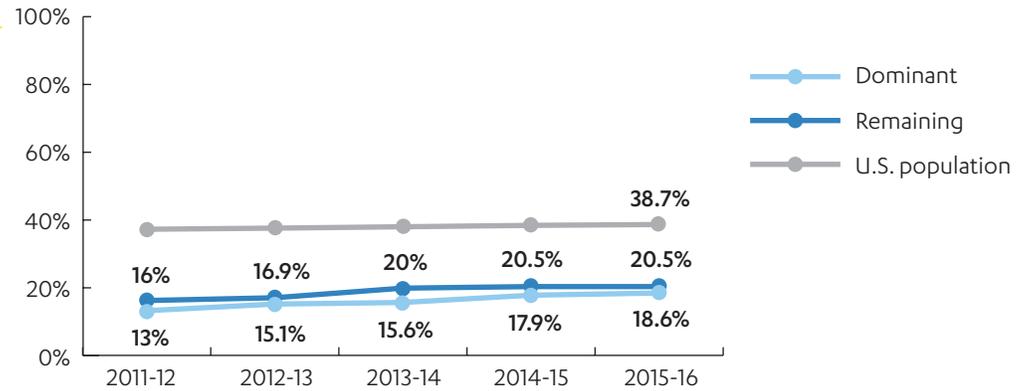


FIGURE 17: Agency Share of Leads, Dominant vs. Remaining Agencies, Digital Scripted, 2013-14 to 2015-16 Seasons (n=27, 44, 93)

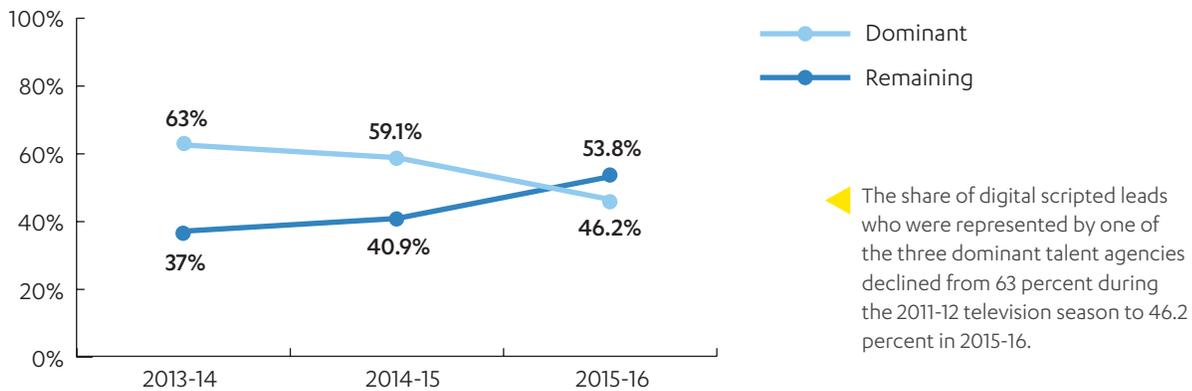
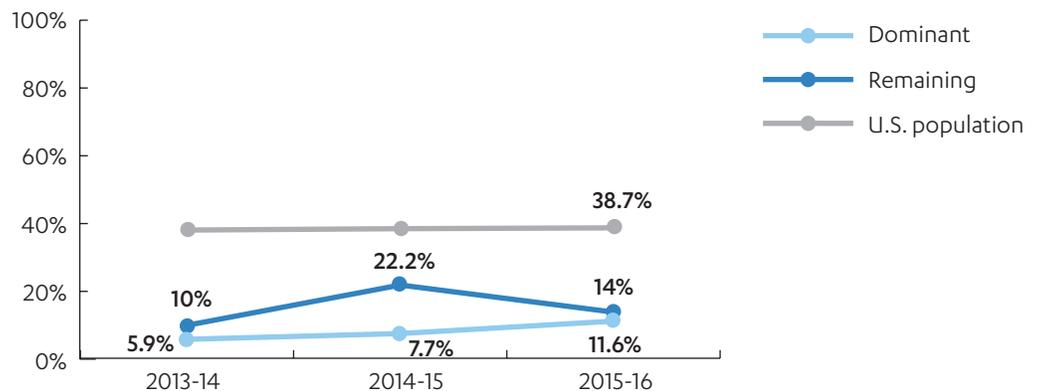


FIGURE 18: Minority Share of Leads, Dominant vs. Remaining Agencies, Digital Scripted, 2013-14 to 2015-16 Seasons (n=27, 44, 93)

People of color have nearly doubled their share of the digital scripted leads on the rosters of the dominant agencies over the seasons examined — from 5.9 percent in 2013-14 to 11.6 percent in 2015-16. Nonetheless, minorities would have to more than triple their 2015-16 share in order to reach proportionate representation (38.7 percent).



ACCOLADES



Each year, the film and television academies celebrate talent associated with the big-screen and small-screen projects that members identify as the pinnacles of artistic achievement. As discussed in earlier reports in this series, these annual rituals matter because the accolades bestowed by the academies 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 Oscars and Emmys, they are also likely to be only peripheral players in the favored projects that make it to film and television.

The charts that follow examine how projects anchored by female and minority talent fared at the Oscars in 2017 and Emmys in 2016.¹¹ They reveal some gains for talent of color at the Oscars since the last report, but little movement at the Emmys. Meanwhile, though women lost ground at the Oscars, they succeeded in closing the huge gender gap at the Emmys a bit.

FIGURE 1: Oscar-Winning Films, by Director Race, Theatrical Films, 2011 - 2016 (n=11, 11, 8, 12, 11, 10)

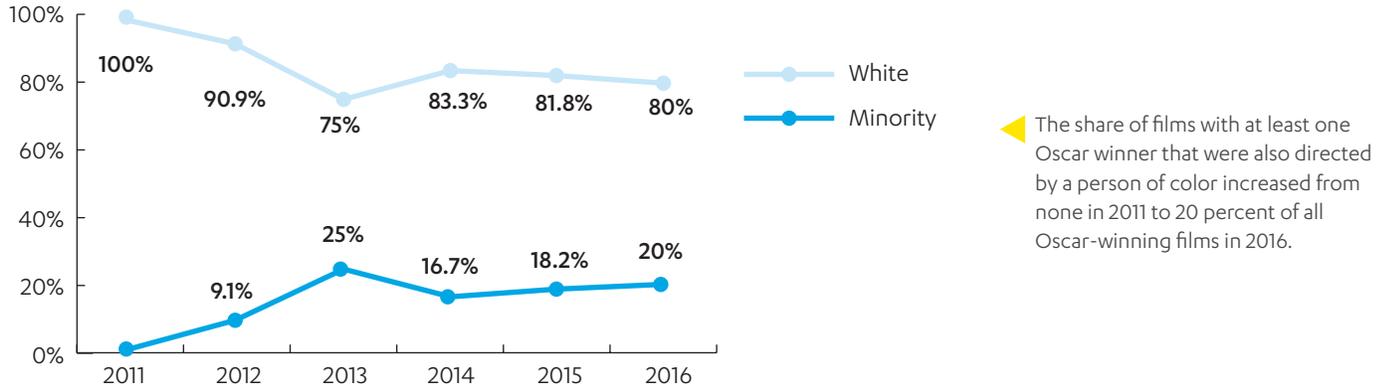


FIGURE 2: Oscar-Winning Films, by Director Gender, Theatrical Films, 2011 - 2016 (n=11, 11, 8, 12, 11, 10)

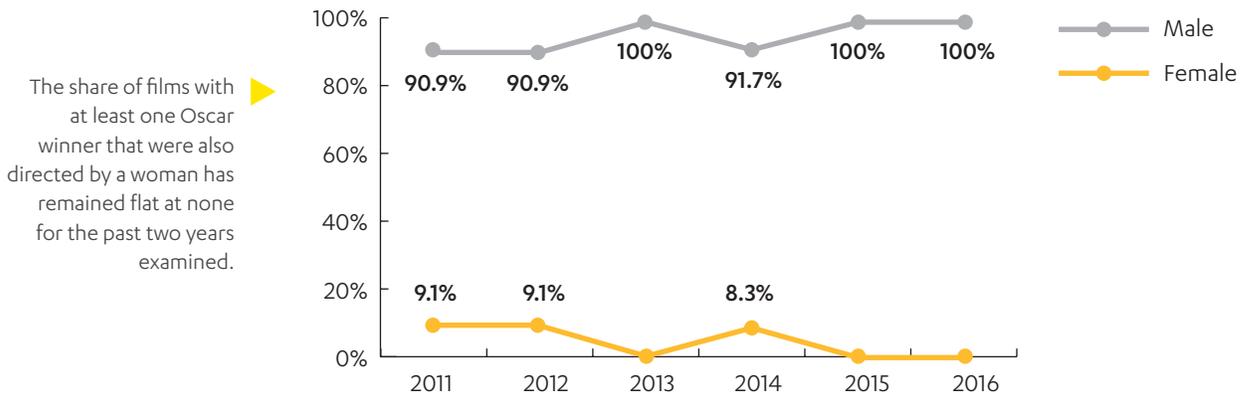


FIGURE 3: Oscar-Winning Films, by Lead Actor Race, Theatrical Films, 2011 - 2016 (n=11, 11, 8, 12, 11, 10)

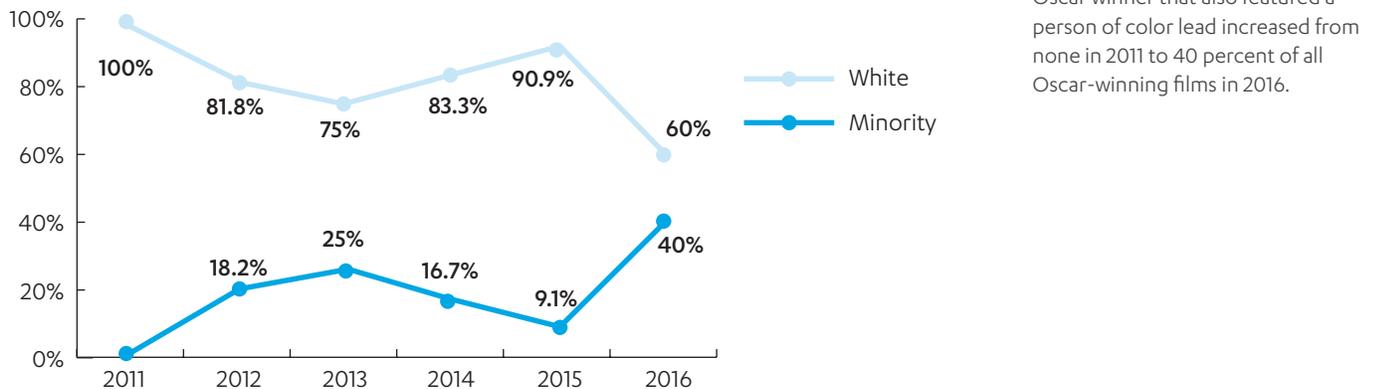


FIGURE 4: Oscar-Winning Films, by Lead Actor Gender, Theatrical Films, 2011 - 2016 (n=11, 11, 8, 12, 11, 10)

The share of films with at least one Oscar winner that also featured a female lead was roughly the same in 2016 as it was in 2011 (20 percent versus 18 percent), after women-led films briefly reached parity with male-led films in 2013.

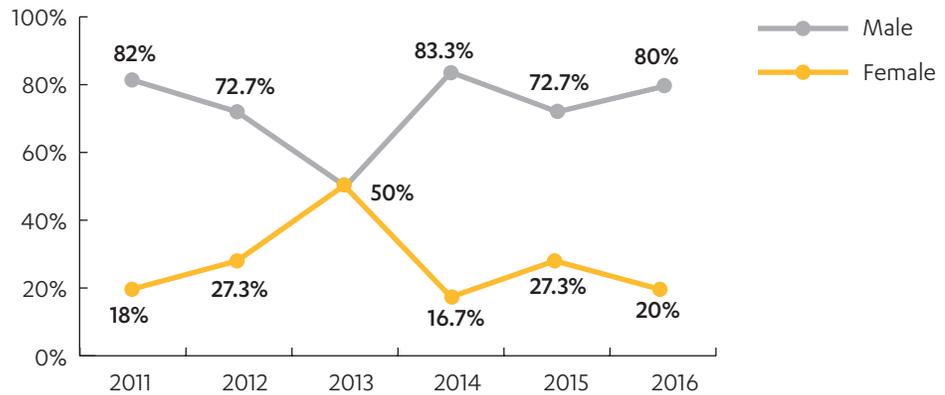
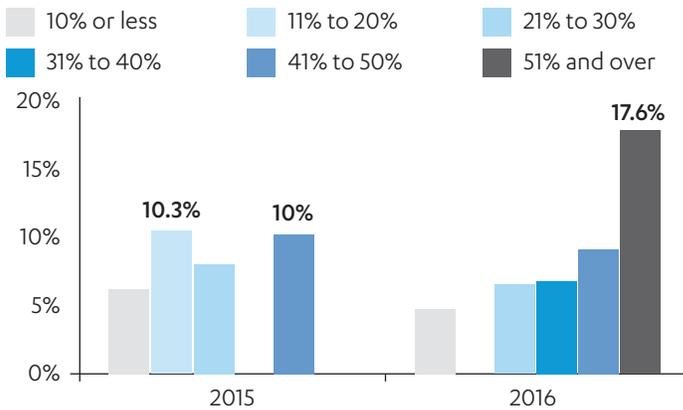


FIGURE 5: Likelihood of Winning Oscar, by Minority Cast Share, Theatrical Films, 2015 and 2016



The likelihood¹² that a film would win at least one Oscar was highest in 2015 for films with casts that were from 11 percent to 20 percent minority (10.3 percent chance), followed by those that were from 41 percent to 50 percent minority (10 percent chance). In 2016, films with majority-minority casts were most likely to win at least one Oscar (17.6 percent chance), largely due to the success of *Moonlight*.

FIGURE 6: Emmy-Winning Shows, by Creator Race, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=5, 6, 11, 10, 10)

The share of broadcast scripted shows with at least one Emmy winner that were also created by a person of color increased from none in 2011-12 to 20 percent in 2014-15 and 2015-16.

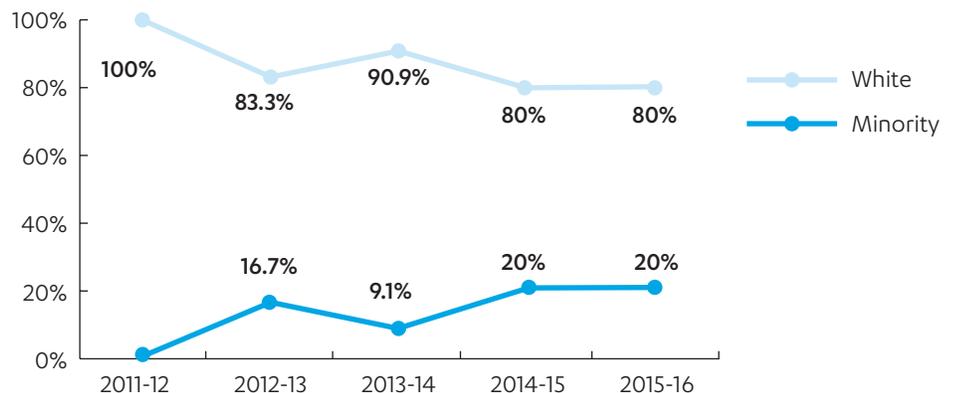
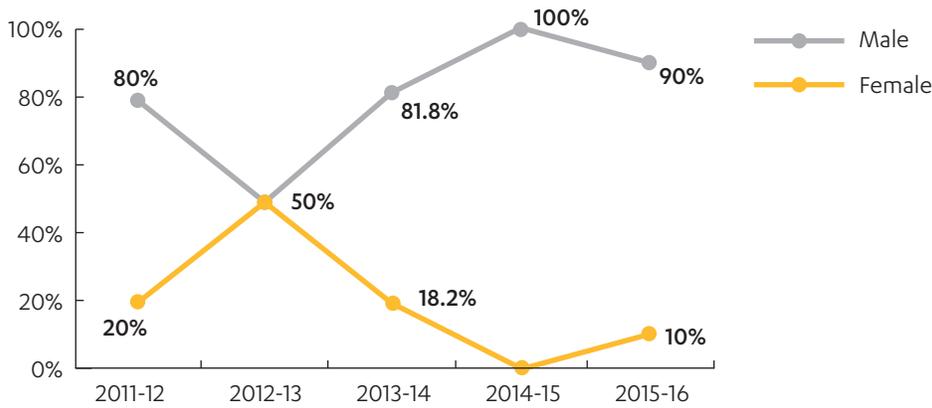


FIGURE 7: Emmy-Winning Shows, by Creator Gender, Broadcast Scripted, 2011-12 to 2015-16 Seasons (n=5, 6, 11, 10, 10)



▶ The share of broadcast scripted shows with at least one Emmy winner that were also created by a woman was only 10 percent in 2015-16, after peaking at 50 percent three seasons earlier in 2012-13.

FIGURE 8: Emmy-Winning Shows, by Creator Race, Cable Scripted, 2011-12 to 2015-16 Seasons (n=7, 9, 7, 10, 15)

▶ Over the five seasons examined in this report series, no cable scripted show created by a person of color has one at least one Emmy.

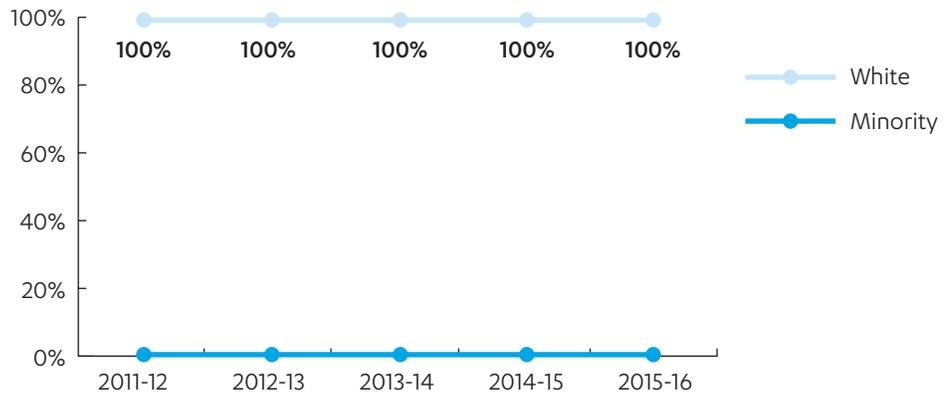
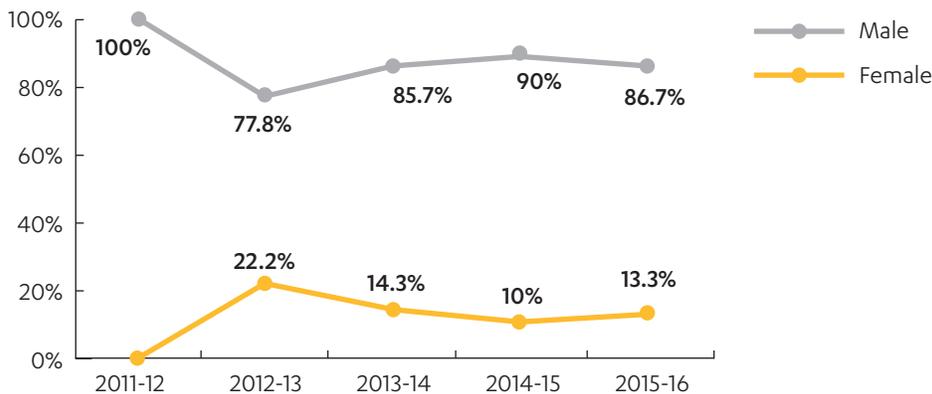
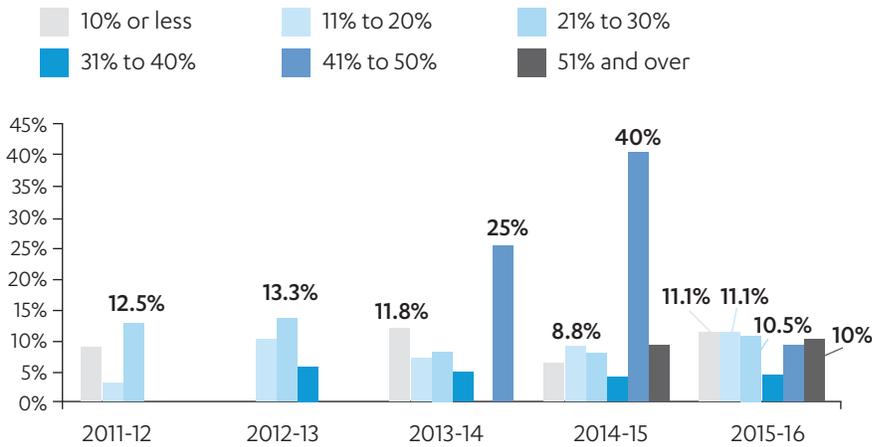


FIGURE 9: Emmy Winners by Creator Gender, Cable Scripted, 2011-12 to 2015-16 Seasons (n=7, 9, 7, 10, 15)



▶ The share of cable scripted shows with at least one Emmy winner that were also created by a woman was only 13.3 percent in 2015-16, up from the zero percent share posted in 2011-12, but down from the 22.2 percent share attained in 2012-13.

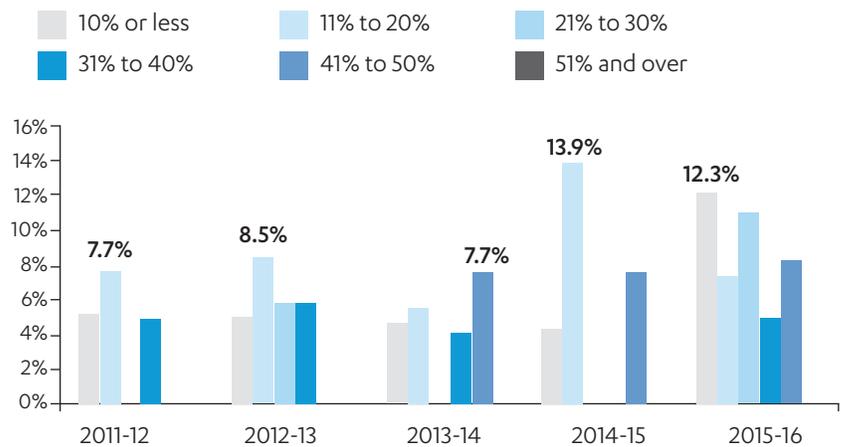
FIGURE 10: Likelihood of Winning Emmy, by Minority Cast Share, Broadcast Scripted, 2011-12 to 2015-16 Seasons



▶ The likelihood that a broadcast scripted show would win at least one Emmy during the 2015-16 season was similar for shows with various levels of overall cast diversity — narrowly ranging from a 10 percent chance to a 11.1 percent chance for four of the six diversity intervals. During the 2014-15 season, by contrast, broadcast scripted shows with casts from 41 percent to 50 percent minority were far and away the most likely to win at least one Emmy (40 percent chance).

FIGURE 11: Likelihood of Winning Emmy, by Minority Cast Share, Cable Scripted, 2011-12 to 2015-16 Seasons

▶ The likelihood that a cable scripted show would win at least one Emmy during the 2015-16 season was highest for shows with casts that were 10 percent minority or less (12.3 percent chance). A year earlier, cable scripted shows with casts from 11 percent to 20 percent minority held this distinction (13.9 percent chance).



THE BOTTOM LINE



Previous releases in the Hollywood Diversity Report series present evidence supporting the idea that diversity sells when it comes to industry-produced films and television shows. People of color constituted nearly 40 percent of the U.S. population in 2016, and their share is growing by nearly half a percent each year. Increasingly diverse audiences, the evidence shows, prefer film and television content populated with characters to whom they can relate and whose stories drive the narrative. Europe accounted for only about 7 percent of the world's population¹³ and 17 percent of the world's gross domestic product (GDP)¹⁴ in 2016, which underscores the reality that today's (and tomorrow's) global market looks much more like the diversity of America than the White

audiences that traditionally drove Hollywood's greenlighting practices. In short, the previous reports in this series dispel a stubborn Hollywood myth that in order to reach the widest audiences possible, films and television shows must center White characters in their narratives and relegate racial and ethnic others to, at best, supporting roles.

This report adds to the growing body of evidence that diversity is essential for Hollywood's bottom line. As the charts below document, global box office and television ratings, on average, are highest for films and television shows with relatively diverse casts. Indeed, a consideration of top 10 films and television shows underscores how important diverse audiences have become as drivers of box office and ratings, and that these highly engaged audiences prefer diverse content. But the charts also reveal missed opportunities. For example, we see below that Hollywood continues to produce a plurality of films and television shows with casts that are 10 percent minority or less, despite the fact that these projects are collectively among the poorest performers. It also appears as if the industry undersells the relatively small number of films with diverse leads and casts in a global market that is primed to connect with them.

FIGURE 1: Global Box Office (000,000s), by Minority Cast Share, Top Theatrical Films, 2011 - 2016 (n=172, 164, 163, 162, 168, 173)

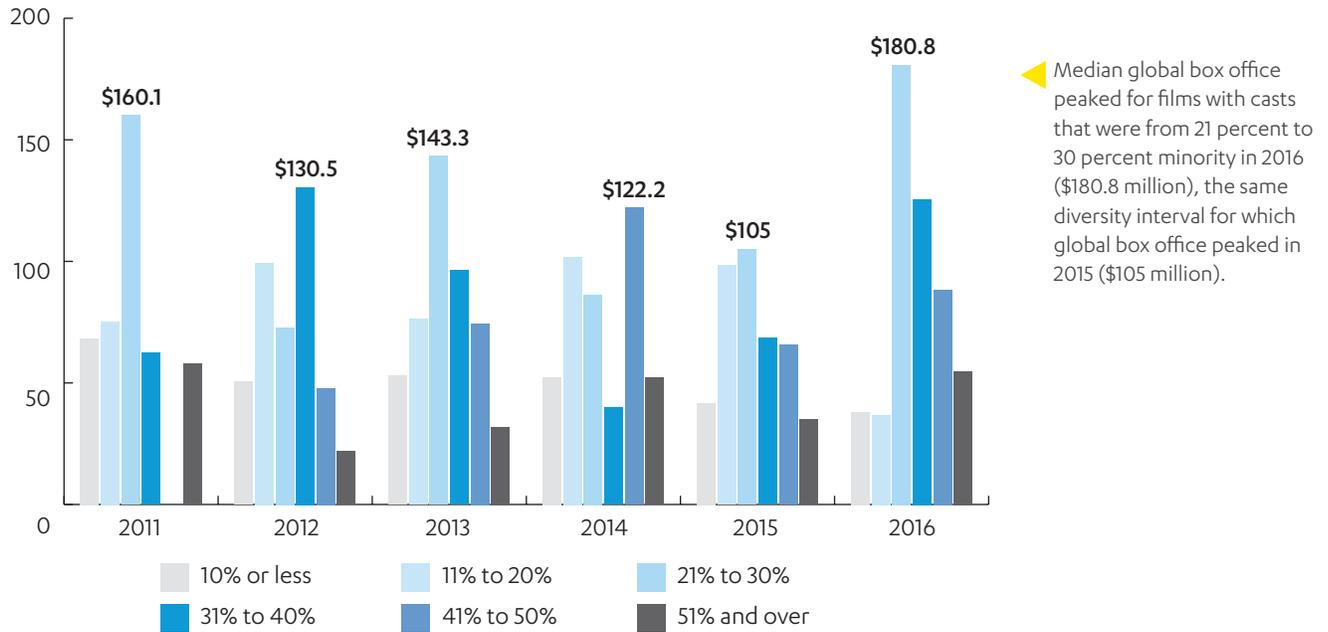


FIGURE 2: Return on Investment, by Minority Cast Share, Top Theatrical Films, 2011 - 2016 (n=160, 147, 153, 162, 168, 173)

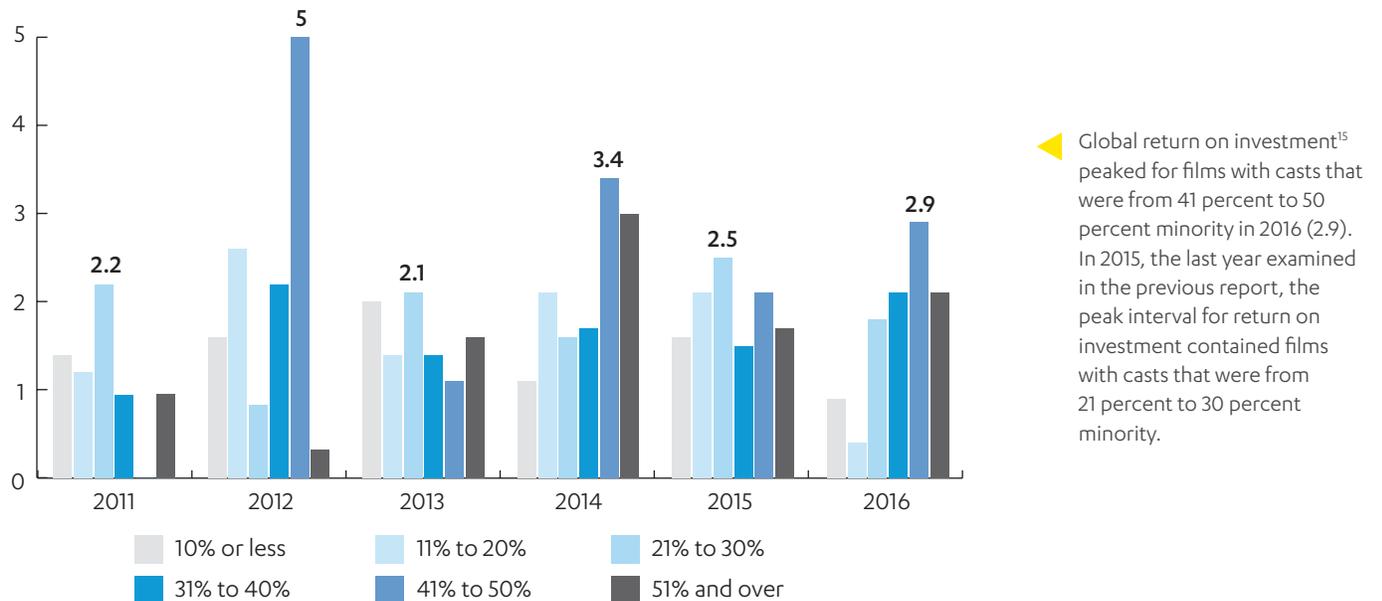
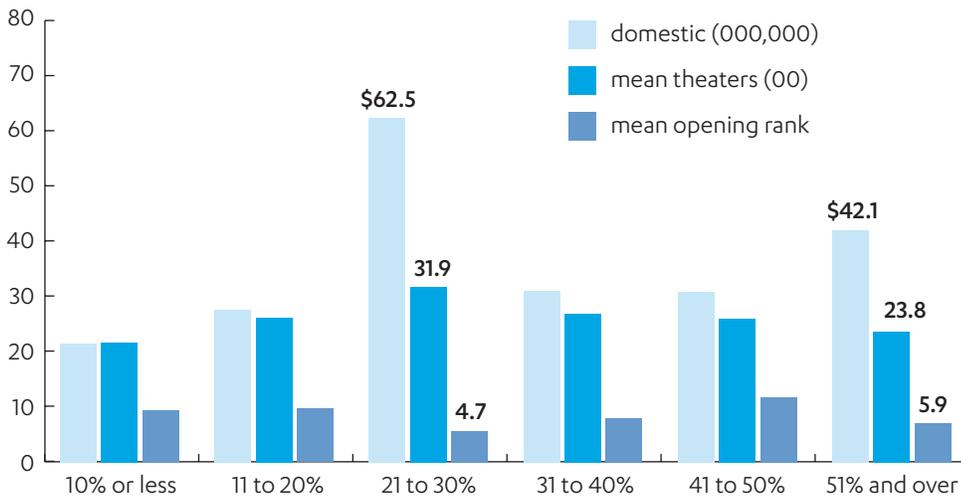


FIGURE 3: Domestic Film Performance, by Minority Cast Share, Top Theatrical Films, 2016 (n=172)



▶ In 2016, films with casts that were from 21 percent to 30 percent minority had the highest median domestic box office (\$62.5 million), were released in the most theaters, on average (3,190), and had the highest mean opening weekend rank (4.7). Films with majority-minority casts had the second-highest median domestic box office in 2016 (\$42.1 million) and a mean opening weekend rank of 5.9 — despite being released in fewer theaters, on average (2,380), than the films in all but one of the other intervals.

FIGURE 4: Film Distribution in China, by Race of Lead, Top Theatrical Films, 2016 (n=149, 17, 1, 3, 3)

▶ Of the 17 top films with Black leads in 2016, only one (5.9 percent) was distributed in China, *The Take* (originally titled *Bastille Day*). By contrast, 40.9 percent of the top 149 films with White leads were distributed in China that year. Only a handful of the top 173 films from 2016 had leads from other underrepresented groups.

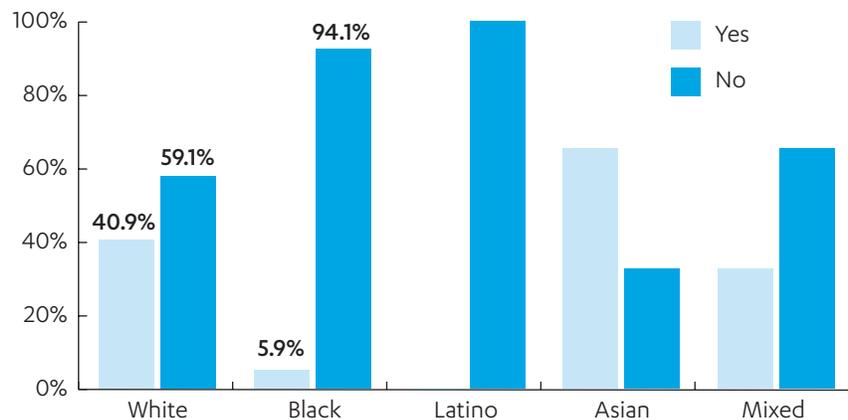


TABLE 1: Median Box Office and Mean International Markets, by Race of Lead (2016)

Race of Lead Actor	N Films	Global Box Office (000,000s)	Mean International Markets
White	149	\$62.3	55.1
Black	17	\$55.0	35.2
Latino	1	\$4.7	22.0
Asian	3	\$140.1	61.0
Mixed Race	3	\$217.0	51.7

◀ The 17 top films from 2016 featuring Black leads were released in just 35.2 international markets, on average, compared to an average of 55.1 international markets for the 149 top films with White leads. The median global box office for the Black-led films was nonetheless comparable to that of the films with White leads (\$55 million and \$62.3 million, respectively). Meanwhile, the relatively high box office and international market figures for films with Asian and mixed-race leads were powered by just four successful 2016 releases: *The Jungle Book*, *Moana*, *Central Intelligence*, and *Lion*.

▶ In 2016, the 31 top films with casts that were from 21 percent to 30 percent minority posted both the highest median global box office (\$179.2 million) and largest average number of international markets (65.6). By contrast, the 17 top films with majority-minority casts were released in the smallest average number of markets (32.4).

TABLE 2: Median Box Office and Mean International Markets, by Overall Cast Diversity (2016)

Percent Minority	N Films	Global Box Office (000,000s)	Mean International Markets
10% or less	64	\$38.4	49.6
11%-20%	35	\$37.6	55.1
21%-30%	31	\$179.2	65.6
31%-40%	15	\$125.7	58.4
41%-50%	11	\$88.4	55.5
Over 50%	17	\$55.0	32.4

TABLE 3: Median Box Office and Audience Demographics, by Overall Cast Diversity (2016)

Percent Minority	N Films	Global Box (000,000s)	White Share	Black Share	Latino Share	Asian Share
10% or less	64	\$38.4	61.0%	10.8%	19.1%	9.0%
11%-20%	35	\$37.6	56.9%	12.6%	21.1%	9.4%
21%-30%	31	\$179.2	53.6%	14.1%	21.1%	11.2%
31%-40%	15	\$125.7	52.3%	16.6%	21.1%	10.0%
41%-50%	11	\$88.4	51.5%	15.9%	23.2%	9.3%
Over 50%	17	\$55.0	34.9%	39.2%	18.5%	7.3%



Movies with casts that were 20 percent minority or less made up a majority of all movies in 2016 and had the lowest global box office



▲ The plurality of the top 173 films for 2016 had casts that were 10 percent minority or less. These 64 films also had the lowest median global box office (\$38.4 million), and White moviegoers constituted 61 percent of their audience. By contrast, people of color represented 38.7 percent of the U.S. population in 2016 but nearly half (46.4 percent) of the audience for the top films that year with casts from 21 percent to 30 percent minority — the cast diversity interval containing films with the highest median global box office.

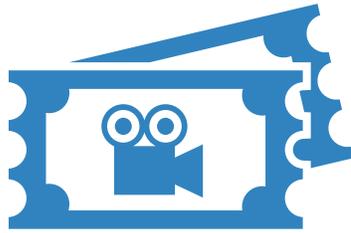


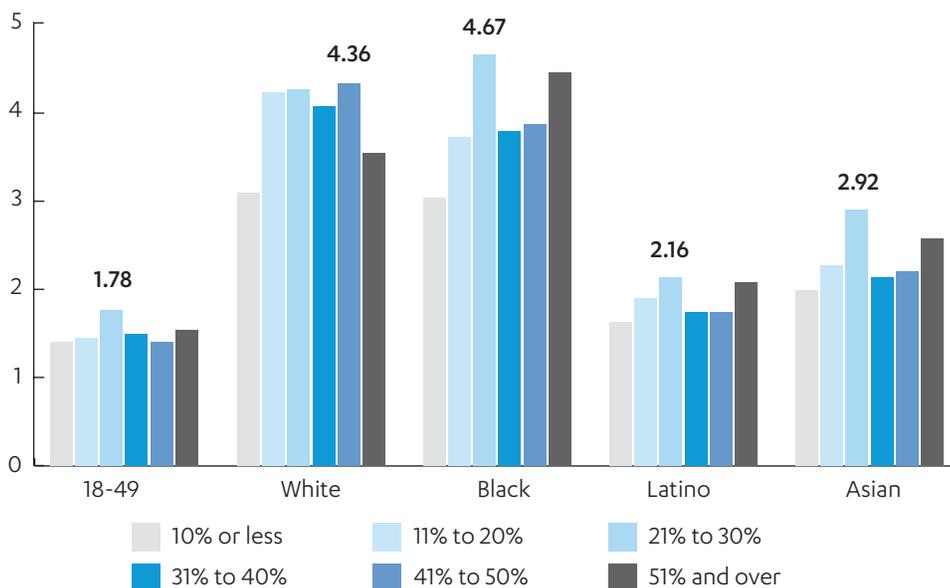
TABLE 4: Top 10 Films and Minority Cast Share (2016)

Rank	Title	Box Office (000,000s)	Return*	Minority audience share	Minority cast share
1	Captain America: Civil War	\$1,153.3	31%	54%	31% to 40%
2	Rogue One: A Star Wars Story	\$1,056.1	52%	40%	Over 50%
3	Finding Dory	\$1,028.6	47%	54%	10% or less
4	Zootopia	\$1,023.8	95%	50%	21% to 30%
5	The Jungle Book	\$966.6	57%	56%	Over 50%
6	The Secret Life of Pets	\$875.5	234%	51%	21% to 30%
7	Batman v. Superman: Dawn of Justice	\$873.3	-1%	59%	11% to 20%
8	Fantastic Beasts and Where to Find Them	\$814.0	27%	37%	10% or less
9	Deadpool	\$783.1	255%	50%	31% to 40%
10	Suicide Squad	\$745.6	22%	48%	41% to 50%

*Studio System's Box Office Return on Investment is calculated from domestic and international theatrical ticket sales against the cost of making and marketing the film.

In 2016, people of color purchased the majority of the tickets for five of the top 10 films, ranked by global box office, matching the number for 2015 observed in the previous report. This includes 54 percent of the tickets for the top-ranked film, *Captain America: Civil War*, which earned nearly \$1.2 billion globally. Five of top 10 films for 2016 featured casts that were at least 31 percent minority.

FIGURE 5: Median Ratings by Minority Cast Share, 18-49 and HH Race, Broadcast Scripted, 2015-16 Season (n=109)



During the 2015-16 television season, median Black household ratings (4.67), Latino household ratings (2.16), Asian household ratings (2.92), and 18-49 viewer ratings (1.78) peaked for broadcast scripted shows with casts that were from 21 percent to 30 percent minority. It should be noted that for each of these groups, shows falling in the majority-minority interval had the second-highest median ratings. Meanwhile, White household ratings (4.36) peaked for shows with casts that were from 41 percent to 50 percent minority, though shows falling in the 11 percent to 20 percent minority and 21 percent to 30 percent minority intervals followed closely behind.

FIGURE 6: Median Tweets and Authors (000), by Minority Cast Share, Broadcast Scripted Shows, 2015-16 Season (n=106)

During the 2015-16 television season, the median volume of tweets¹⁶ peaked for broadcast scripted shows with casts that were from 21 percent to 30 percent minority (8,600), followed closely by shows with casts that were from 31 percent to 40 percent minority (8,500). The median number of unique Twitter authors was highest for shows in the same cast diversity intervals, 2,600 and 2,400 authors, respectively.

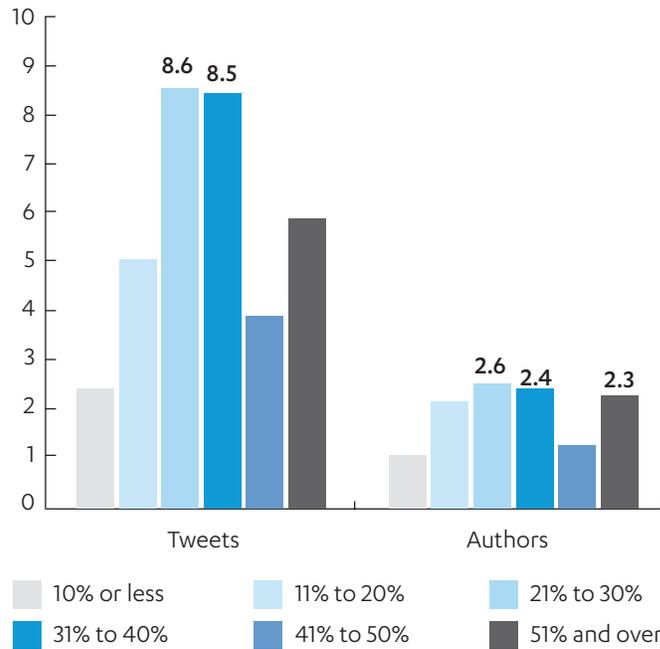
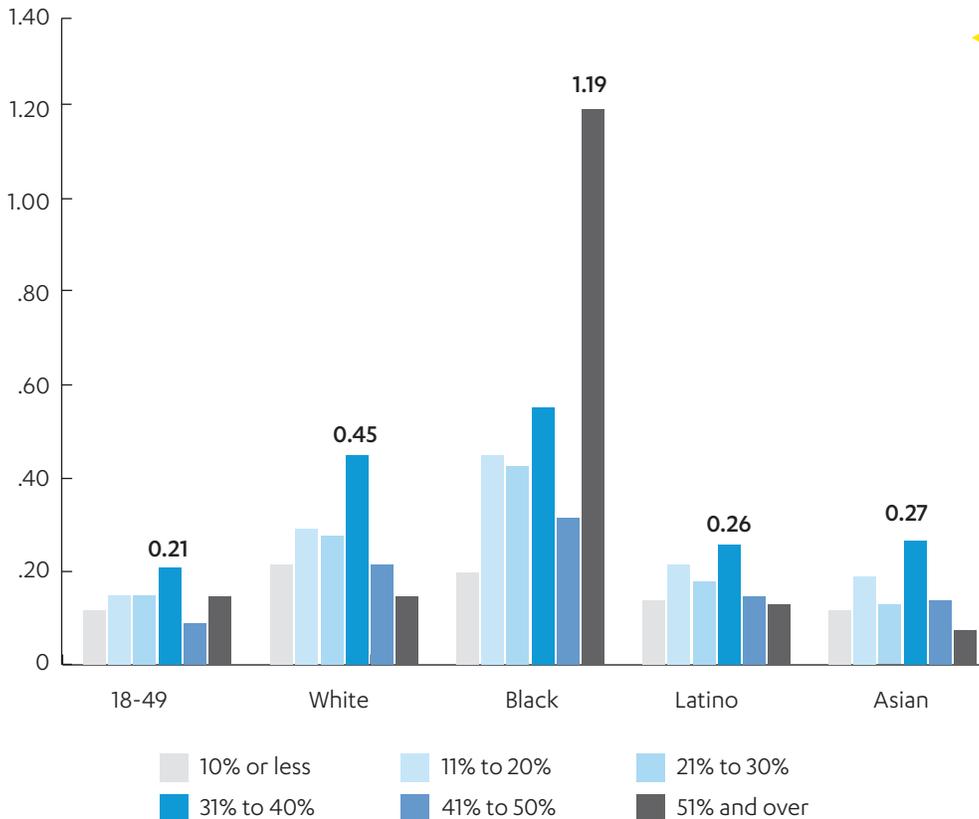
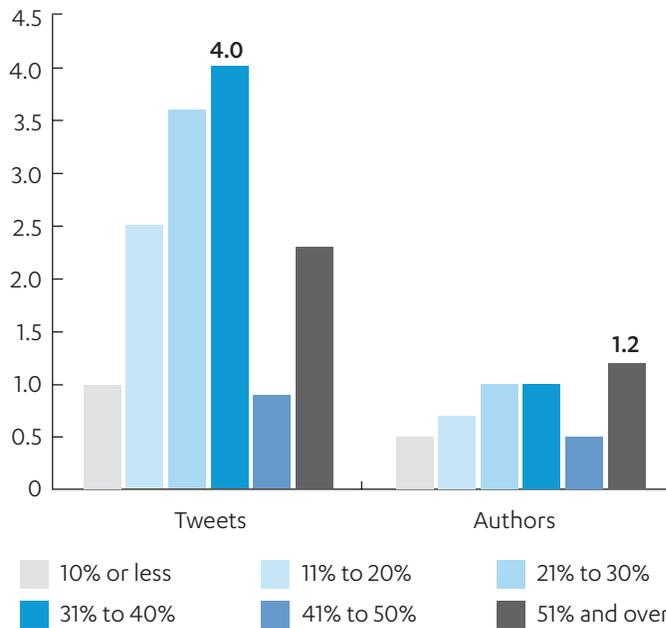


FIGURE 7: Median Ratings, by Minority Cast Share, 18-49 and HH Race, Cable Scripted Shows, 2015-16 Season (n=182)



In the cable television arena, median 18-49 viewer ratings (.21), White household ratings (.45), Latino household ratings (.26), and Asian household ratings (.27) all peaked for scripted shows with casts that were from 31 percent to 40 percent minority. For Black households, ratings peaked for cable scripted shows with majority-minority casts (1.19).

FIGURE 8: Median Tweets and Authors (000), by Minority Cast Share, Cable Scripted Shows, 2015-16 Season (n=181)



During the 2015-16 television season, the median volume of tweets peaked for cable scripted shows with casts that were from 31 percent to 40 percent minority (4,000). The median number of unique Twitter authors was highest for cable scripted shows with majority-minority casts (1,200).



TABLE 5: Top 10 broadcast scripted shows among persons 18-49, 2015-16.

Rank	Show	Network	18-49 rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	6.21	23%	64%	386.9	51% & over
2	The Big Bang Theory	CBS	5.85	84%	55%	4.9	11% - 20%
3	The X-Files	Fox	4.81	76%	48%	95.1	10% or less
4	Grey's Anatomy	ABC	3.76	73%	76%	99.9	31% - 40%
5	Scandal	ABC	3.51	58%	75%	133.4	21% - 30%
6	How to Get Away w/Murder	ABC	3.49	57%	74%	55.7	41% - 50%
7	Blindspot	NBC	3.20	76%	58%	5.9	51% & over
8	NCIS	CBS	3.14	84%	58%	8.7	11% - 20%
9	Modern Family	ABC	2.99	78%	59%	2.6	11% - 20%
10	The Blacklist	NBC	2.81	78%	55%	9.4	21% - 30%

Six of the top 10 broadcast scripted shows among viewers 18-49 in 2015-16 had casts that were at least 21 percent minority, including the top-ranked show, *Empire* (Fox), which featured a majority-minority cast.

TABLE 6: Top 10 broadcast scripted shows among Asian households, 2015-16 season.

Rank	Show	Network	Asian HHs rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	8.16	23%	64%	386.9	51% & over
2	The Big Bang Theory	CBS	8.05	84%	55%	4.9	11% - 20%
3	The X-Files	Fox	6.64	76%	48%	95.1	10% or less
4	The Blacklist	NBC	5.89	78%	55%	9.4	21% - 30%
5	Blindspot	NBC	5.56	76%	48%	5.9	51% & over
6	Quantico	ABC	5.54	71%	65%	8.3	21% - 30%
7	Fresh Off the Boat	ABC	5.52	66%	57%	2.0	51% & over
8	NCIS	CBS	5.29	84%	58%	8.7	11% - 20%
9	How to Get Away w/Murder	ABC	5.25	57%	74%	55.7	41% - 50%
10	Scandal	ABC	5.13	58%	75%	133.4	21% - 30%

Seven of the top 10 broadcast scripted shows among Asian households in 2015-16 had casts that were at least 21 percent minority.

TABLE 7: Top 10 broadcast scripted shows among Black households, 2015-16 season.

Rank	Show	Network	Black HHs rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	48.01	23%	64%	386.9	51% & over
2	Scandal	ABC	18.89	58%	75%	133.4	21% - 30%
3	How to Get Away w/Murder	ABC	18.19	57%	74%	55.7	41% - 50%
4	Rosewood	Fox	14.97	43%	64%	5.9	51% & over
5	Uncle Buck	ABC	10.68	47%	59%	6.7	51% & over
6	Grey's Anatomy	ABC	9.41	73%	76%	99.9	31% - 40%
7	The Catch	ABC	8.14	68%	71%	7.0	41% - 50%
8	NCIS	CBS	8.00	84%	58%	8.7	11% - 20%
9	American Crime	ABC	7.51	64%	65%	8.5	31% - 40%
10	Shades of Blue	NBC	7.49	72%	61%	10.2	51% & over

Nine of the top 10 broadcast scripted shows among Black households in 2015-16 had casts that were at least 21 percent minority.

TABLE 8: Top 10 broadcast scripted shows among Latino households, 2015-16 season.

Rank	Show	Network	Latino HHs rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	8.02	23%	64%	386.9	51% & over
2	The Big Bang Theory	CBS	5.20	84%	55%	4.9	11% - 20%
3	Grey's Anatomy	ABC	4.65	73%	76%	99.9	31% - 40%
4	Shades of Blue	NBC	4.63	72%	61%	10.2	51% & over
5	The X-Files	Fox	4.59	76%	48%	95.1	10% or less
6	Blindspot	NBC	4.03	76%	58%	5.9	51% & over
7	Scandal	ABC	3.88	58%	75%	133.4	21% - 30%
8	How to Get Away w/Murder	ABC	3.85	57%	74%	55.7	41% - 50%
9	NCIS	CBS	3.61	84%	58%	8.7	11% - 20%
10	Scream Queens	Fox	3.48	61%	64%	91.5	11% - 20%

Six of the top 10 broadcast scripted shows among Latino households in 2015-16 had casts that were at least 21 percent minority.

TABLE 9: Top 10 broadcast scripted shows among White households, 2015-16 season.

Five of the top 10 broadcast scripted shows among White households in 2015-16 had casts that were at least 21 percent minority. Meanwhile, White households constituted the only group among those examined for which *Empire* — which featured a Black lead and majority-minority cast — was not in the top 10.

Rank	Show	Network	White HHs rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	NCIS	CBS	15.85	84%	58%	8.7	11% - 20%
2	The Big Bang Theory	CBS	15.43	84%	55%	4.9	11% - 20%
3	NCIS: New Orleans	CBS	9.41	82%	58%	2.0	41% - 50%
4	The X-Files	Fox	9.14	76%	48%	95.1	10% or less
5	Grey's Anatomy	ABC	8.51	73%	76%	99.9	31% - 40%
6	The Blacklist	NBC	8.36	78%	55%	9.4	21% - 30%
7	The Good Wife	CBS	8.16	82%	63%	5.0	11% - 20%
8	Blue Bloods	CBS	8.08	81%	59%	9.2	11% - 20%
9	Chicago Fire	NBC	8.02	78%	65%	12.2	31% - 40%
10	Blindspot	NBC	7.96	76%	58%	5.9	51% & over

TABLE 10: Top 10 cable scripted shows among persons 18-49, 2015-16 season.

Rank	Show	Network	18-49 rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	The Walking Dead	AMC	1.56	67%	46%	320.1	21% - 30%
2	American Crime Story	FX	0.97	63%	53%	23.0	31% - 40%
3	American Horror Story	FX	0.92	65%	59%	82.7	10% or less
4	Fear the Walking Dead	AMC	0.72	70%	47%	34.1	51% & over
5	Game of Thrones	HBO	0.66	70%	42%	282.4	10% or less
6	The Librarians	TNT	0.59	79%	54%	10.2	11% - 20%
7	Into the Badlands	AMC	0.55	60%	39%	17.1	31% - 40%
8	Switched at Birth	Freeform	0.54	69%	83%	5.3	11% - 20%
9	Teen Wolf	MTV	0.54	49%	57%	103.9	31% - 40%
10	Rizzoli & Isles	TNT	0.49	82%	68%	5.7	11% - 20%

Five of the top 10 cable scripted shows among viewers 18-49 in 2015-16 had casts that were at least 21 percent minority. *The Walking Dead* and *American Crime Story* — both shows featuring casts that were at least 21 percent minority — were the only cable scripted shows that appeared on each of the top 10 lists for viewers 18-49, Asian households, Black households, Latino households, and White households.

TABLE 11: Top 10 cable scripted shows among Asian households, 2015-16 season.

Rank	Show	Network	Asian HHs rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	The Walking Dead	AMC	1.75	67%	46%	320.1	21% - 30%
2	American Crime Story	FX	1.21	63%	53%	23.0	31% - 40%
3	The Librarians	TNT	1.02	79%	54%	10.2	11% - 20%
4	Game of Thrones	HBO	0.97	70%	42%	282.4	10% or less
5	American Horror Story	FX	0.95	65%	59%	82.7	10% or less
6	The Last Ship	TNT	0.82	76%	45%	3.8	21% - 30%
7	Into the Badlands	AMC	0.82	60%	39%	17.1	31% - 40%
8	Fear The Walking Dead	AMC	0.75	70%	47%	34.1	51% & over
9	Rizzoli & Isles	TNT	0.74	82%	68%	5.7	11% - 20%
10	Bella and the Bulldogs	Nick	0.72	53%	60%	0.4	41% - 50%

Six of the top 10 cable scripted shows among Asian households in 2015-16 had casts that were at least 21 percent minority.

TABLE 12: Top 10 cable scripted shows among Black households, 2015-16 season.

Rank	Show	Network	Black HHs rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	Being Mary Jane	BET	4.38	5%	77%	47.0	51% & over
2	Greenleaf	OWN	3.76	9%	73%	23.5	51% & over
3	The Haves and Have Nots	OWN	3.00	12%	70%	26.3	51% & over
4	If Loving You Is Wrong	OWN	2.63	10%	74%	12.4	51% & over
5	American Crime Story	FX	2.57	63%	53%	23.0	31% - 40%
6	Zoe Ever After	BET	1.93	5%	69%	4.2	51% & over
7	The Walking Dead	AMC	1.81	68%	46%	320.1	21% - 30%
8	Decker: Unclassified	Adult Swim	1.71	54%	45%	34.1	10% or less
9	Bella and the Bulldogs	Nick	1.70	53%	60%	0.4	41% - 50%
10	Childrens Hospital	Cartoon	1.65	56%	45%	0.1	10% or less

Eight of the top 10 cable scripted shows among Black households in 2015-16 had casts that were at least 21 percent minority, including five shows with majority-minority casts on BET and OWN.

TABLE 13: Top 10 cable scripted shows among Latino households, 2015-16 season.

Rank	Show	Network	Latino HHs rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	The Walking Dead	AMC	1.85	67%	46%	320.1	21% - 30%
2	American Crime Story	FX	1.23	63%	53%	23.0	31% - 40%
3	Henry Danger	Nick	1.23	53%	62%	.5	11% - 20%
4	American Horror Story	FX	1.23	65%	59%	82.7	10% or less
5	Girl Meets World	Disney	1.17	51%	66%	8.6	10% or less
6	Liv and Maddie	Disney	1.15	51%	67%	2.5	11% - 20%
7	BUNK'D	Disney	1.14	51%	66%	1.4	51% & over
8	The Thundermans	Nick	1.14	53%	63%	.4	31% - 40%
9	Bella and the Bulldogs	Nick	1.13	53%	60%	.4	41% - 50%
10	K.C. Undercover	Disney	1.12	49%	65%	1.1	51% & over

Six of the top 10 cable scripted shows among Latino households in 2015-16 had casts that were at least 21 percent minority.

TABLE 14: Top 10 cable scripted shows among White households, 2015-16 season.

Rank	Show	Network	White HHs rating	White HHs share	Female 18-49 share	Avg. tweets (000s)	Minority cast share
1	The Good Witch	Hallmark	2.54	87%	75%	1.6	10% or less
2	Rizzoli & Isles	TNT	2.34	82%	68%	5.7	11% - 20%
3	When Calls the Heart	Hallmark	2.06	89%	77%	96.9	10% or less
4	Major Crimes	TNT	1.80	79%	65%	1.4	31% - 40%
5	The Walking Dead	AMC	1.78	67%	46%	320.1	21% - 30%
6	The Librarians	TNT	1.62	79%	54%	10.2	11% - 20%
7	Chesapeake Shores	Hallmark	1.61	86%	76%	5.1	10% or less
8	American Crime Story	FX	1.40	63%	53%	23.0	31% - 40%
9	The Last Ship	TNT	1.34	76%	45%	3.8	21% - 30%
10	Murder in the First	TNT	1.12	74%	56%	2.7	41% - 50%

Five of the top 10 cable scripted shows among White households in 2015-16 had casts that were at least 21 percent minority.

NEW SHOWS: 2017-18

While the earlier findings in this report for television provide a retrospective look at the relationships between diversity and the bottom line during the 2015-16 season, this section looks ahead to new shows airing or streaming during the 2017-18 television season in order to consider the prospects for further improvements on the diversity front. The charts that follow reveal the prognosis is mixed with respect to this question. Whereas the shares of new shows with majority-minority casts and leads of color were higher across all platforms than during the 2015-16 season, the share of new shows with women leads was smaller. Meanwhile, among the creators of the new shows, women lost ground relative to their shares of show creators for 2015-16.



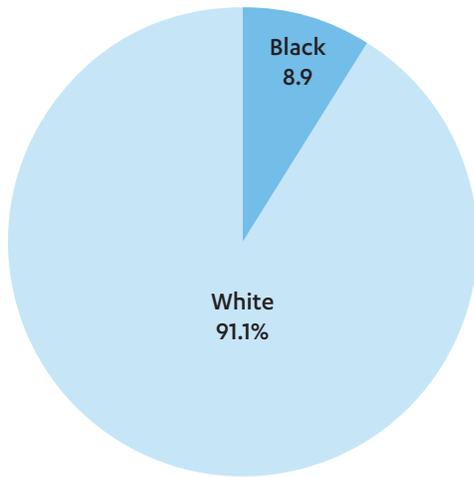


FIGURE 1: Show Creator Race, New Scripted Shows, 2017-18 Season (n=45)

◀ Show creators of color were responsible for only 8.9 percent of the new scripted shows debuting in the 2017-18 television season, and all of these show creators were Black. This figure exceeds those people of color collectively posted for broadcast scripted or cable scripted shows in 2015-16 (7.1 percent and 7.3 percent, respectively), but trailed the figure for digital scripted shows that season (15.7 percent).

FIGURE 2: Show Creator Gender, New Scripted Shows, 2017-18 Season (n=45)

▶ Women show creators were responsible for only 15.6 percent of the new scripted shows debuting in the 2017-18 television season. This figure represents a step backwards for women in this arena, as the group's share of show creators in the broadcast scripted, cable scripted, and digital scripted arenas were all higher during the 2015-16 season.

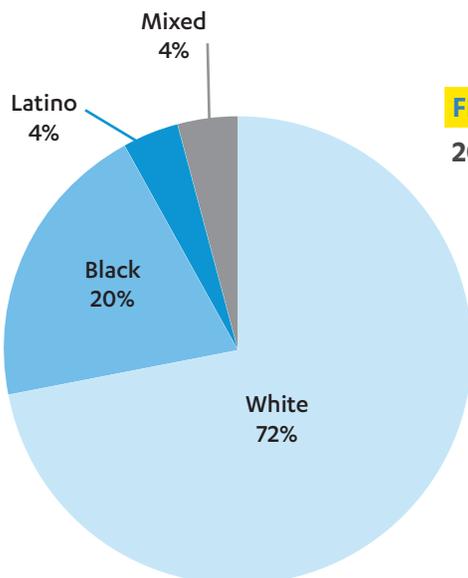
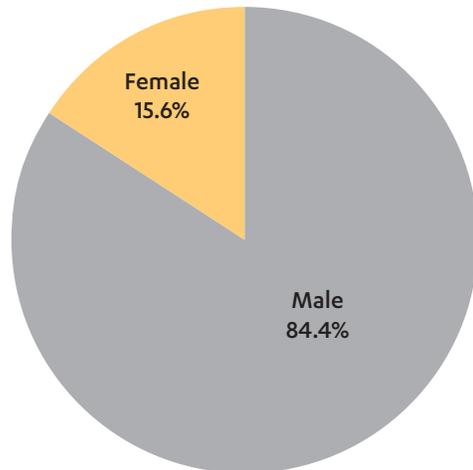


FIGURE 3: Lead Actor Race, New Scripted Shows, 2017-18 Season (n=50)

▶ People of color constituted 28 percent of the leads for new scripted shows debuting in the 2017-18 television season, a figure significantly greater than those observed during the 2015-16 season for broadcast scripted, cable scripted or digital scripted shows.

FIGURE 4: Lead Actor Gender, New Scripted Shows, 2017-18 Season (n=50)

Women claimed only 28 percent of the leads for new scripted shows debuting in the 2017-18 television season, a figure significantly smaller than those observed during the 2015-16 season for broadcast scripted, cable scripted or digital scripted shows (35.7 percent, 44.8 percent, and 43.1 percent, respectively).

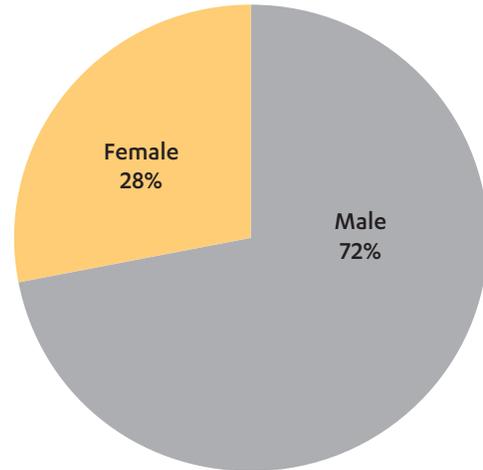
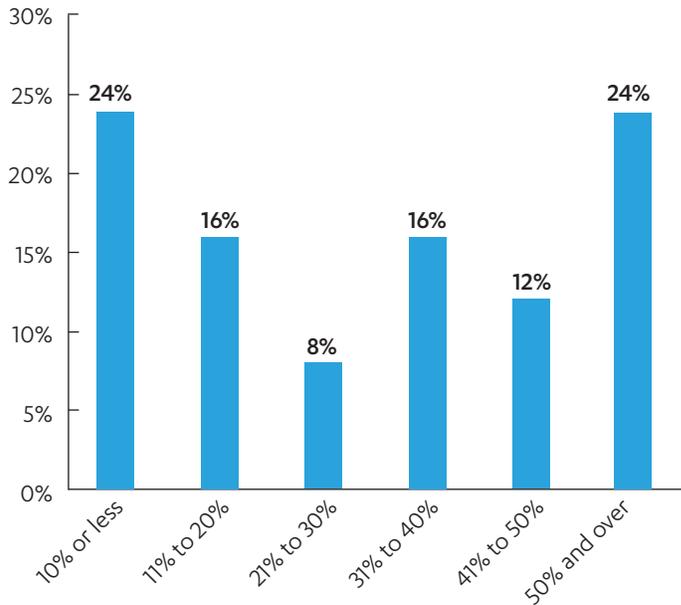


FIGURE 5: Minority Cast Share, by Share of New Scripted Shows, 2017-18 Season (n=50)



Twenty-four percent of the new scripted shows debuting during the 2017-18 season had majority-minority casts, a figure significantly higher than the figures for the broadcast, cable or digital arenas in 2015-16.

CONCLUSION

Five Years of Progress?

With perhaps the most dramatic Best Picture reveal in the history of the event, the 2017 Academy Awards telecast concluded as *Moonlight* edged the favored *La La Land*. But this was only *after* the latter had been mistakenly announced as the winner. The moment marked a monumental victory: *Moonlight* had just become the first film with an all-Black cast and the first LGBT-themed film to win the prestigious honor. The moment also represented the climax of an awards season in which Hollywood — not exactly known for its inclusiveness, as #OscarsSoWhite¹⁷ recently underscored — made great strides toward including and celebrating diverse talent. Indeed, Viola Davis became the first Black actor that year to achieve the Triple Crown of Acting (Tony, Emmy, Oscar) after winning Best Actress in a Supporting Role for her portrayal of Rose in *Fences*. Similarly, Donald Glover was celebrated at the Emmy's in 2017, becoming the first Black person to win Outstanding Directing for a Comedy Series, while also winning Outstanding Lead Actor in a Comedy Series, both for his hit FX television show, *Atlanta*.

An observer who did not know any better might read these developments as confirmation that Hollywood had finally solved its longstanding diversity problem.

To be sure, findings from the Hollywood Diversity Report 2018 document progress for women and people of color in a number of film and television arenas since 2014-15, the period highlighted in the previous report in this series. The only key arenas examined for which minorities did *not* post at least minimal year-to-year gains relative to their White counterparts included broadcast scripted show creators and the writers credited for digital scripted episodes. Meanwhile, though women failed between reports to make any significant progress relative to men among film directors, leads in broadcast scripted television shows, the creators of cable and broadcast scripted shows, and the writers credited for television episodes, they did post notable gains in several other arenas.

Missed Opportunities

However, if we consider the five-year run of the report series — which examines films and television shows released between 2011-12 and 2015-16 — we see that the arenas in which woman and people of color registered *sustained* progress were more rare, primarily confined to digital scripted shows for female leads and broadcast television for leads and show creators of color. But much of the action for talent of color was limited to Blacks, who actually approached proportionate representation in a few arenas. To the extent that there were positive trends for either women or minorities in film, the advances were much less pronounced. In both film and television, women and minorities remained notably underrepresented in every arena in 2016.

Reports in this series have repeatedly found that films and television shows with casts attuned to America's diversity tend to register the highest global box office figures and viewer ratings. The industry appears to have finally embraced the idea that America's increasingly diverse audiences demand film and television content populated with characters whose experiences resonate with their own, who look like them, and with whom they can relate. There is still a long way to go before women or people of

color reach proportionate representation among the actors in film and television, but at least the trend lines for both groups point in the right direction. Unfortunately, the industry has been much slower to accept the related truth that its success in providing today's (and tomorrow's) audiences with what they crave also hinges on the presence of diverse talent *behind* the camera — in the director's chair, in the writers' room, and in executive suites. The resulting missed opportunities, this report series has documented, are not good for Hollywood's bottom line.

For example, film projects have become increasingly reliant on foreign financing, talent, and audiences for success. But in today's globalized movie industry, there is a myth promoted by Hollywood decision makers that foreign audiences will automatically reject films centered around people of color. Indeed, the conventional "wisdom" in the film industry has been that "black films don't travel,"¹⁸ and this notion has posed a longstanding obstacle to advancing diversity in Hollywood, particularly among film leads and directors.

The business of film distribution can be quite complex, and the decision to bring a particular film to any given territory might rest as much



with foreign distributors as with domestic studios. However, the major studios still wield considerable influence in this process by creating demand for U.S. films and film stars abroad. In fact, filmmakers and actors of color in the U.S. have demanded for years that Hollywood studios become more proactive in using their considerable marketing resources and power to cultivate international demand for diverse U.S. films and talent.¹⁹ To be sure, we document in this report that 2016 films with the most diverse casts tended to be released in fewer international markets than those with overwhelmingly White casts. If successful films that also highlight the experiences of people of color are being released in fewer international markets than less-successful films that are not very diverse, then it is likely Hollywood is leaving considerable revenue on the table. America's diversity, after all, maps onto dozens of lucrative markets around the globe.

From #OscarsSoWhite to #Me Too²⁰ and #Time's Up²¹

Hollywood's enduring failure to correct the gender disparities chronicled in this report series has locked many women out of influential roles and entrenched a patriarchal occupational culture within the entertainment industry. But this year — as the previous two did for people of color — marked a potential turning point for women in Hollywood. Sparked by the public revelation of rampant sexual misconduct and the mistreatment of women in the workplace, the Me Too movement also shed light on long-entrenched gender biases and the structural

barriers to women's entry into and mobility within entertainment careers. The momentum of the Me Too movement inspired prominent women in the entertainment industry to initiate the Time's Up movement, a comprehensive agenda aimed at promoting equality and safety in the workplace through legislative initiatives, changes in corporate policies and hiring practices, and legal support for men and women with workplace sexual harassment and assault cases.

Taken together, these movements offer both symbolic and concrete solutions to Hollywood's gender diversity problem. By reshaping common understandings of harassment, sexual violence and workplace power dynamics, they lay the groundwork for actionable initiatives to redress gender-based inequalities. Meanwhile, increasing women's representation in leadership and executive positions would help normalize enlightened sensitivities around gender roles, facilitate the establishment of accountability frameworks, and neutralize informal occupational norms that have worked to marginalize women in Hollywood. Increasing the representation of women in Hollywood's executive suites would also address the most distressing gender diversity numbers presented in this report, and, ultimately, transform how women are represented on the big and small screen.

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 four 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.

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Michael Tran is a Graduate Student Researcher with the Institute for Research on Labor and Employment at UCLA. In addition to his participation in the Hollywood Diversity Report, he is conducting an investigation into the cultural politics of independent filmmakers of color. He has previously earned Master's degrees in demographics and social analysis and in sociology, and is currently working towards a PhD in sociology.

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

Debanjan Roychoudhury is a Ph.D. student in sociology at UCLA. His research focuses broadly on policing, race, and neighborhood change in urban communities. His MA paper analyzes newspaper coverage of police violence over time with special attention to depictions of urban Black people after the acquittals of police officers on trial for murder.

APPENDIX

TABLE 1: Networks and digital platforms included in the study

A&E	Discovery	IFC	Seriously.TV
A&E Digital	Disney	Indigenous Media	Showtime
ABC	Disney Jr.	Instagram	Spike TV
Above Average	Disney XD	Investigation Discovery	Starz
ActingDead.com	DIY	Lifetime	SundanceTV
Adult Swim	E!	Lifetime Movie Network	Syfy
Amazon	El Rey	Logo	Syndicated
AMC	Ellen Digital Network	LouisCK.net	TBS
Animal Planet	EPIX	MiTu	Time, Inc
AOL	Esquire	MTV	TLC
Apple	Facebook	MTV2	TNT
Awesomeness TV	Feelin	National Geographic	Travel Channel
BBC America	Food Network	NBC	truTV
BET	Fox	Netflix	TVLand
Bravo	Freeform	Nickelodeon	UP TV
Cartoon Network	Fullscreen Media	Nicktoons	USA
CBS	FunnyOrDie	Oath	Verizon
Channel 4	Fusion	OWN	VH1
Cinemax	FX	Oxygen	Viceland
CMT	FXX	PBS	Vimeo
CNN	FYI	Pivot	WE tv
Comcast	Game Show Network	Playstation	WGN America
Comedy Central	Google	Pop	Yahoo!
Crackle	Hallmark Channel	Reelz	YouTube
CW	HBO	Refinery 29	
CW Seed	HGTV	Rooster Teeth	
Destination America	History	Science	
DirecTV	Hulu	Seeso	

ENDNOTES

- 1 These films included the top 200 theatrical released from 2016, ranked by global box office, minus foreign-language films.
- 2 The 2015-16 season is defined as television programming that originally aired between September 1, 2015 and August 31, 2016.
- 3 Total numbers for the various analyses in this report may deviate from the overall total for the number of films or television shows considered due to focused analyses on a subset of the data (noted below) or missing values for some cases (e.g., many reality shows do not identify a cast, directors, or writers).
- 4 Household ratings (HH) are defined as the percentage of the universe of households tuned to a particular TV program during the average minute of the program. This includes incremental viewing to programs watched at the time of the telecast as well as watched in DVR playback that occurs within 7 days of the original telecast. The HH ratings presented by race are based on the race of the head of household, while 18-49 ratings are based on individual viewers. Social media ratings consist of tweets and unique authors, which are measures of relevant U.S. Twitter activity from three hours before through three hours after a broadcast, local time. "Tweets" are ascribed to a linear TV episode, while "unique authors" refer to unique Twitter accounts that have sent at least one tweet ascribed to a specific TV episode.
- 5 *Theatrical Market Statistics: 2016*, Motion Picture Association of America.
- 6 For example, see <https://www.nyfa.edu/student-resources/binge-viewing-and-the-television-renaissance/>
- 7 According to the *Los Angeles Times*, a large share of television production has left the state for other locales, where incentives offered to television producers enhance the bottom line (Watt, August 28, 2013).
- 8 See "California Film Commission Tax Credit Program Progress Report, September 2017," <http://filmcafirst.ca.gov/wp-content/uploads/CA-Tax-Credit-Progress-Report-09-2017-FINAL.pdf>.
- 9 "Lead role" is defined in this report as the first credited actor/performer for a given project's list of cast members.
- 10 See "2016 Hollywood Diversity Report: Business as Usual," Ralph J. Bunche Center for African American Studies, February 2016.
- 11 In the analyses for this section, a film or television show that received an Oscar or Emmy in any category is counted as an "Oscar winner" or "Emmy winner." No distinction is made between films or television shows that won a single or multiple awards.
- 12 In this chart (and others that consider the odds of winning an Oscar or Emmy), the conditional probability of Event A (winning an award) is computed, given that Event B (overall cast diversity) has already occurred.
- 13 See: http://ec.europa.eu/eurostat/statistics-explained/index.php/The_EU_in_the_world_-_population
- 14 See: http://www.economywatch.com/economic-statistics/economic-indicators/GDP_Share_of_World_Total_PPP/
- 15 For these analyses, simple return on investment is computed as follows: (Revenue – Budget)/Budget. That is, the higher the ratio, the higher the rate of return.
- 16 For both tweets and unique Twitter authors, these figures are based on a show's average for the season.
- 17 A viral Twitter hashtag that was created by April Reign in 2015. It has become a movement for change in the entertainment industry.
- 18 Hornaday, Ann. (2013). "At Cannes, challenging the notion that black films 'don't travel'." *The Washington Post*. https://www.washingtonpost.com/lifestyle/style/at-cannes-challenging-the-notion-that-black-films-dont-travel/2013/05/14/5f43de96-b9b3-11e2-b94c-b684dda07add_story.html?utm_term=.7f4b68548a42; Anderson, Tre'vell. (2017). "Disproving the 'black films don't travel' Hollywood myth." *Los Angeles Times*. <http://www.latimes.com/entertainment/movies/la-et-mn-black-movies-global-audience-myth-20170324-story.html>
- 19 Bielby, Denise D. and William T. Bielby. (2002). "Hollywood Dreams, Harsh Realities: Writing for Film and Television." *Contexts*, 4(1): 25.
- 20 The phrase "Me Too" was created in 2006 by Tarana Burke, a social activist and community organizer, as part of a grassroots campaign to empower women of color who had been sexually abused and assaulted. It became a viral hashtag on Twitter in October 2017.
- 21 Time's Up is a major initiative created by over 300 women in the entertainment industry in January 2018 to combat systemic sexual harassment in Hollywood and in blue-collar industries nationwide. For more information, see <https://www.timesupnow.com/>.

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