

HOLLYWOOD DIVERSITY

R E P O R T 2 0 1 9

— OLD STORY, NEW BEGINNING —

UCLA College
Social Sciences

Acknowledgements

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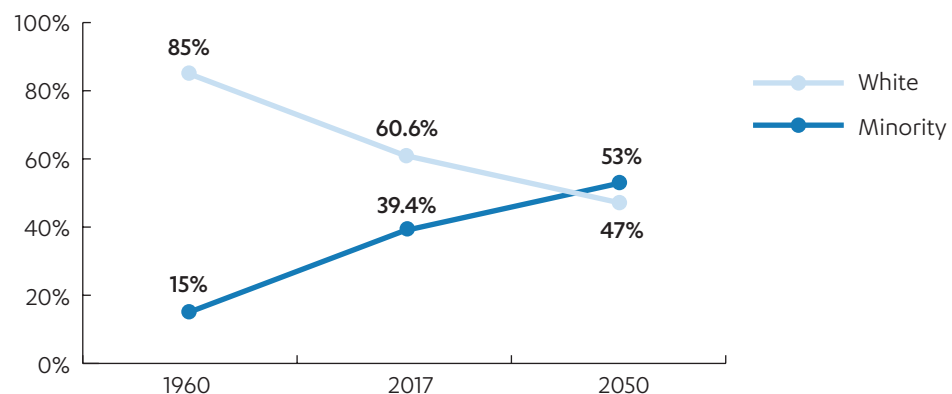
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STUDY HIGHLIGHTS

This is the sixth 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 2017 and 1,316 broadcast, cable and digital platform television shows from the 2016-17 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. The minority share of the U.S. population is growing by about a half a percent each year. Constituting nearly 40 percent of the U. S. population in 2017, minorities will become the majority within a couple of decades.¹ Since the previous report, people of color posted gains relative to their White counterparts in eight of the key Hollywood employment arenas examined (i.e., among film leads,

broadcast scripted leads, cable scripted leads, digital scripted leads, broadcast reality and other leads, cable reality and other leads, broadcast scripted show creators, and cable scripted show creators). Minorities lost ground in only one of the 12 arenas (i.e., among digital reality and other leads) and held their ground in the other three (i.e., among film directors, film writers, and digital scripted show creators). Despite notable gains for the group since the previous report (particularly in television), people of color remained underrepresented on every industry employment front in 2016-17:

- 2 to 1 among film leads (19.8 percent)
- 3 to 1 among film directors (12.6 percent)
- 5 to 1 among film writers (7.8 percent)
- Nearly 2 to 1 among broadcast scripted leads (21.5 percent)
- Nearly 2 to 1 among cable scripted leads (21.3 percent)
- Nearly 2 to 1 among digital scripted leads (21.3 percent)
- Less than 2 to 1 among broadcast reality and other leads (28.4 percent)
- Nearly 2 to 1 among cable reality and other leads (22.4 percent)
- Greater than 2 to 1 among digital reality and other leads (17.6 percent)
- Greater than 4 to 1 among the creators of broadcast scripted shows (9.4 percent)
- Greater than 3 to 1 among the creators of cable scripted shows (11.2 percent)
- Greater than 2 to 1 among the creators of digital scripted shows (16.5 percent)

“ New evidence from 2016-17 supports findings from previous reports in this series suggesting that America’s increasingly diverse audiences prefer diverse film and television content. ”

2. Women. Relative to their male counterparts, women posted gains in seven of the 12 key Hollywood employment arenas since the previous report — among film leads, film directors (which is particularly notable given the history of women’s underrepresentation on this front), broadcast scripted leads, broadcast reality and other leads, cable reality and other leads, cable scripted show creators, and digital scripted show creators. Meanwhile, women held their ground in two of the remaining employment arenas (i.e., among digital scripted leads and broadcast scripted show creators) and fell further behind in three (i.e., among film writers, cable scripted leads, and digital reality and other leads). Constituting slightly more than half of the population, women remained underrepresented on every front in 2016-17:

- Less than 2 to 1 among film leads (32.9 percent)
- 4 to 1 among film directors (12.6 percent)
- 4 to 1 among film writers (12.6 percent)
- Less than proportionate representation among broadcast scripted leads (39.7 percent)
- Less than proportionate representation among cable scripted leads (43.1 percent)

- Less than proportionate representation among digital scripted leads (42.8 percent)
- Greater than 2 to 1 among broadcast reality and other leads (23 percent)
- Nearly 2 to 1 among cable reality and other leads (28 percent)
- Less than 2 to 1 among digital reality and other leads (29 percent)
- Greater than 2 to 1 among the creators of broadcast scripted shows (22.2 percent)
- Greater than 2 to 1 among the creators of cable scripted shows (22.7 percent)
- Less than 2 to 1 among the creators of digital scripted shows (34.8 percent)

Overview: Degrees of Underrepresentation, Gains and Losses, 2016-17*

Arena	Minorities	Women
Film Leads	2 to 1	< 2 to 1
Film Directors	3 to 1	4 to 1
Film Writers	5 to 1	4 to 1
Broadcast Scripted Leads	< 2 to 1	< Proportionate
Cable Scripted Leads	< 2 to 1	< Proportionate
Digital Scripted Leads	< 2 to 1	< Proportionate
Broadcast Reality/Other Leads	< 2 to 1	> 2 to 1
Cable Reality/Other Leads	< 2 to 1	< 2 to 1
Digital Reality/Other Leads	> 2 to 1	< 2 to 1
Broadcast Scripted Creators	> 4 to 1	> 2 to 1
Cable Scripted Creators	> 3 to 1	> 2 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 2017, films with minority leads lost ground at the Oscars relative to those that featured White leads, while minority-directed films held their ground relative to those helmed by White directors. By contrast, films with women leads gained ground at the Oscars in 2017 relative to those with male leads, while those directed by women failed for the third year in a row to win a single Oscar. At the Emmys, broadcast scripted shows created by people of color gained ground relative to those pitched by White show creators, while broadcast scripted shows created by women failed to win a single Emmy. Meanwhile, after four seasons of not winning a single Emmy, a cable scripted show created by a person of color was a winner for 2016-17. But cable scripted shows created by women failed to win a single Emmy in 2016-17, marking the first time since 2011-12 that these shows were shut out at the awards.

4. The Bottom Line. New evidence from 2016-17 supports findings from earlier reports in this series suggesting that America’s increasingly diverse audiences prefer diverse film and television content:

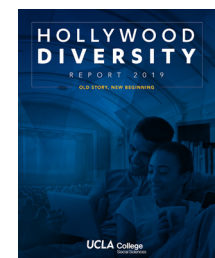
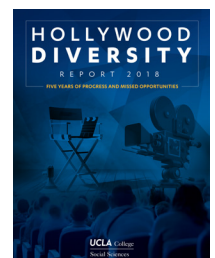
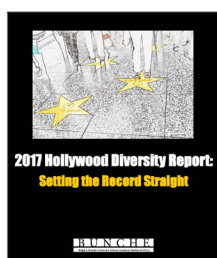
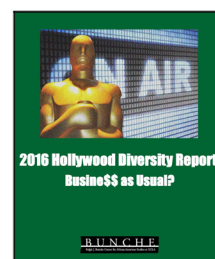
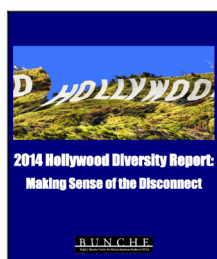
- Films with casts that were from 31 percent to 40 percent minority enjoyed the highest median global box office receipts, while those with majority-minority casts posted the highest median return on investment. By contrast, films with the most racially and ethnically homogenous casts were the poorest performers.
- Minorities accounted for the majority of ticket sales for five of the top 10 films in 2017, as well as half of the ticket sales for a sixth top 10 film (ranked by global box office).

- Films with casts that were from 31 percent to 40 percent minority were released, on average, in the most international markets in 2017.
- Consistent with findings from the previous report, films with Black and Latino leads and majority-minority casts were released, on average, in the fewest international markets in 2017.
- Median household ratings among Whites, Blacks, and Asian Americans peaked during the 2016-17 season for broadcast scripted shows with casts that were greater than 30 percent minority. Meanwhile, for viewers 18-49 and Latino households, median ratings peaked for broadcast scripted shows with casts that were from 11 percent to 20 percent minority.
- Social media engagement peaked for broadcast scripted shows with casts that were from 21 percent to 30 percent minority in 2016-17.
- Consistent with findings from earlier reports in this series, median Black household ratings peaked for cable scripted shows with casts that were majority minority in 2016-17.
- For viewers 18-49, median ratings peaked in the cable scripted arena for shows with casts that were from 11 percent to 20 percent minority in 2016-17; for White households both the 11 percent to 20 percent minority and 31 percent to 40 percent intervals produced the highest median ratings.
- For Latino and Asian American households, median ratings in the cable scripted arena peaked for shows that were from 31 percent to 40 percent minority in 2016-17.
- Social media engagement peaked for cable scripted shows with majority-minority casts in 2016-17.
- Nine of the top 10 broadcast scripted shows among Black and Asian American households in 2016-17 featured casts that were at least 21 percent minority.
- Eight of the top 10 broadcast scripted shows among viewers 18-49 and among Latino households in 2016-17 featured casts that were at least 21 percent minority.
- Half of the top 10 broadcast scripted shows among White households in 2016-17 had casts that were at least 21 percent minority.
- Nine of the top 10 cable scripted shows among Black households in 2016-17 featured casts that were at least 21 percent minority.
- Among viewers 18-49, Latino households, and Asian American households, four of the top 10 cable scripted shows in 2016-17 featured casts that were at least 21 percent minority.
- Only two of the top 10 cable scripted shows among White households in 2016-17 had casts that were at least 21 percent minority.

INTRODUCTION

Hollywood Diversity Report 2019

This report is the sixth in a series of annual studies produced by UCLA’s Institute for Research on Labor and Employment (IRLE) to explore relationships between diversity and the bottom line in the Hollywood entertainment industry. The Division of Social Science’s Hollywood Advancement Project, from which this report series stems, has three primary goals: 1) to generate comprehensive research analyses of the inclusion of diverse groups in film and television, including lead roles, writing, directing, producing, and talent representation; 2) to identify and disseminate best practices for increasing the pipeline of underrepresented groups into the Hollywood entertainment industry; and 3) to consider the broader implications of diverse industry access and media images for society as a whole.



The Data

The Hollywood Diversity Report 2019 examines 167 theatrical films released in 2017,² as well as 1,316 television shows airing or streaming during the 2016-17 season.³ The television shows were distributed across six broadcast networks, 62 cable networks, and 48 digital platforms. (see **Table 1, Appendix**). They were sorted into the following categories for analysis: 117 broadcast scripted shows; 75 broadcast reality and other shows; 189 cable scripted shows; 585 cable reality and other shows; 210 digital platform scripted shows; and 140 digital platform reality and other shows.⁴ 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
- Oscar and Emmy awards
- Nielsen viewer and social media ratings⁵
- Global and domestic box office
- International market distribution
- Comscore 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, Comscore, and Box Office Mojo.

HOLLYWOOD LANDSCAPE

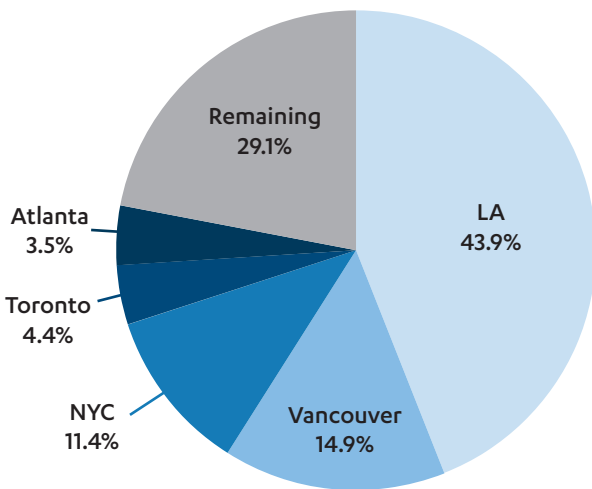
“Hollywood” refers to the bustling creative community composed of talented men and women who work both in front of and behind the camera to produce high-profile, commercially distributed theatrical films and television shows. While this content is developed by business entities with the goal of maximizing revenue and profits, it also necessarily reflects and shapes American culture as audiences engage with the stories it circulates. In 2017, the global box office for theatrical films reached \$40.6 billion, a 4.6 percent increase over the previous year, and people of color (particularly Latinos) were overrepresented among frequent moviegoers in the United States and Canada.⁶ Meanwhile, an explosion in original streaming video-on-demand content — for example, the number of scripted digital shows increased by 512 percent since the 2012-13 season — continued to drive what many hail as a “renaissance”⁷ in quality television programming. Television content in 2016-17, distributed across more than 100 platforms, was a far cry from earlier periods when programming was dominated by a just 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”⁸ marked a decline in Los Angeles’s overall share of television productions, as the attractiveness of New York, Vancouver, Toronto, and Atlanta (which has become a locus of African American-themed content) increased for producers. 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.⁹

The following charts focus on the distribution of television locations during the 2016-17 season.

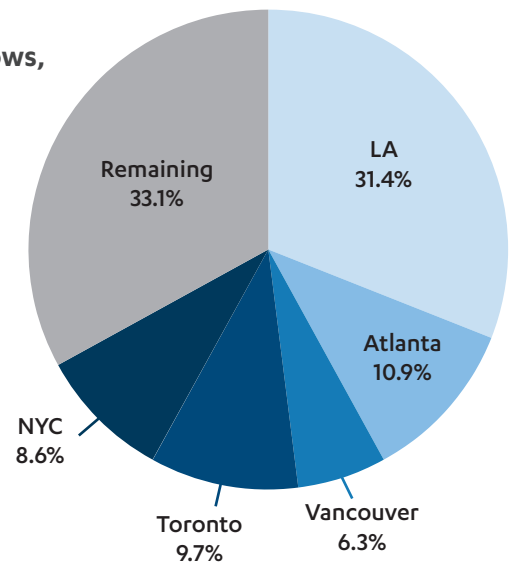
FIGURE 1: Share by Location, Broadcast Scripted Shows, 2016-17 Season (n=114)



Los Angeles's share of broadcast scripted show locations declined from 48.5 percent during the 2015-16 television season to 43.9 percent in 2016-17. Over the same period, Vancouver's share more than doubled, from 7.2 percent to 14.9 percent.

FIGURE 2: Share by Location, Cable Scripted Shows, 2016-17 Season (n=175)

Los Angeles's share of cable scripted show locations also declined, from 37.7 percent during the 2015-16 television season to 31.4 percent in 2016-17. Meanwhile, Toronto and Vancouver both increased their shares since the last report — from 4.9 percent to 9.7 percent, and from 4.1 percent to 6.3 percent, respectively.



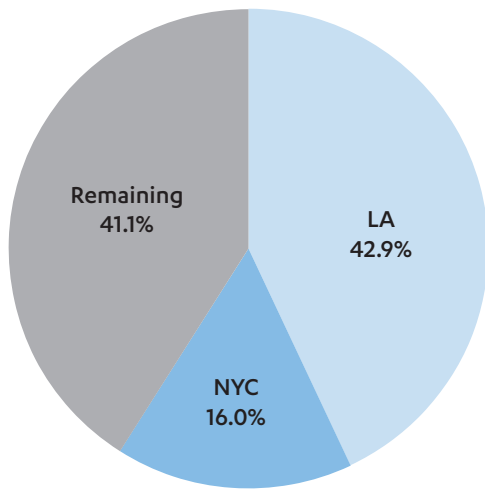
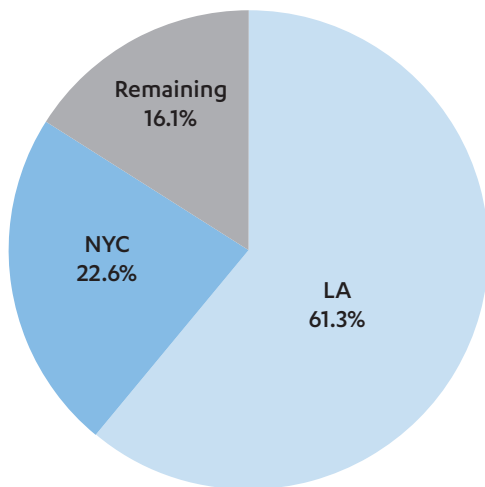


FIGURE 3: Share by Location, Digital Scripted Shows, 2016-17 Season (n=119)

Los Angeles accounted for 42.9 percent of digital scripted show locations during the 2016-17 television season, up from 40.4 percent in 2015-16. By contrast, New York City's share declined from 27.7 percent in 2015-16 to just 16 percent in 2016-17.

FIGURE 4: Share by Location, Broadcast Reality and Other Shows, 2016-17 Season (n=31)



Los Angeles's share of broadcast reality and other show locations declined from 65.2 percent during the 2015-16 television season to 61.3 percent in 2016-17. Over the same period, New York City's share also declined, from 26.1 percent to 22.6 percent.

FIGURE 5: Share by Location, Cable Reality and Other Shows, 2016-17 Season (n=204)

Los Angeles's share of cable reality and other show locations declined from 27.7 percent during the 2015-16 television season to just 20.6 percent in 2016-17. New York City's share also declined over the same period, from 17.4 percent to 13.2 percent. These losses became gains for several of the remaining locations in 2016-17.

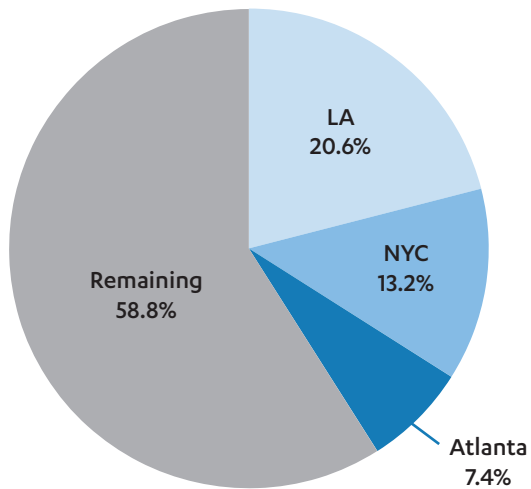
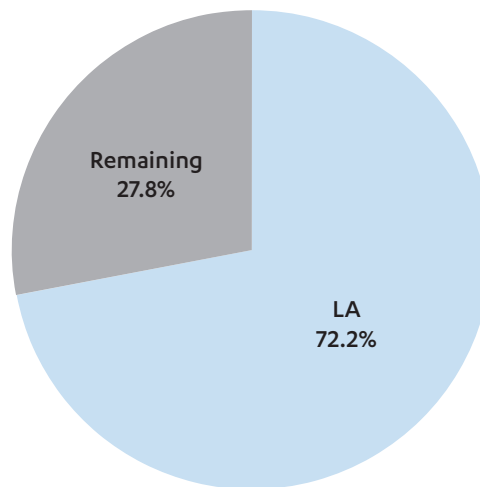


FIGURE 6: Share by Location, Digital Reality and Other Shows, 2016-17 Season (n=18)

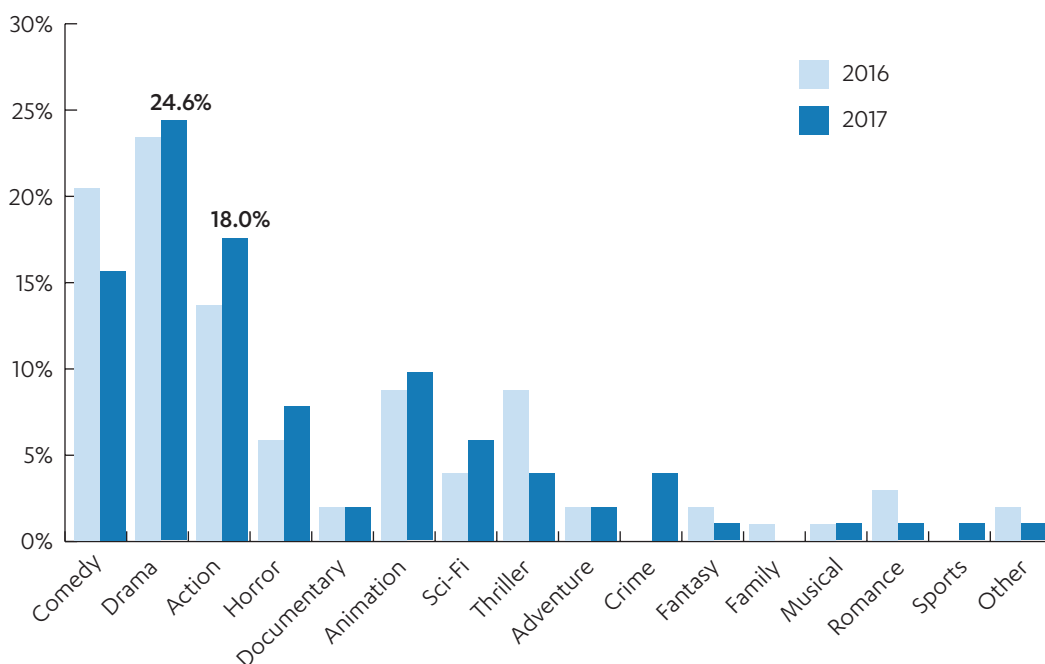
Los Angeles accounted for nearly three quarters of digital reality and other show locations during the 2016-17 television season (72.2 percent).



GENRE

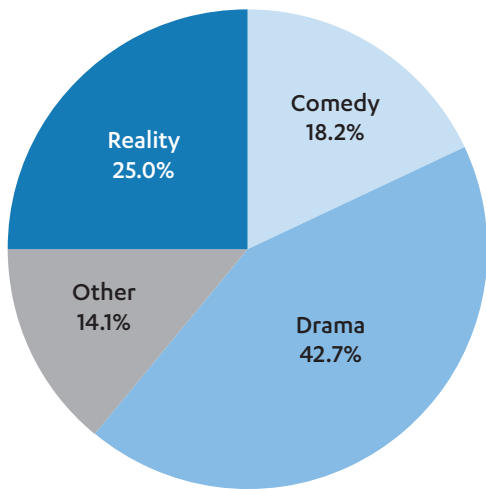
Since the last report, the major findings with respect to genre include the continuing importance of drama in film, broadcast television, and digital platforms, and the sustained dominance of reality in cable television. It is also worth noting that the number of digital platform shows continued to rise between reports, significantly surpassing the number of broadcast television shows by 2016-17.

FIGURE 1: Percentage Distribution of Films by Genre, 2016 and 2017 (n=174, 167)



▲ Drama remained the largest genre for theatrical films in 2017, virtually holding flat at 24.6 percent of the total. Meanwhile, the action genre posted a notable increase since the last report, from 14.4 percent to 18 percent of the total.

FIGURE 2: Broadcast TV by Genre, 2016-17 Season (n=192)



Change in the distribution of broadcast television shows across the comedy, drama, reality, and other genres was minimal since the last report. Drama remained the dominant genre, representing 42.7 percent of all broadcast television shows.

FIGURE 3: Cable TV by Genre, 2016-17 Season (n=774)

The largest genre in cable television, reality, continued to account for nearly two thirds of all shows during the 2016-17 season (62.3 percent).

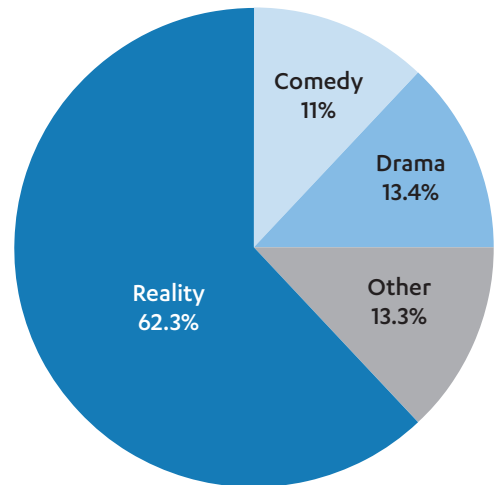
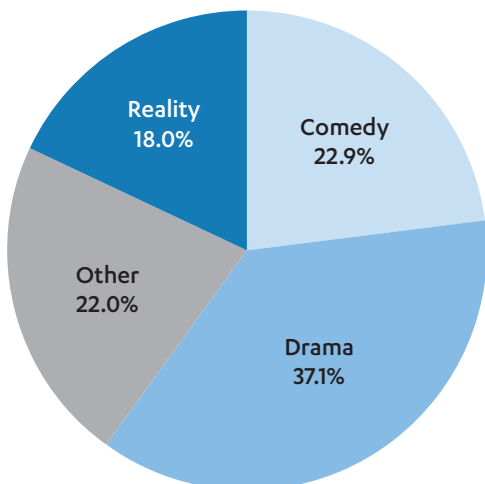


FIGURE 4: Digital Platform TV by Genre, 2016-17 Season (n=350)

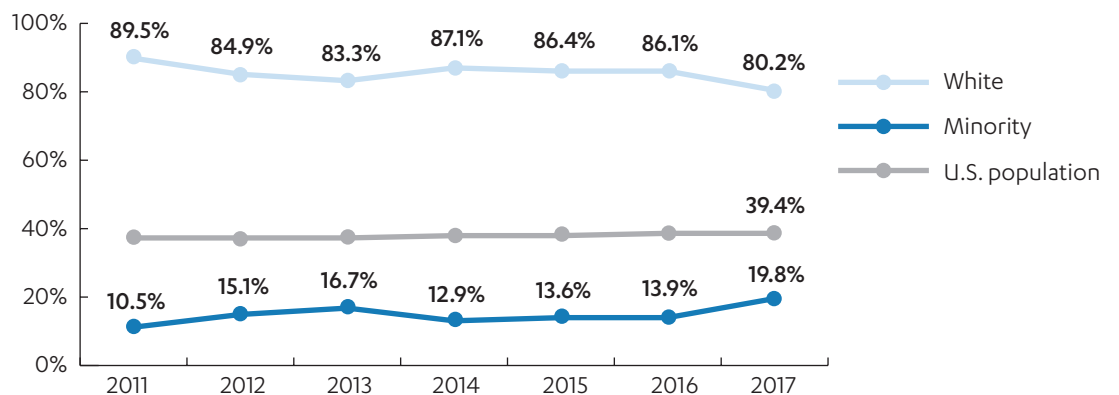


The number of digital platform shows increased by 45 percent since the last report, from 241 in 2015-16 to 350 in 2016-17. Drama remained the largest single genre, accounting for 37.1 percent of all digital shows in 2016-17.

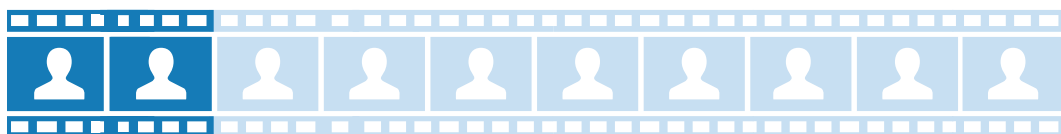
LEADS

Lead actors¹⁰ 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 projects' narratives. As documented throughout this report series, there has been a striking disconnect between America's diversity and the leads that populate the films and television series developed and distributed by Hollywood. Women and people of color have been notably underrepresented as the subjects of Hollywood storytelling. But as the following charts reveal, the tide appears to be turning, particularly in television, as women and people of color made meaningful gains relative to their male and White counterparts among lead roles since the last report. Nonetheless, both groups were still a long way from reaching proportionate representation in most employment arenas in 2016-17.

FIGURE 1: Leads by Race, Theatrical Films, 2011 - 2017
(n=172, 172, 174, 163, 167, 173, 167)



People of color accounted for 19.8 percent of the leads in top films for 2017, up significantly from the 13.9 percent figure posted in 2016. Though their 2017 share is the largest posted for the group thus far in the report series, it would have to double before people of color reached proportionate representation among film leads (39.4 percent).



Only 2 out of 10 lead actors in film are people of color

FIGURE 2: Leads by Gender, Theatrical Films, 2011 - 2017

(n=172, 172, 174, 163, 168, 173, 167)

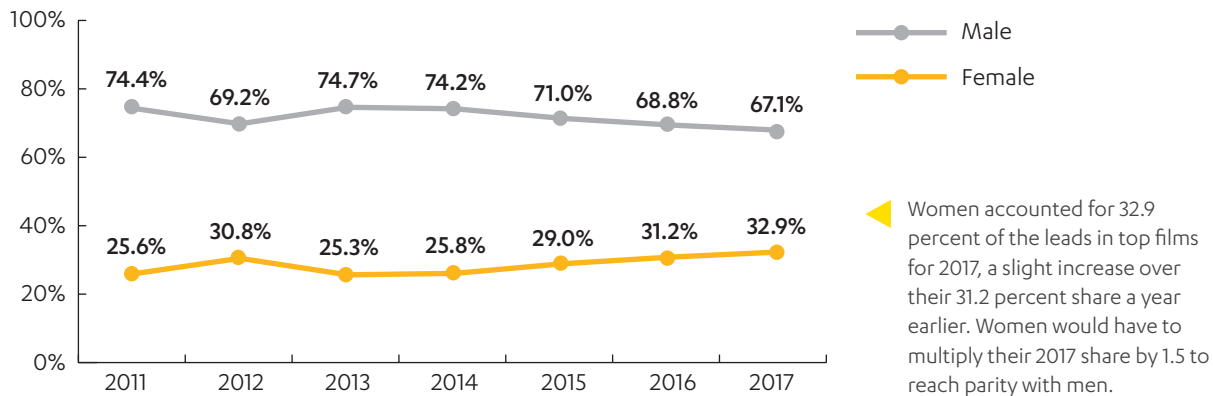
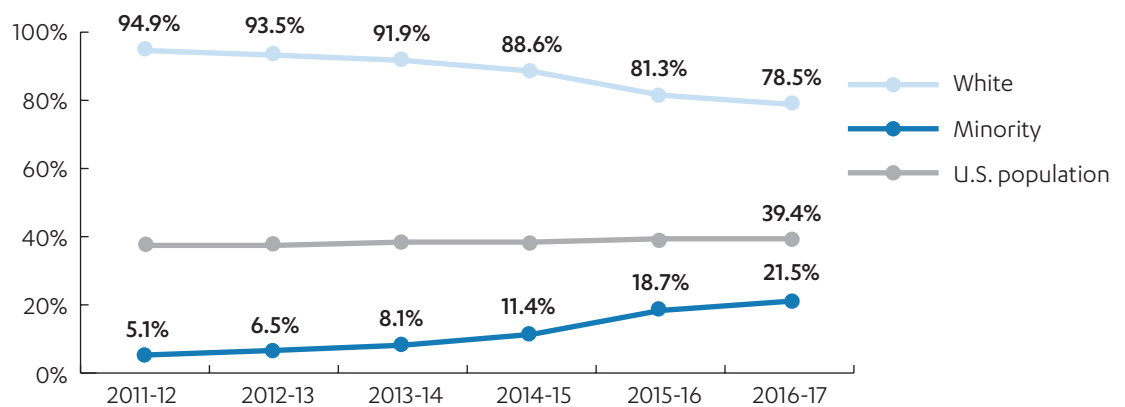


FIGURE 3: Leads by Race, Broadcast Scripted,

2011-12 to 2016-17 Seasons (n=99, 107, 122, 123, 112, 116)

People of color more than quadrupled their share of broadcast scripted leads over the course of this report series — from 5.1 percent during the 2011-12 television season to 21.5 percent in 2016-17. Nonetheless, people of color would have to nearly double their 2016-17 share in order to reach proportionate representation in this employment arena (39.4 percent).



Only 2.2 out of 10 lead actors in broadcast scripted TV are people of color

FIGURE 4: Leads by Gender, Broadcast Scripted, 2011-12 to 2016-17 Seasons (n=99, 107, 122, 123, 112, 116)

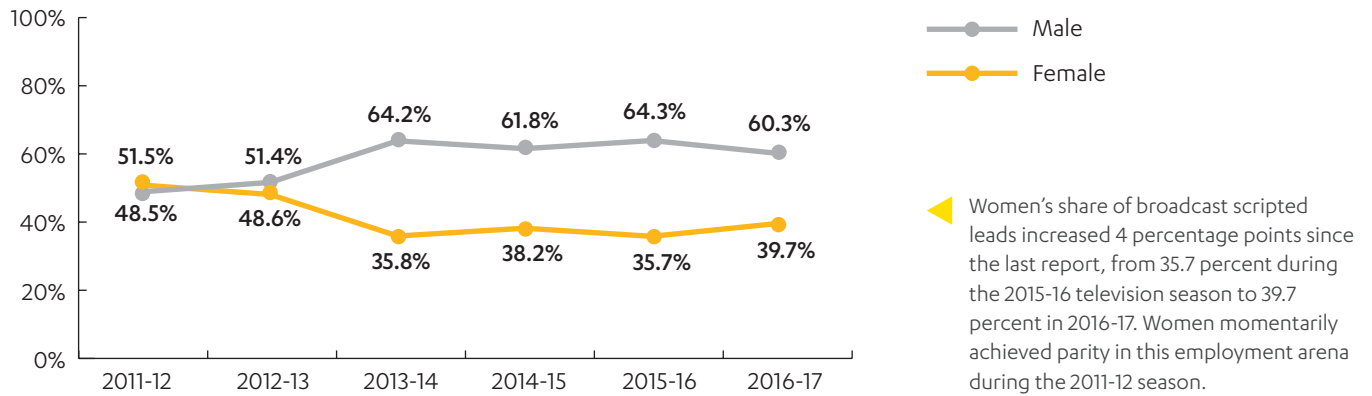


FIGURE 5: Leads by Race, Cable Scripted, 2011-12 to 2016-17 Seasons (n=156, 166, 181, 202, 183, 188)

People of color accounted for 21.3 percent of the cable scripted leads during the 2016-17 television season, up slightly from their 20.2 percent share a season earlier. People of color would have to nearly double their 2016-17 share to reach proportionate representation in this employment arena (39.4 percent).

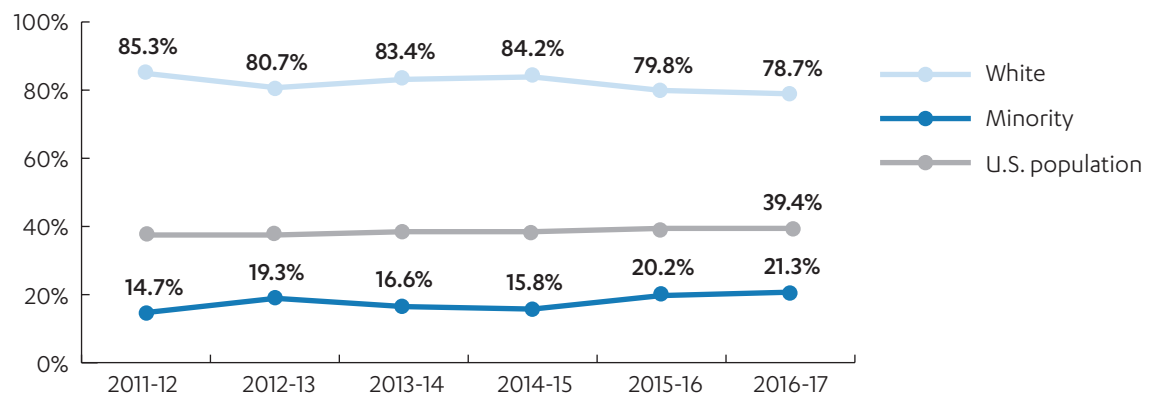


FIGURE 6: Leads by Gender, Cable Scripted, 2011-12 to 2016-17 Seasons (n=156, 167, 179, 202, 183, 188)

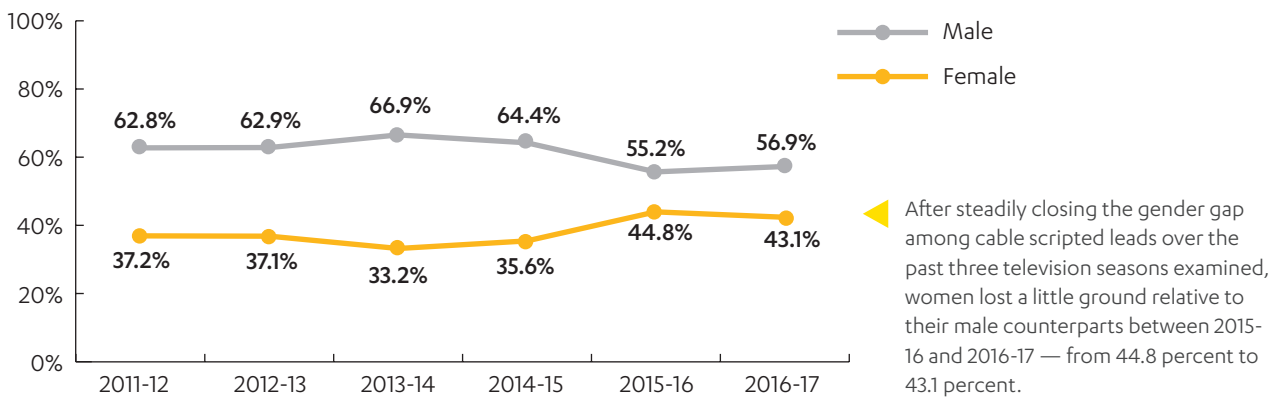


FIGURE 7: Leads by Race, Digital Scripted Shows, 2013-14 to 2016-17 Seasons (n=33, 54, 116, 207)

Since the last report, people of color nearly doubled their share of digital scripted leads, from 12.9 percent during the 2015-16 television season to 21.3 percent in 2016-17. People of color would have to nearly double their 2016-17 share to reach proportionate representation in this employment arena (39.4 percent).

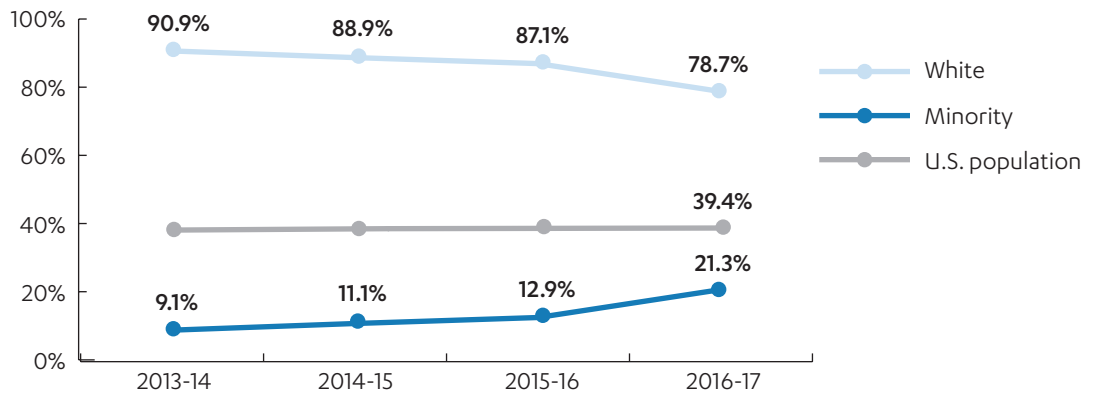
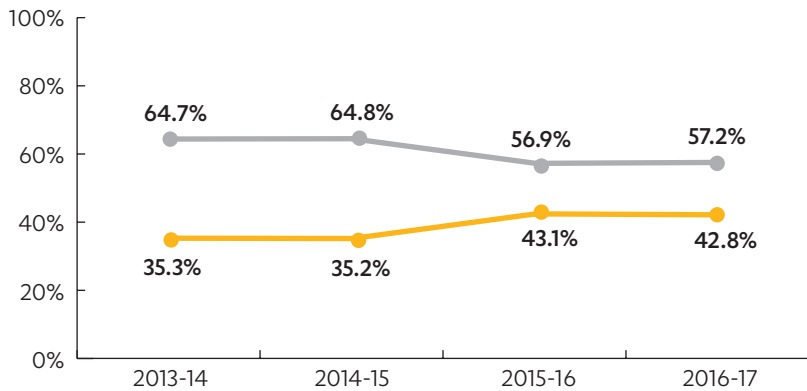


FIGURE 8: Leads by Gender, Digital Scripted Shows, 2013-14 to 2016-17 Seasons (n=34, 54, 116, 208)



Women have held their ground with respect to digital scripted leads since the last report, accounting for 42.8 percent of leads in this employment arena during the 2016-17 television season, compared to 43.1 percent a season earlier.

FIGURE 9: Lead Talent by Race, Broadcast Reality and Other Shows, 2011-12 to 2016-17 Seasons (n=104, 92, 72, 75, 64, 74)

Since the last report, people of color continued to gain ground relative to their White counterparts among the lead talent for broadcast reality and other shows. For the 2016-17 television season, people of color accounted for 28.4 percent of the lead talent in this employment arena, up from 26.6 percent a season earlier.

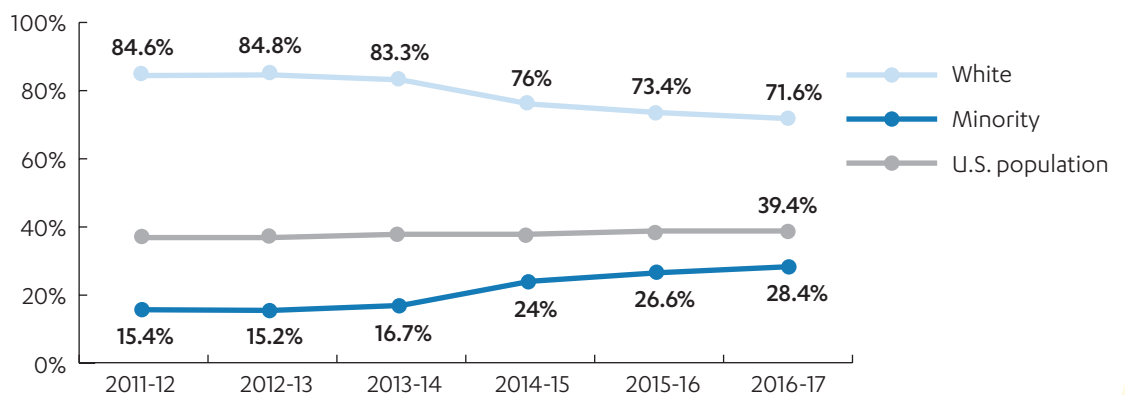


FIGURE 10: Lead Talent by Gender, Broadcast Reality and Other Shows, 2011-12 to 2016-17 (n=106, 93, 72, 75, 64, 74)

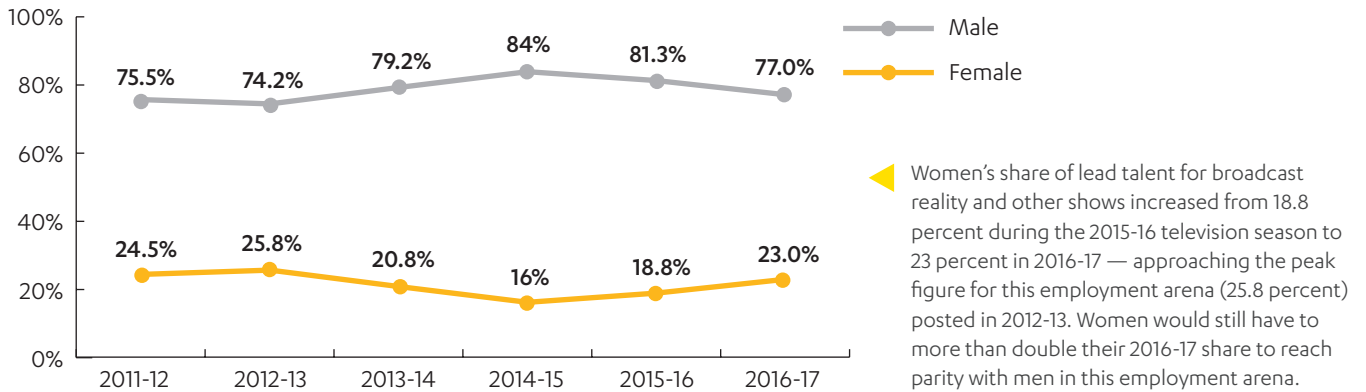


FIGURE 11: Lead Talent by Race, Cable Reality and Other Shows, 2011-12 to 2016-17 Seasons (n=463, 560, 482, 485, 420, 490)

Though people of color's share of lead talent for cable reality and other shows steadily increased over the run of this report series, the group's 2016-17 share (22.4 percent) would have to nearly double before the group reached proportionate representation in this employment arena (39.4 percent).

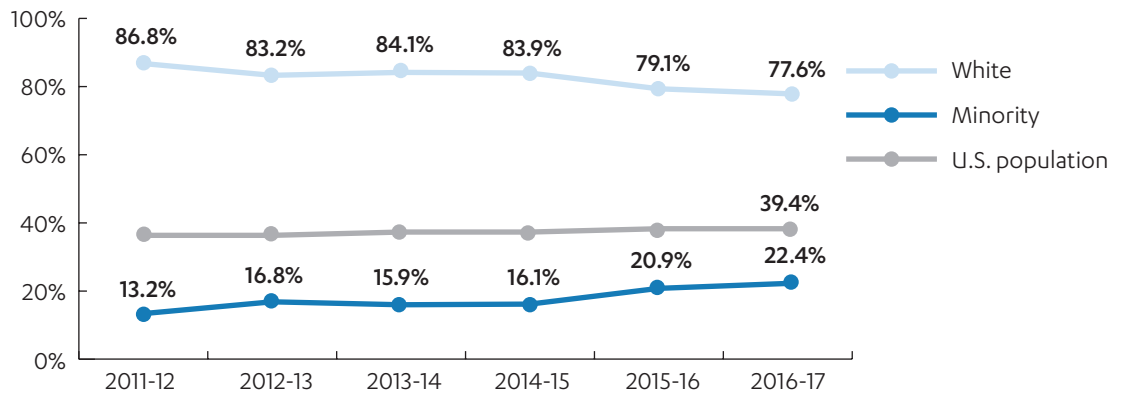


FIGURE 12: Lead Talent by Gender, Cable Reality and Other Shows 2011-12 to 2016-17 Seasons (n=520, 573, 482, 488, 420, 491)

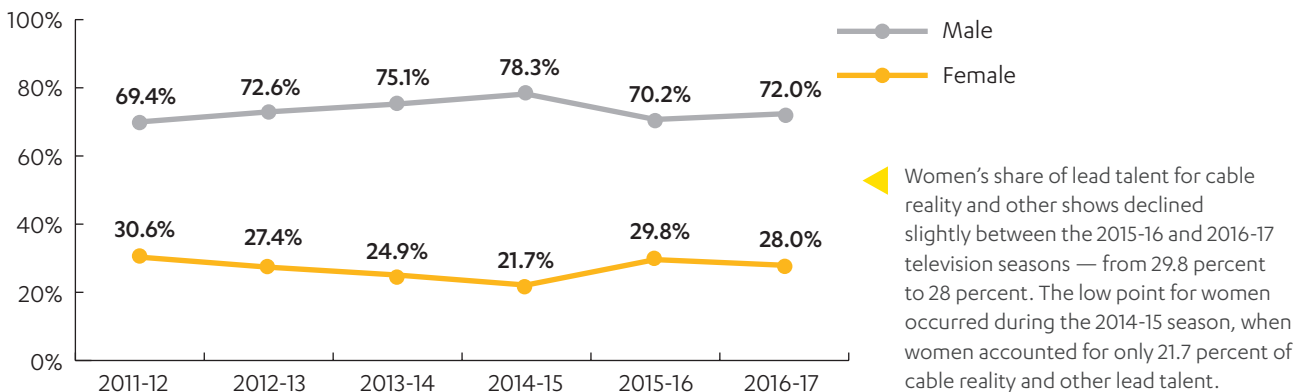


FIGURE 13: Lead Talent by Race, Digital Reality and Other Shows, 2013-14 to 2016-17 Seasons (n=23, 29, 67, 108)

Despite a small decrease since the last report, people of color's share of lead talent for digital reality and other shows has doubled over the years examined, from 8.7 percent in 2013-14 to 17.6 percent in 2016-17. The group would still have to more than double its 2016-17 share to reach proportionate representation in this employment arena (39.4 percent).

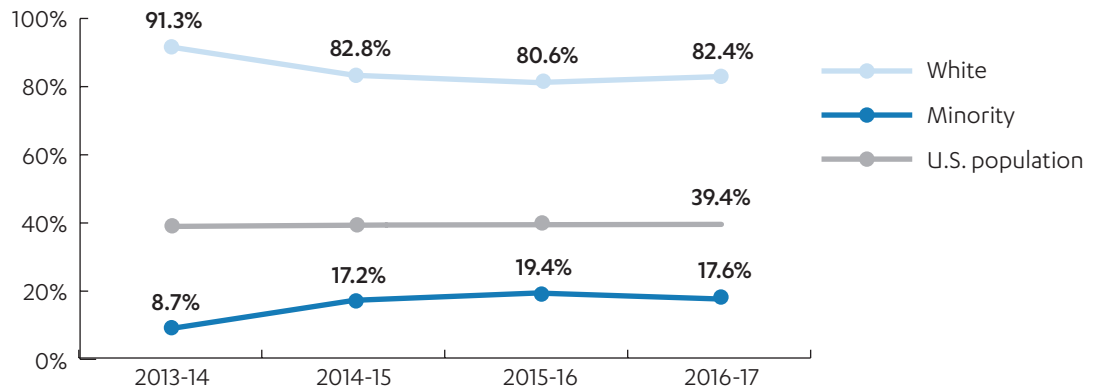
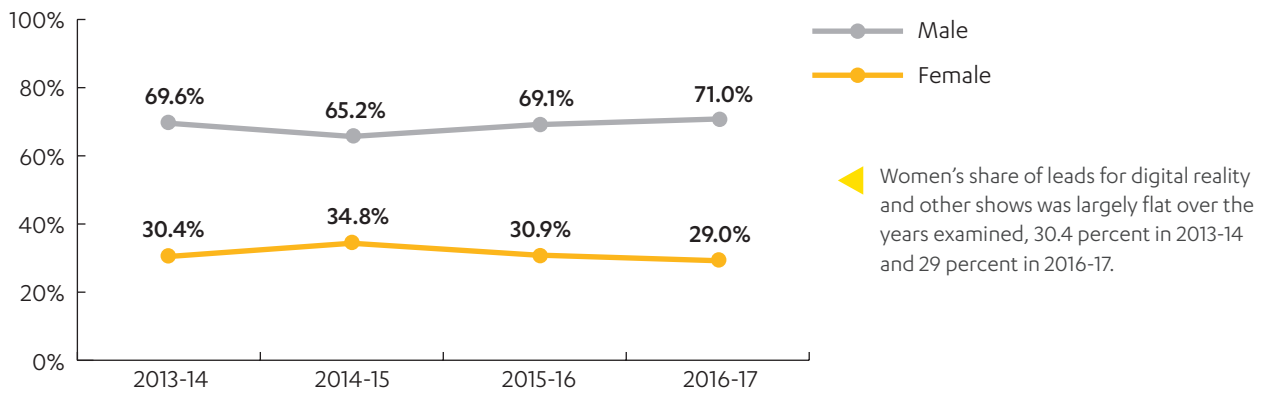


FIGURE 14: Lead Talent by Gender, Digital Reality and Other Shows, 2013-14 to 2016-17 Seasons (n=23, 29, 68, 107)



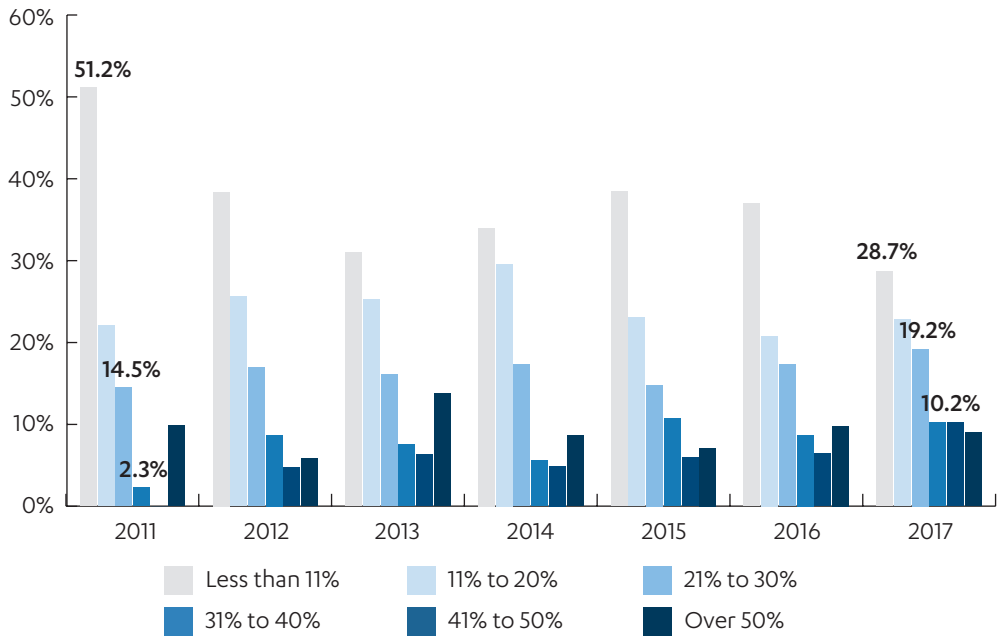
OVERALL CAST DIVERSITY

This section documents overall cast diversity for top films in 2017 and the broadcast, cable and digital television shows airing or streaming during the 2016-17 season. For the purpose of analysis, it assigns each film and scripted television show to one of six distinct cast diversity intervals based on the racial and ethnic statuses of its top eight credited actors — casts that were less than 11 percent minority; 11 percent to 20 percent minority; 21 percent to 30 percent minority; 31 percent to 40 percent minority; 41 percent to 50 percent minority; or over 50 percent minority. This section also provides total actor counts by race and gender for all films, all scripted broadcast shows, all scripted cable shows, and all scripted digital shows.

As the following charts document, the march toward increasing overall cast diversity in Hollywood productions has been slow but steady. The most notable advances over the course of this report series are evident in film, broadcast television, and digital television. In each of these employment arenas, the number of titles featuring casts that were less than 11 percent minority declined, while titles with casts that were over 50 percent minority increased. Nonetheless, women and people of color (with the exception of Black men in broadcast and cable) remained underrepresented among all actors in 2017 films and 2016-17 television shows.

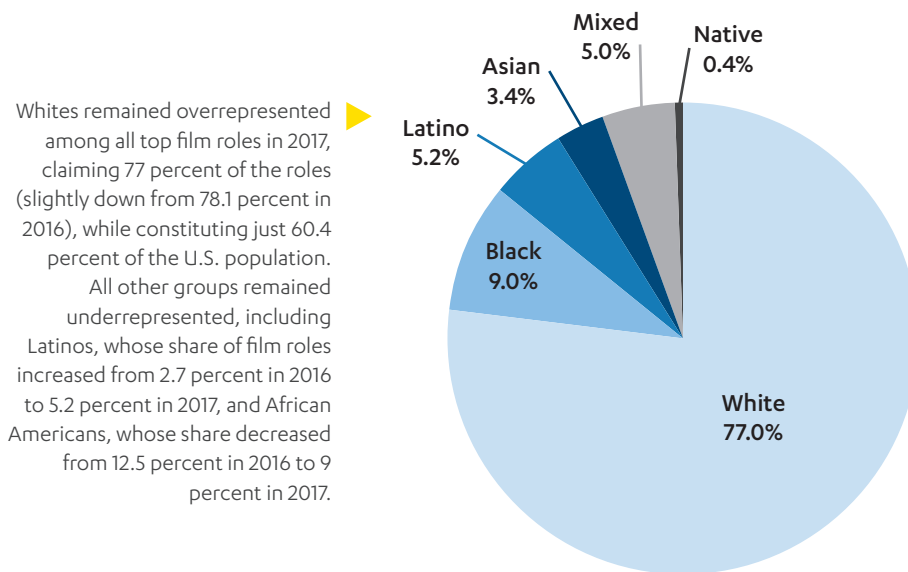


FIGURE 1: Minority Cast Share, by Share of Theatrical Films, 2011 - 2017
(n=172, 172, 174, 162, 173, 167)



Overall cast diversity in top films steadily increased over the run of this report series. Most notably, the share of films with casts that were less than 11 percent minority decreased from more than half in 2011 (51.2 percent) to 28.7 percent in 2017. Over the same period, the share of films with casts from 21 to 30 percent minority increased from 14.5 percent to 19.2 percent, those with casts from 31 to 40 percent increased from 2.3 percent to 10.2 percent, and those with casts from 41 to 50 percent minority increased from zero to 10.2 percent.

FIGURE 2: Share of All Film Roles, by Race, 2017 (n=1,281)



Whites remained overrepresented among all top film roles in 2017, claiming 77 percent of the roles (slightly down from 78.1 percent in 2016), while constituting just 60.4 percent of the U.S. population. All other groups remained underrepresented, including Latinos, whose share of film roles increased from 2.7 percent in 2016 to 5.2 percent in 2017, and African Americans, whose share decreased from 12.5 percent in 2016 to 9 percent in 2017.

FIGURE 3: Film Actor Counts, by Race and Gender, 2017 (n=1,281)

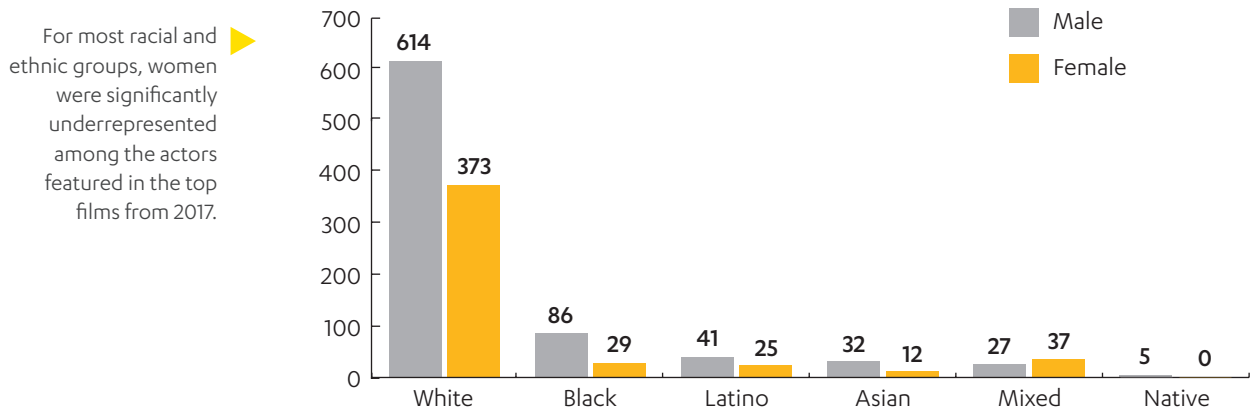
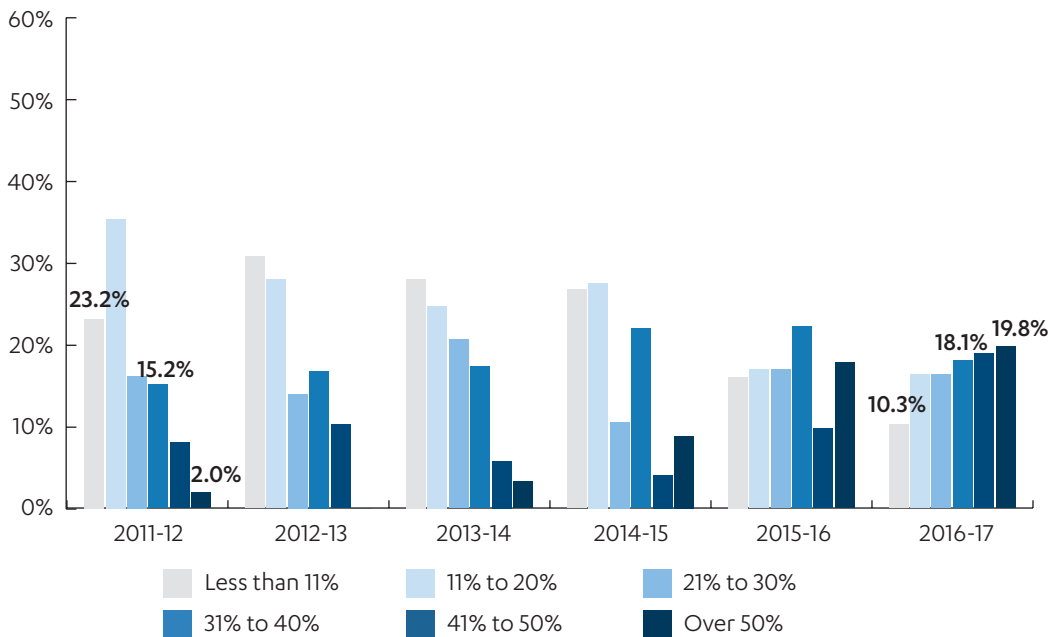
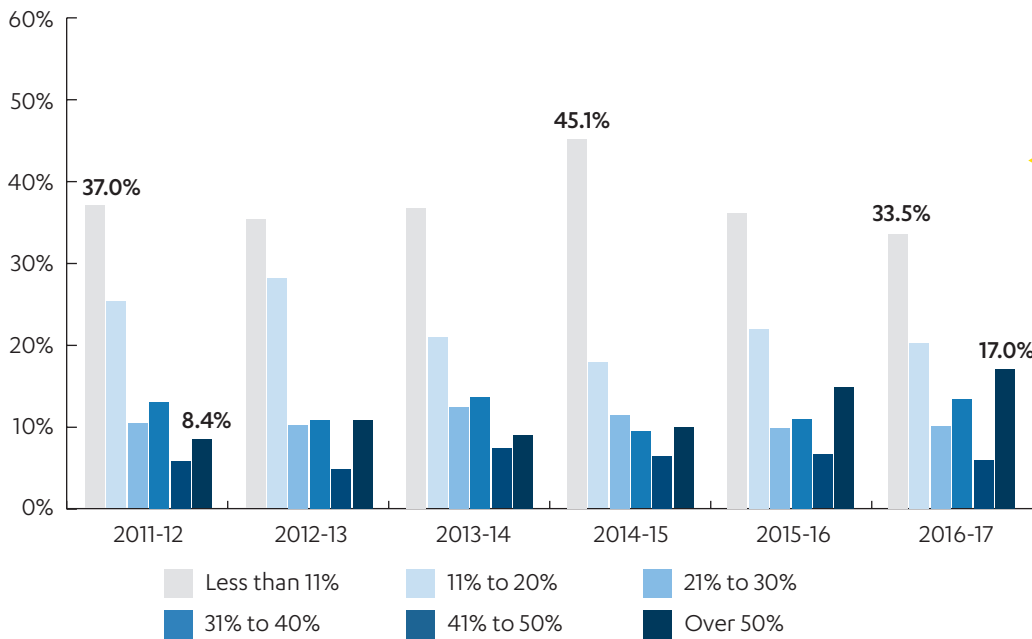


FIGURE 4: Minority Cast Share, by Share of Broadcast Scripted Shows, 2011-12 to 2016-17 Seasons (n=99, 107, 121, 123, 112, 116)



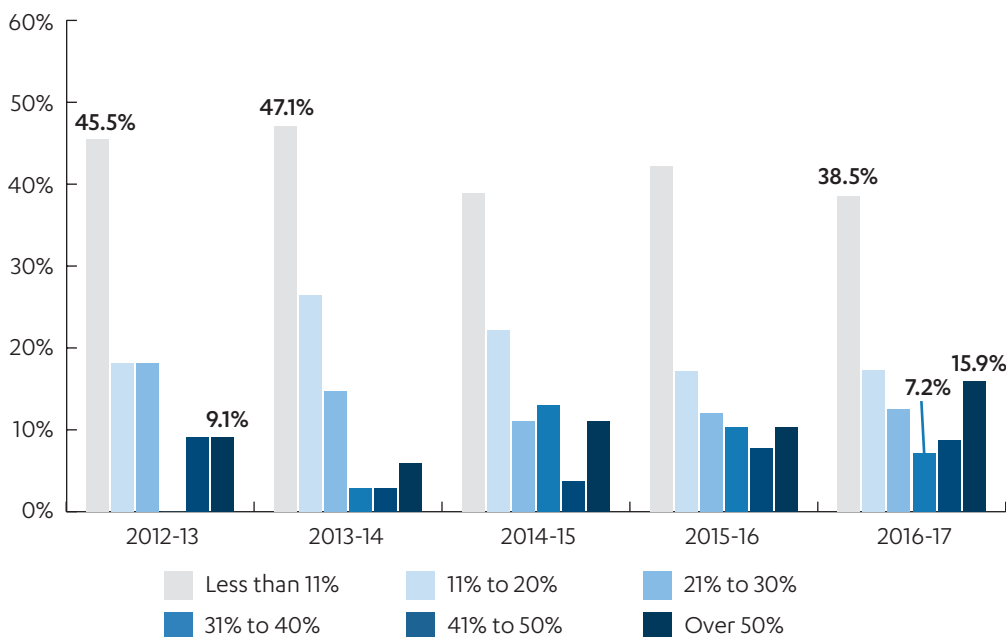
Overall cast diversity for broadcast scripted shows increased significantly over the course of this report series. The share of shows in this employment arena with casts that were less than 11 percent minority decreased from 23.2 percent during the 2011-12 television season to just 10.3 percent in 2016-17. Meanwhile, the share of broadcast scripted shows with majority-minority casts skyrocketed from just 2 percent in 2011-12 to 19.8 percent in 2016-17, and the share of those with casts between 31 percent and 40 percent minority increased from 15.2 percent to 18.1 percent.

FIGURE 5: Minority Cast Share, by Share of Cable Scripted Shows, 2011-12 to 2016-17 Seasons (n=152, 167, 177, 202, 183, 188)



Though shows featuring casts that were less than 11 percent minority continued to constitute the plurality of cable scripted shows, overall cast diversity in the employment arena increased over the course of this report series (albeit not as markedly as in the broadcast scripted arena). Most notably, the share of cable scripted shows with majority-minority casts doubled, from just 8.4 percent of all shows during the 2011-12 television season to 17 percent in 2016-17.

FIGURE 6: Minority Cast Share, by Share of Digital Scripted Shows, 2012-13 to 2016-17 Seasons (n=11, 34, 54, 116, 208)



As in the cable scripted arena, the plurality of digital scripted shows continued to feature casts that were less than 11 percent minority (45.5 percent in 2012-13 and 38.5 percent in 2016-17). Nonetheless, overall cast diversity also increased in the digital scripted arena over the course of this report series: the share of digital scripted shows with majority-minority casts increased from just 9.1 percent in 2012-13 to 15.9 percent in 2016-17, and the share of shows with casts between 31 percent and 40 percent minority increased from zero to 7.2 percent over the same period.

FIGURE 7: Share of Roles, by Race, Broadcast Scripted Shows, 2016-17 Season (n=776)

Whites' share of top broadcast scripted roles decreased slightly from 66 percent during the 2015-16 television season to 63.3 percent in 2016-17, which was slightly above proportionate representation for the group. Meanwhile, Blacks were significantly overrepresented among actors in broadcast scripted shows in 2016-17, claiming 20.6 percent of the roles (up from 17 percent of roles in 2015-16). All other minority groups were underrepresented.

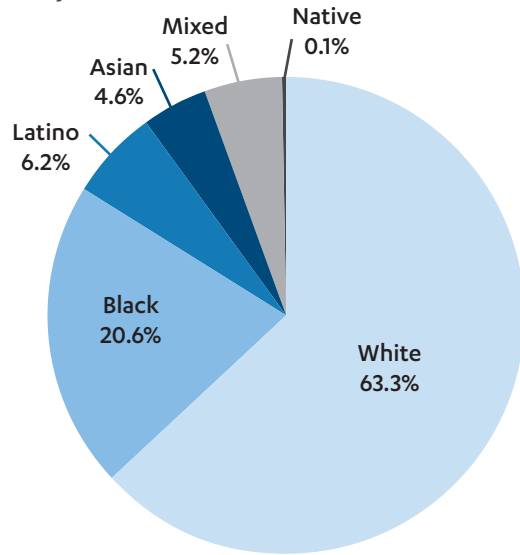


FIGURE 8: Share of Roles, by Gender, Broadcast Scripted Shows, 2016-17 Season (n=775)

Women's share of top broadcast scripted roles remained virtually unchanged between the 2015-16 and 2016-17 television seasons (44 percent and 43 percent, respectively).

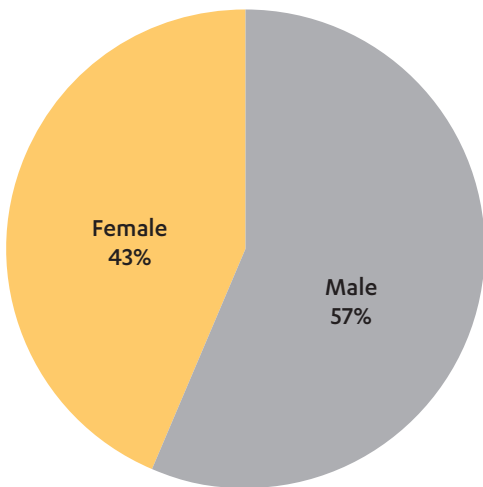


FIGURE 9: Share of Roles, by Race, Cable Scripted Shows, 2016-17 Season (n=1062)

Whites' share of top cable scripted roles decreased from 74.6 percent during the 2015-16 television season to 71.8 percent in 2016-17. Meanwhile, Blacks were slightly overrepresented among actors in cable scripted shows in 2016-17, claiming 15.9 percent of the roles. All other minority groups were underrepresented.

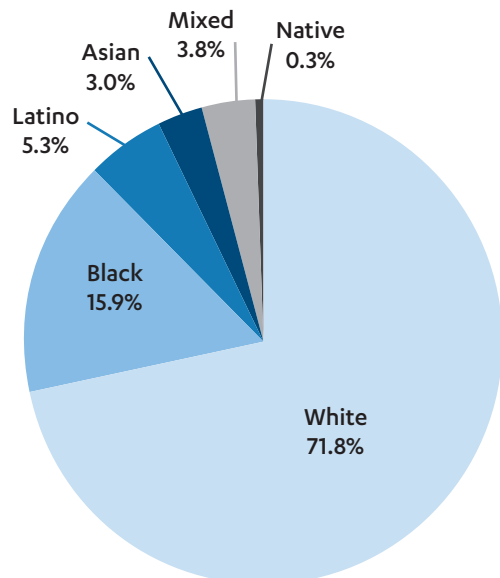
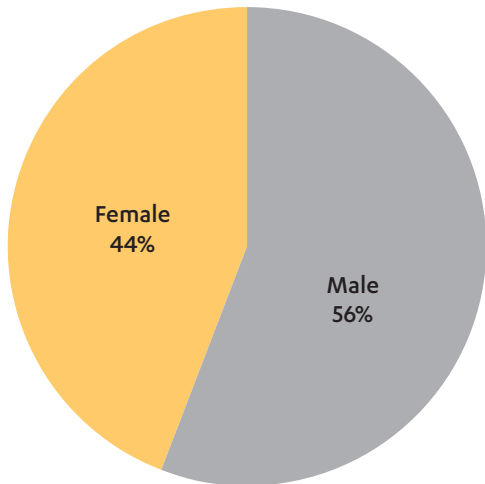


FIGURE 10: Share of Roles, by Gender, Cable Scripted Shows, 2016-17 Season (n=1063)



Women’s share of top cable scripted roles remained relatively stable between the 2015-16 and 2016-17 television seasons (42 percent and 44 percent, respectively).

FIGURE 11: Share of Roles, by Race, Digital Scripted Shows, 2016-17 Season (n=940)

Whites’ share of top digital scripted roles declined 5 percentage points between the 2015-16 and 2016-17 television seasons (75.4 percent and 70.3 percent, respectively). All other racial and ethnic groups were underrepresented among these roles, though African Americans approached proportionate representation in this employment arena (12.7 percent).

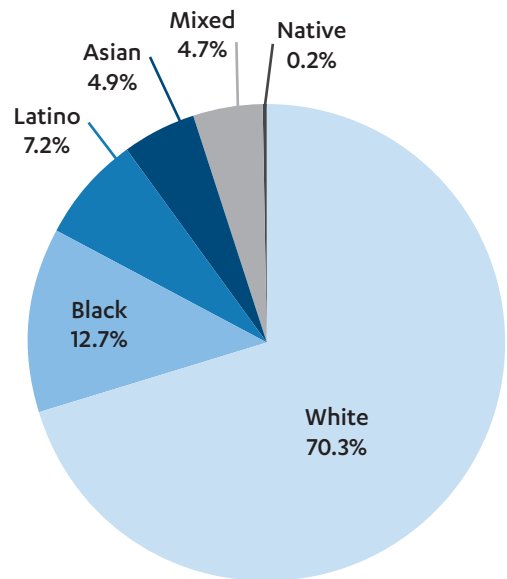
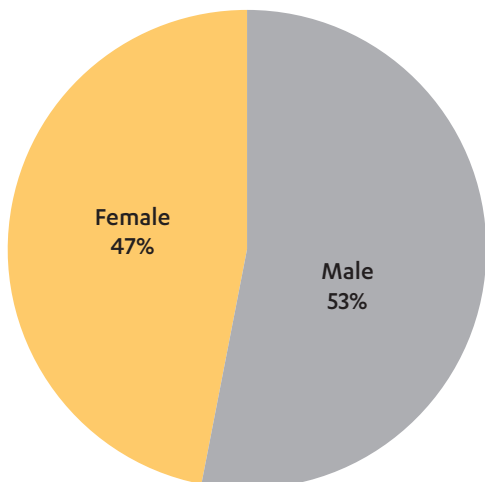


FIGURE 12: Share of Roles, by Gender, Digital Scripted Shows, 2016-17 Season (n=942)



Women’s share of top digital scripted roles increased slightly between the 2015-16 and 2016-17 television seasons (from 44 percent to 47 percent).

FIGURE 13: Actor Counts, by Race and Gender, Broadcast Scripted Roles, 2016-17 Season (n=776)

Consistent with findings from the previous report, Black and White women trailed their male counterparts with respect to their numbers of top broadcast scripted roles in the 2016-17 season. For other racial and ethnic groups, women either claimed the majority of roles or approached parity with their male counterparts in this employment arena.

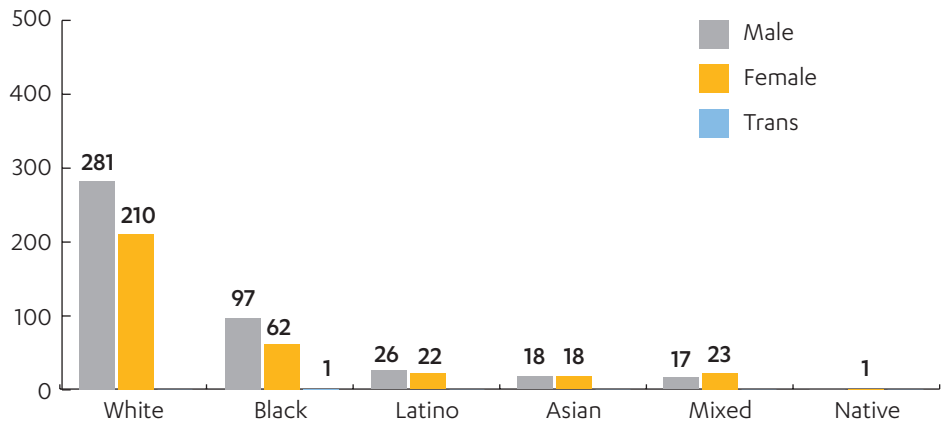
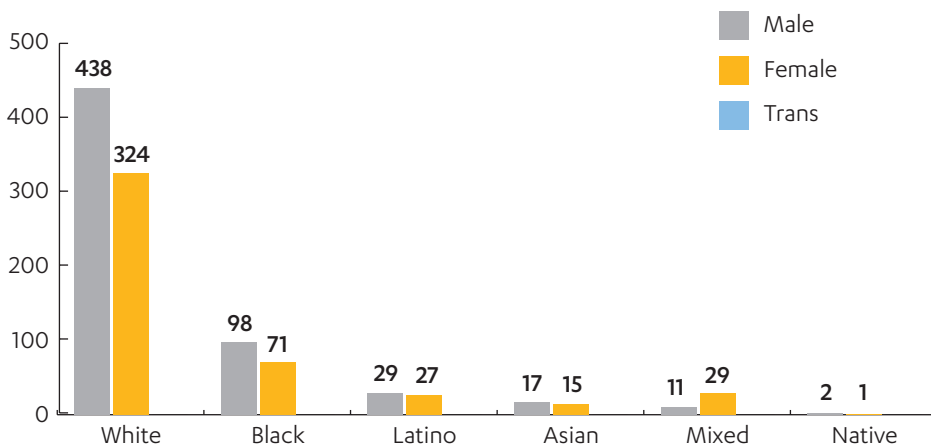


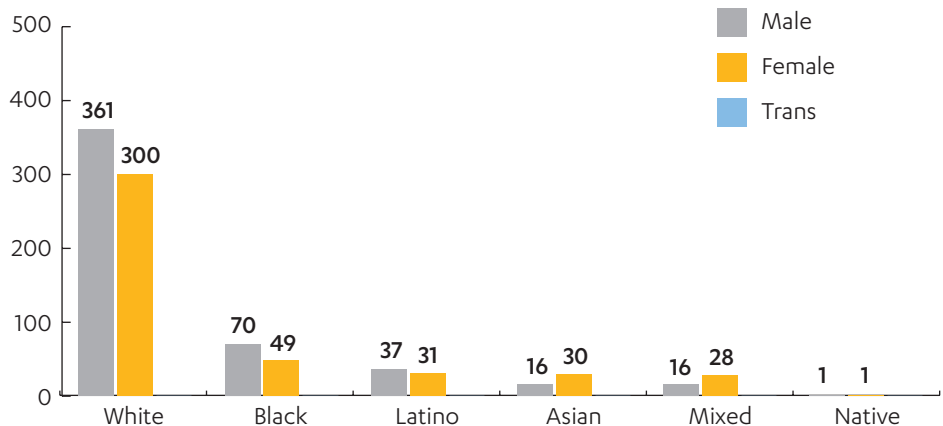
FIGURE 14: Actor Counts, by Race and Gender, Cable Scripted Roles, 2016-17 Season (n=1062)



Similar to the story in the broadcast scripted arena, Black and White women lagged behind their male counterparts with respect to their numbers of top cable scripted roles in the 2016-17 season. Meanwhile, women claimed the majority of roles among mixed-race actors, while Latinas, Asian American women, and Native women approached parity with their male counterparts in this employment arena.

FIGURE 15: Actor Counts, by Race and Gender, Digital Scripted Roles, 2016-17 Season (n=940)

For White and Black actors, women trailed their male counterparts with respect to their numbers of top digital scripted roles in the 2016-17 season. Women claimed the majority of roles among mixed-race and Asian American actors in this employment arena, while Latinas and Native women either approached or achieved parity with their male counterparts.



DIRECTORS

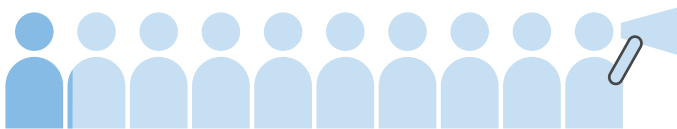
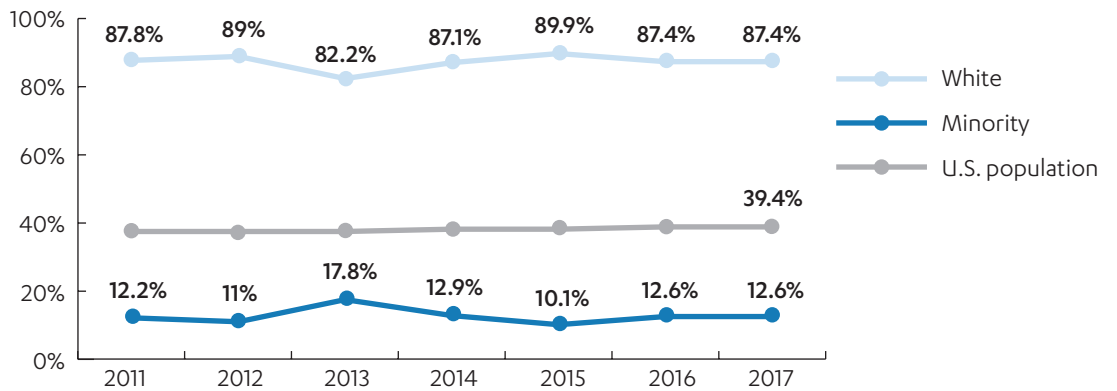
In the arena of Hollywood films, the director is the artist whose vision brings a script to life by molding actors' performances into compelling narratives and by making the aesthetic choices that define a project's essence. In television, which is more of a writer's medium, directors are typically hired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



As documented throughout this report series, people of color and women have struggled to land directing jobs in film and television, remaining severely underrepresented on every front. The major takeaway from 2016-17 is that women made progress relative to their male counterparts since the last report in every employment arena among directors, most notably in film. Still, women have a long way to go before they reach parity with men in either film or television. Meanwhile, people of color held their ground relative to their White counterparts as film directors since the last report and posted modest gains among directors in television (with the exception of digital). Like women, people of color remained underrepresented among directors in both film and television.

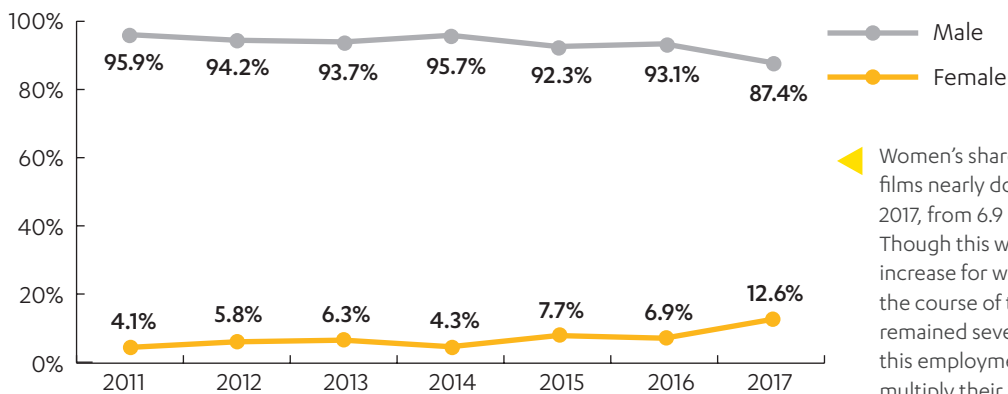
FIGURE 1: Director Race, Theatrical Films, 2011 - 2017
(n=172, 172, 174, 163, 168, 174, 167)

In 2017, people of color claimed a 12.6 percent share of directors from the top films for the second straight year. This figure is virtually identical to the group's 12.2 percent share posted in 2011, the first year considered in this report series. Minorities would have to multiply their 2017 share by more than three to reach proportionate representation among film directors (39.4 percent).



only 1.3 out of 10 film directors are people of color

FIGURE 2: Director Gender, Theatrical Films, 2011 - 2017
(n=172, 167, 174, 163, 168, 174, 167)



Women's share of directors for top films nearly doubled between 2016 and 2017, from 6.9 percent to 12.6 percent. Though this was the largest year-to-year increase for women film directors over the course of this report series, women remained severely underrepresented in this employment arena and would have to multiply their 2017 share by four to reach parity with men.



only 1.3 out of 10 film directors are female

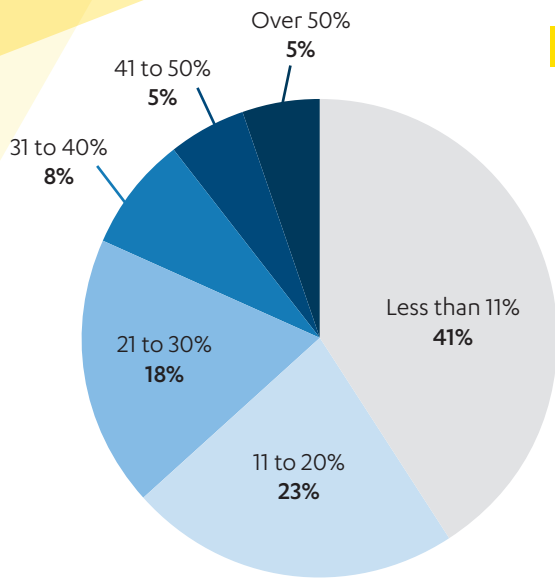


FIGURE 3: Percent of Episodes Directed by Minorities, by Share of Broadcast Scripted Shows, 2016-17 Season (n=115)

▶ For 41 percent of broadcast scripted shows from the 2016-17 season, people of color directed less than 11 percent of the episodes. This figure is an improvement over the 52 percent figure evident a season earlier.

FIGURE 4: Percent of Episodes Directed by Women, by Share of Broadcast Scripted Shows, 2016-17 Season (n=115)

▶ For more than half of the broadcast scripted shows from the 2016-17 season (57 percent), women directed 20 percent or fewer of the episodes. This figure is an improvement over the 64 percent figure posted for the 2015-16 season.

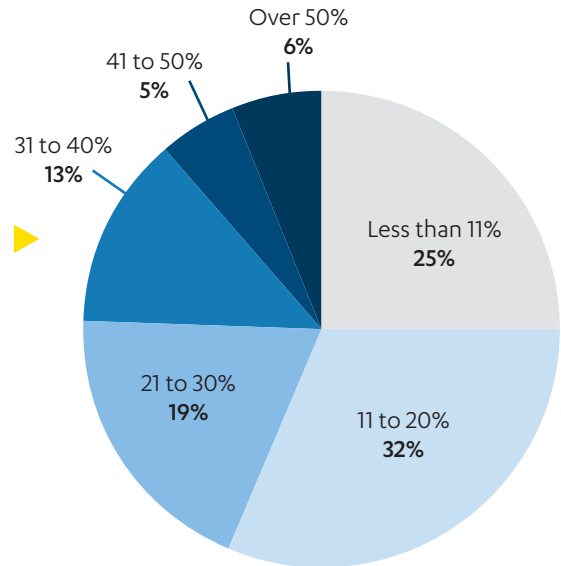
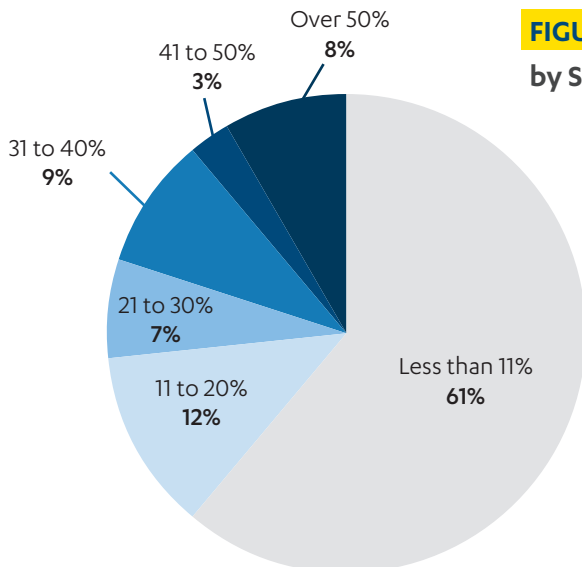


FIGURE 5: Percent of Episodes Directed by Minorities, by Share of Cable Scripted Shows, 2016-17 Season (n=180)



▶ For 61 percent of cable scripted shows from the 2016-17 season, people of color directed less than 11 percent of the episodes. This figure is an improvement over the 69 percent figure evident a season earlier.

FIGURE 6: Percent of Episodes Directed by Women, by Share of Cable Scripted Shows, 2016-17 Season (n=179)

For nearly half of the cable scripted episodes from the 2016-17 season (47 percent), women directed less than 11 percent of the episodes. This figure is an improvement over the 54 percent figure posted for the 2015-16 season.

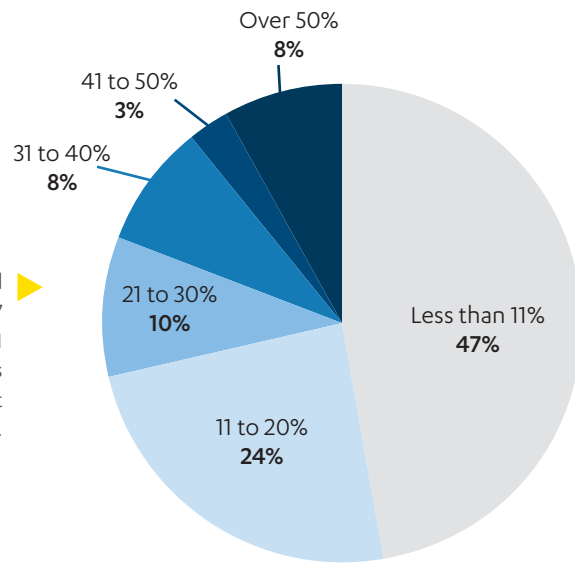
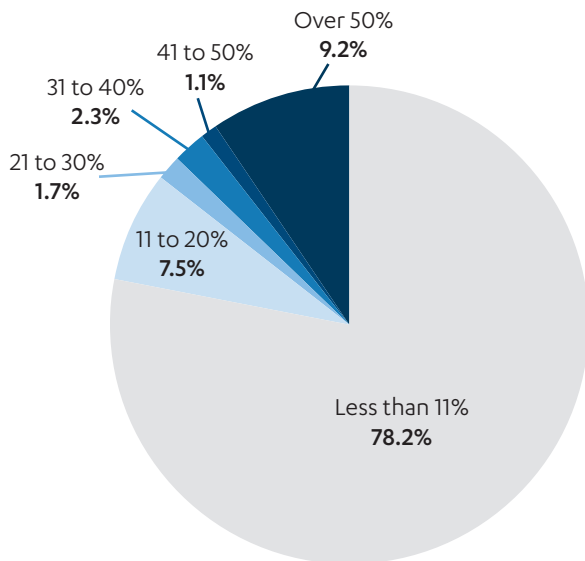


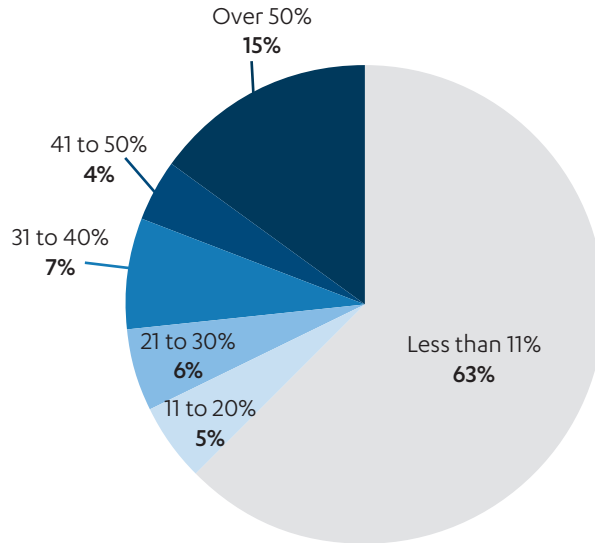
FIGURE 7: Percent of Episodes Directed by Minorities, by Share of Digital Scripted Shows, 2016-17 Season (n=170)



For more than three quarters of the digital scripted episodes from the 2016-17 season (78.2 percent), people of color directed less than 11 percent of the episodes. This figure represents a step backwards from the 74 percent figure evident in 2015-16.

FIGURE 8: Percent of Episodes Directed by Women, by Share of Digital Scripted Shows, 2016-17 Season (n=170)

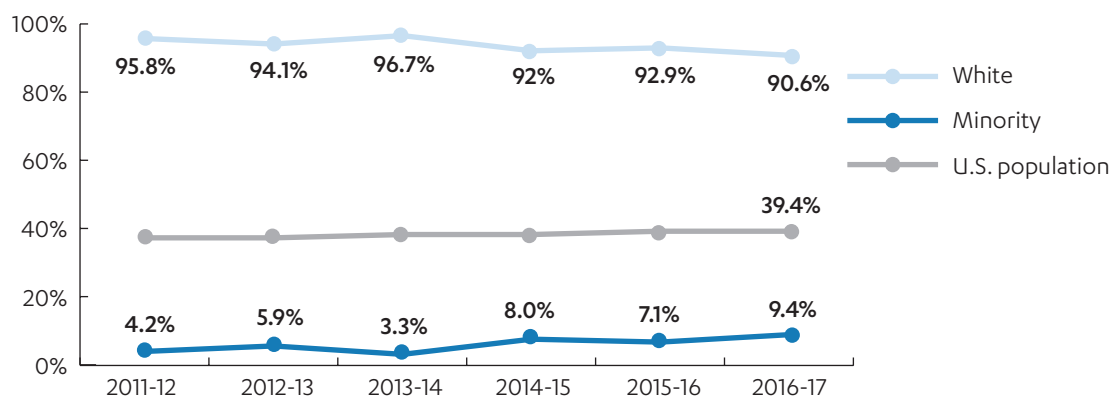
For nearly two-thirds of the digital scripted shows from the 2016-17 season (63 percent), women directed less than 11 percent of the episodes. This figure is an improvement over the 68 percent figure posted for the 2015-16 season.



TV SHOW CREATORS

Television show creators are the writers who successfully pitch the idea for a show to a network, studio or talent agency. By doing so, they set in motion a host of production decisions that ultimately impact the degree of diversity in casting 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 that women and people of color made important gains as show creators in most television arenas since the last report, while holding their ground in the others. Nonetheless, both groups remained significantly underrepresented among television show creators in every arena during the 2016-17 season.

FIGURE 1: Show Creators by Race, Broadcast Scripted, 2011-12 to 2016-17 Seasons (n=96, 102, 120, 125, 112,117)



Though people of color's share of broadcast scripted show creators more than doubled between the 2011-12 and 2016-17 television seasons — from 4.2 percent to 9.4 percent — they would have to multiply their 2016-17 share by more than four to reach proportionate representation in this employment arena (39.4 percent).

FIGURE 2: Show Creators by Gender, Broadcast Scripted, 2011-12 to 2016-17 Seasons (n=98, 104, 121, 125, 113, 117)

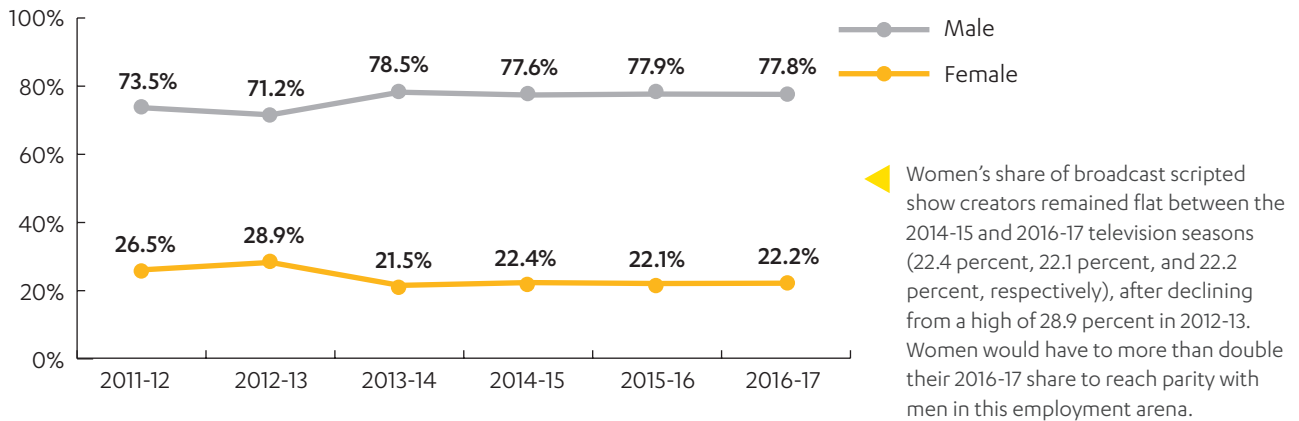


FIGURE 3: Show Creators by Race, Cable Scripted, 2011-12 to 2016-17 Seasons (n=148, 159, 180, 200, 179, 188)

After remaining flat over the past three television seasons examined in this report series, people of color’s share of cable scripted show creators increased to 11.2 percent for the 2016-17 season. The group would have to multiply this share by more than 3 to reach proportionate representation in this employment arena (39.4 percent).

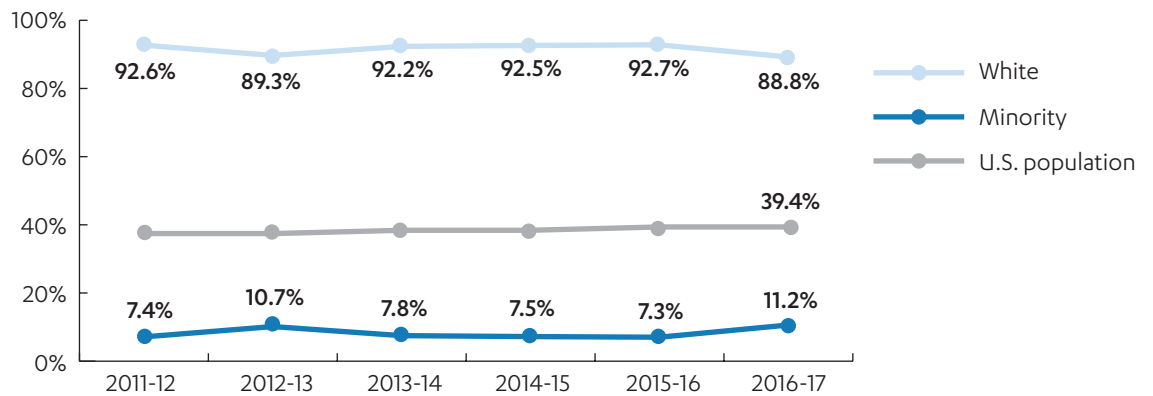


FIGURE 4: Show Creators by Gender, Cable Scripted, 2011-12 to 2016-17 Seasons (n=149, 159, 181, 201, 183, 189)

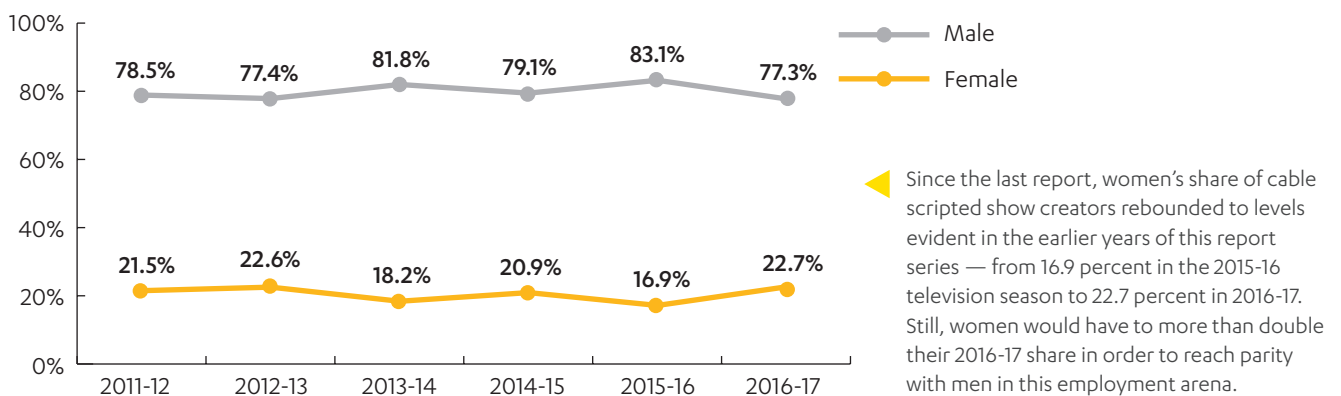


FIGURE 5: Show Creators by Race, Digital Scripted, 2013-14 to 2016-17 Seasons (n=32, 54, 108, 182)

People of color more than doubled their share of digital scripted show creators over the four television seasons examined, from just 6.2 percent in 2013-14 to 16.5 percent in 2016-17. Nonetheless, minorities would also have to more than double their 2016-17 share to reach proportionate representation in this employment arena (39.4 percent).

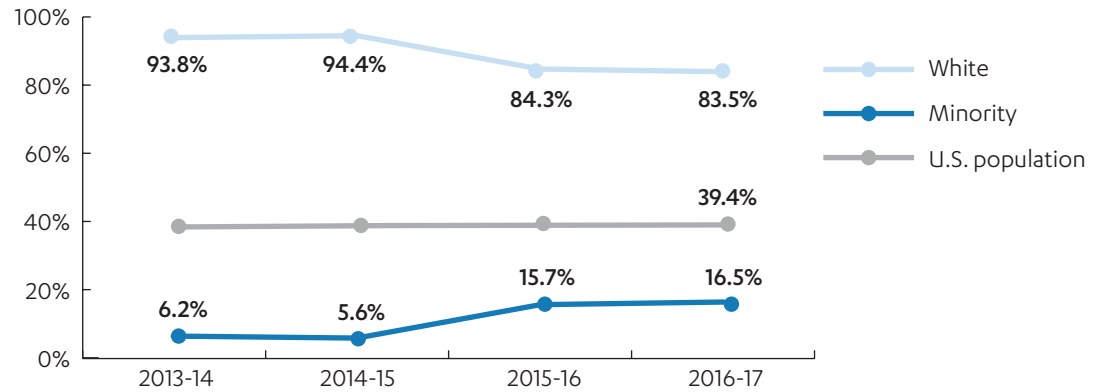
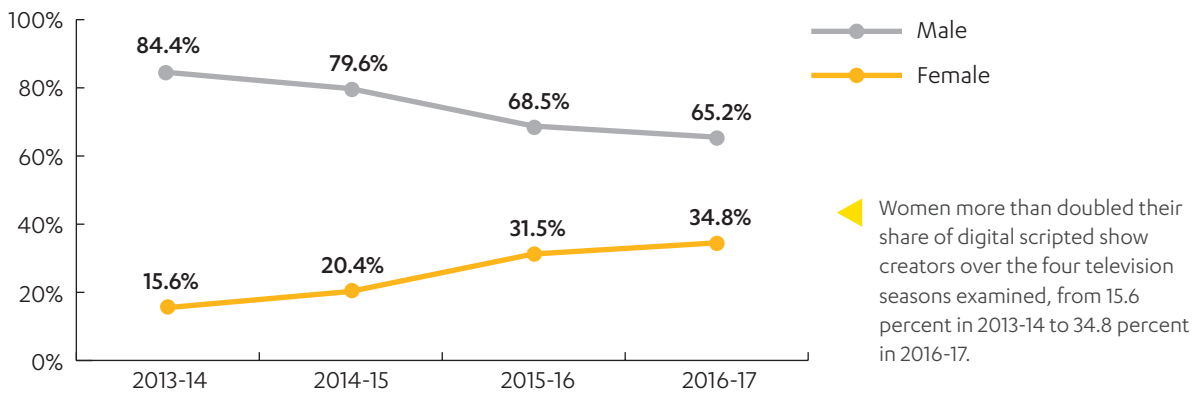


FIGURE 6: Show Creators by Gender, Digital Scripted, 2013-14 to 2016-17 Seasons (n=32, 54, 111, 184)

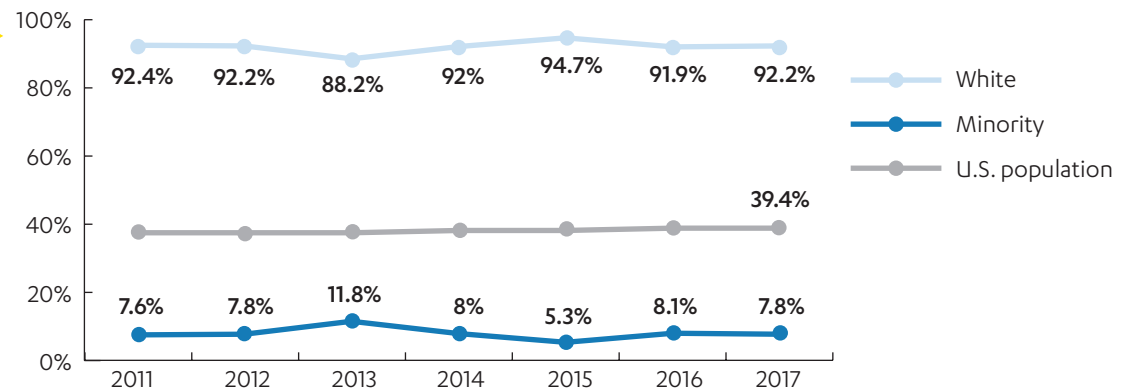


WRITERS

Storytelling is the stock-in-trade of the Hollywood industry, and at the center of this enterprise are the writers who engage us with relatable characters and compelling situations. Previous reports in this series document that White males have dominated the ranks of Hollywood writers — 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, neither women nor people of color have enjoyed any sustained progress in their share of film writers over the course of this report series. Indeed, women film writers actually took a step backwards since the last report. The story in television is more mixed: since the last report, people of color posted minimal to modest gains on all fronts as writers, while women made significant gains among digital writers and merely held their ground in broadcast. Both groups remained underrepresented among the ranks of writers in every arena for 2016-17.

FIGURE 1: Writer Race, Theatrical Films, 2011 - 2017
(n=172, 167, 170, 163, 168, 173, 166)

People of color's share of the writers credited for top films was flat over the seven years examined in this report series — 7.6 percent in 2011 and a nearly identical 7.8 percent in 2017. People of color would have to multiply their 2017 share by 5 to reach proportionate representation in this employment arena (39.4 percent).



Less than 1 out of 10 film writers are people of color

FIGURE 2: Writer Gender, Theatrical Films, 2011 - 2017

(n=170, 169, 170, 163, 174, 167)

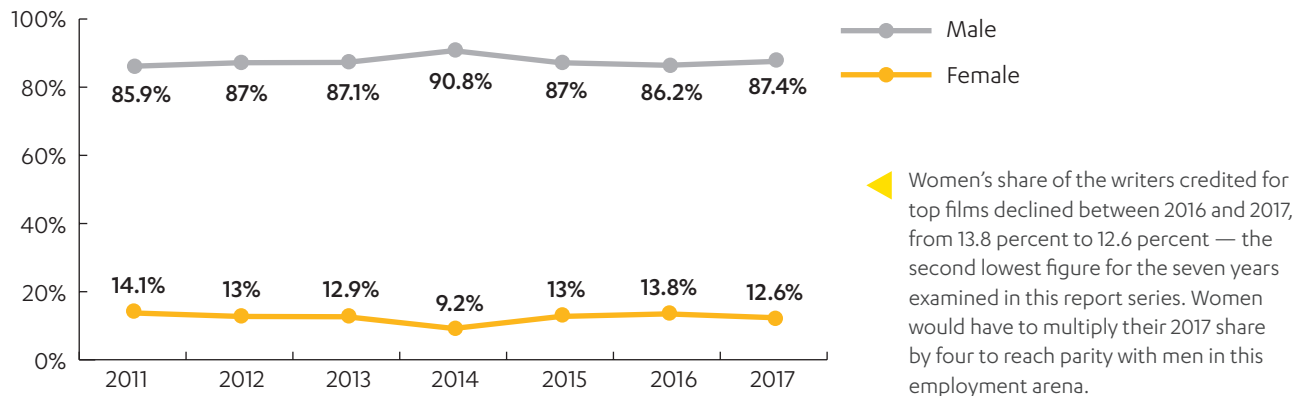


FIGURE 3: Minority Share of Writing Credits, by Share of Broadcast Scripted Shows, 2016-17 Season (n=115)

People of color’s share of the writers credited for broadcast scripted shows increased between the 2015-16 and 2016-17 television seasons. The movement was between shows in the less than 11 percent and 11 percent to 20 percent categories. Minorities constituted between 11 percent and 20 percent of the writers for 32 percent of broadcast scripted shows in 2016-17, up from just 15 percent of the shows a season earlier. Meanwhile, they accounted for less than 11 percent of the writers for 39 percent of the shows in 2016-17, down from nearly half of the shows in 2015-16 (47 percent). The overall minority share of credited writers for broadcast scripted shows in 2016-17 was 17.9 percent, up more than two percentage points from 15.5 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.

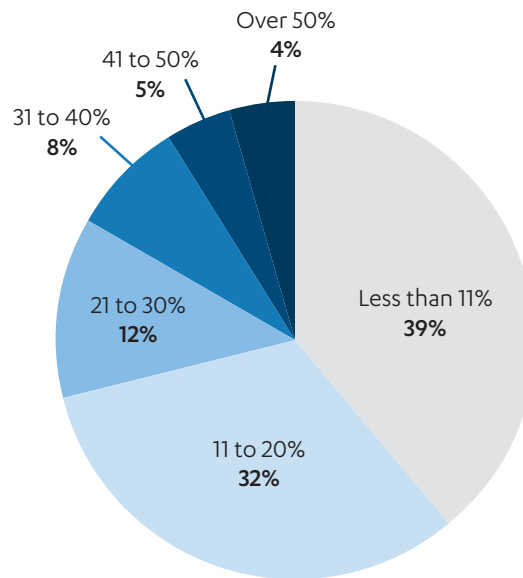
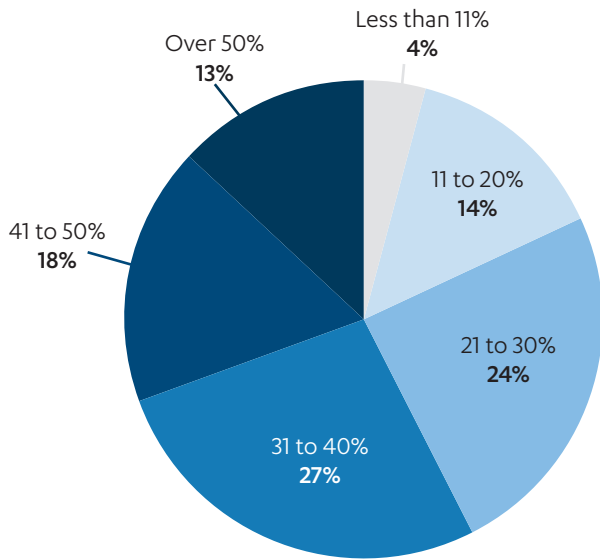


FIGURE 4: Female Share of Writing Credits, by Share of Broadcast Scripted Shows, 2016-17 Season (n=115)



Women’s share of the writers credited for broadcast scripted shows was flat between the 2015-16 and 2016-17 television seasons. Women constituted the majority of the writers for 13 percent of broadcast scripted shows in 2016-17, a figure identical to the corresponding figure from a season earlier. Meanwhile, they accounted for less than 11 percent of the writers for only 4 percent of the shows in 2016-17, compared to 6 percent of the shows in 2015-16. The overall female share of credited writers for broadcast scripted shows in 2016-17 was 35.1 percent, virtually unchanged from the 35.2 percent figure posted a season earlier.

FIGURE 5: Minority Share of Writing Credits, by Share of Cable Scripted Shows, 2016-17 Season (n=178)

People of color’s share of the writers credited for cable scripted shows increased between the 2015-16 and 2016-17 television seasons. Minorities constituted less than 11 percent of the writers for 57 percent of cable scripted shows in 2016-17, down from 61 percent of the shows in 2015-16. Meanwhile, minorities constituted the majority of the writers for 8 percent of the shows in 2016-17, up from just 5 percent of the shows in 2015-16. The overall minority share of credited writers for cable scripted shows in 2016-17 was 14.4 percent — a more than three percentage point increase over from the group’s 11.1 percent share a season earlier. People of color would have to nearly triple this share to reach proportionate representation among credited writers in the cable scripted arena.

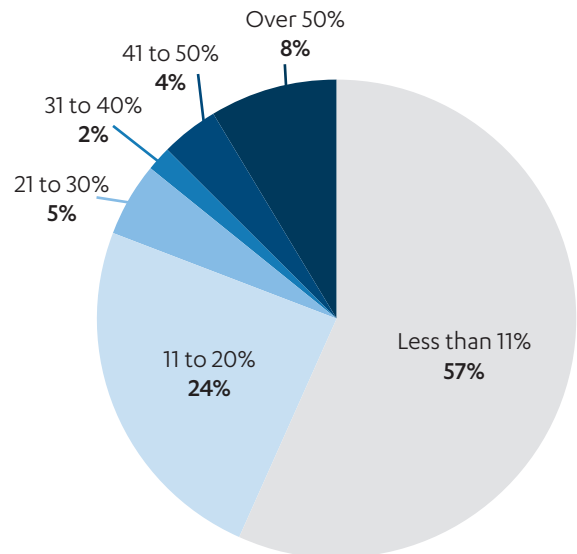
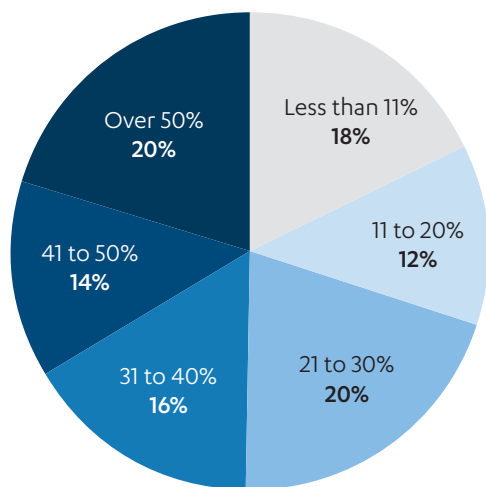


FIGURE 6: Female Share of Writing Credits, by Share of Cable Scripted Shows, 2016-17 Season (n=179)



Women’s share of the writers credited for cable scripted shows increased between the 2015-16 and 2016-17 television seasons. Women constituted 20 percent or less of the writers for 30 percent of cable scripted shows in 2016-17, down from 34 percent of the shows a season earlier. Meanwhile, women constituted the majority of the writers for 20 percent of the shows in 2016-17, nearly doubling the 11 percent share they posted in 2015-16. The overall female share of credited writers for cable scripted shows in 2016-17 was 36 percent, up more than four percentage points from the 31.5 percent share the group claimed in 2015-16.

FIGURE 7: Minority Share of Writing Credits, by Share of Digital Scripted Shows, 2016-17 Season (n=174)

People of color’s share of the writers credited for digital scripted shows increased between the 2015-16 and 2016-17 television seasons. Most notably, minorities constituted the majority of the writers for 11 percent of digital scripted shows in 2016-17, nearly doubling the 6 percent figure posted a season earlier. The overall minority share of credited writers for digital scripted shows in 2016-17 was 13.3 percent, up more than two percentage points from the group’s 10.7 percent share a season earlier. People of color would have to nearly triple their 2016-17 share to reach proportionate representation in this employment arena.

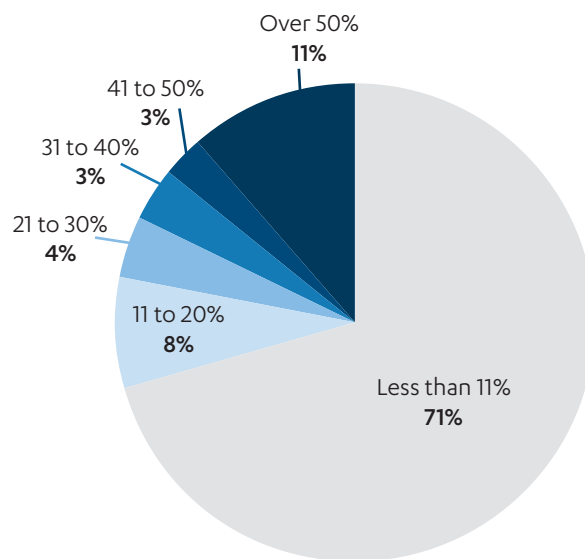
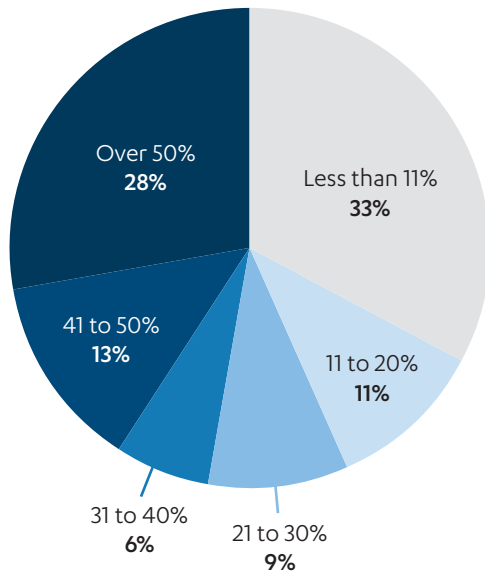


FIGURE 8: Female Share of Writing Credits, by Share of Digital Scripted Shows, 2016-17 Season (n=174)



Women’s share of the writers credited for digital scripted shows increased significantly between the 2015-16 and 2016-17 television seasons, continuing a trend identified in the previous report. Most notably, women constituted the majority of the writers for more than a quarter of digital scripted shows in 2016-17 (28 percent), up from just 20 percent of the shows a season earlier. The overall female share of credited writers for digital scripted shows in 2016-17 was 37.8 percent, up more than 5 percentage points from the 32.5 percent figure posted in 2015-16.

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 2018 and Emmys in 2017.¹¹ The major takeaway: No gains for talent of color at the Oscars since the last report, but modest progress for women in one arena. At the Emmys, people of color made notable advances since the last report, while women took a step backwards.

FIGURE 1: Oscar Winners by Director Race, Theatrical Films, 2011 - 2017 (n=11, 11, 8, 12, 11, 10, 10)

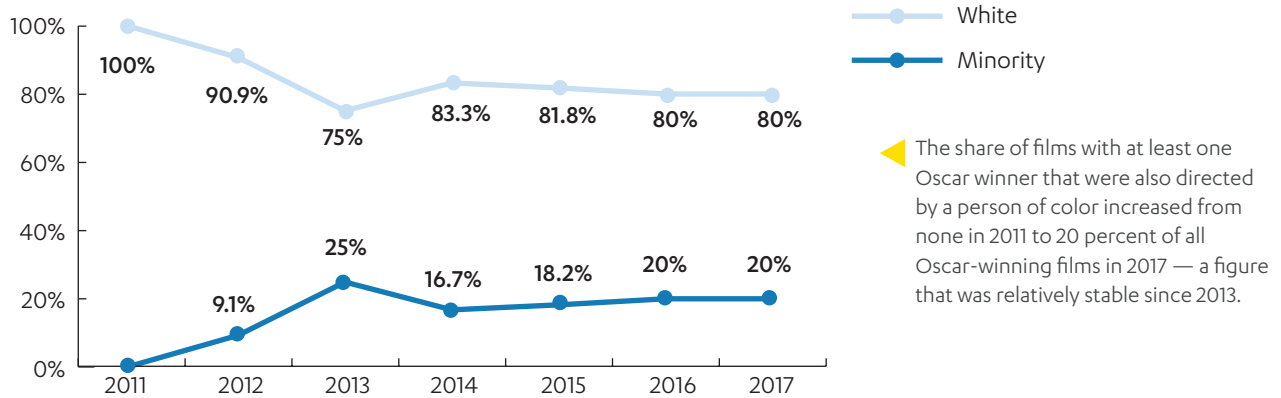


FIGURE 2: Oscar Winners by Director Gender, Theatrical Films, 2011 - 2017 (n=11, 11, 8, 12, 11, 10, 10)

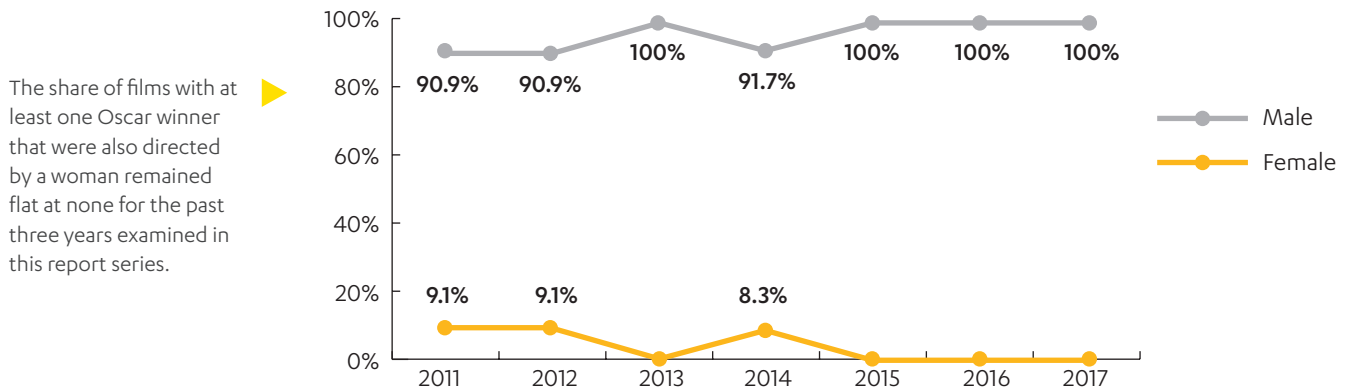


FIGURE 3: Oscar Winners, by Lead Actor Race, Theatrical Films, 2011 - 2017 (n=11, 11, 8, 12, 11, 10, 10)

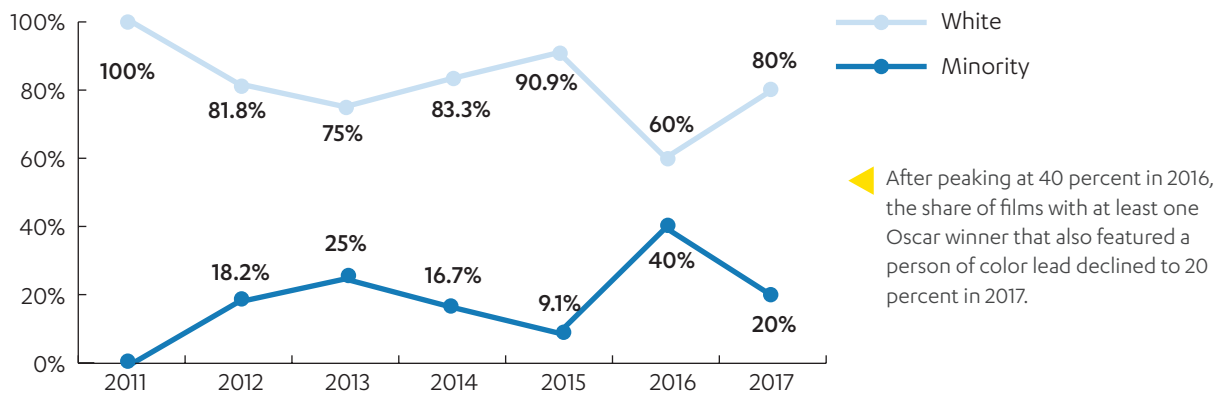


FIGURE 4: Oscar Winners, by Lead Actor Gender, Theatrical Films, 2011 - 2017 (n=11, 11, 8, 12, 11, 10, 10)

The share of films with at least one Oscar winner that also featured a female lead increased between 2016 and 2017, from 20 percent of all Oscar-winning films to 30 percent.

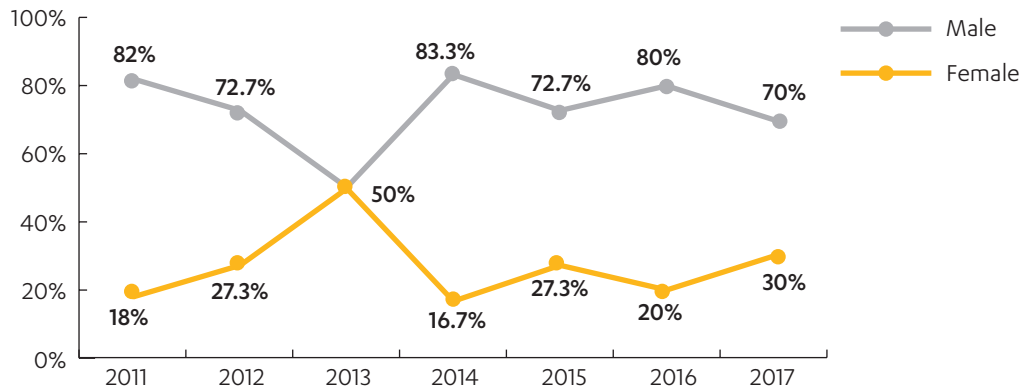
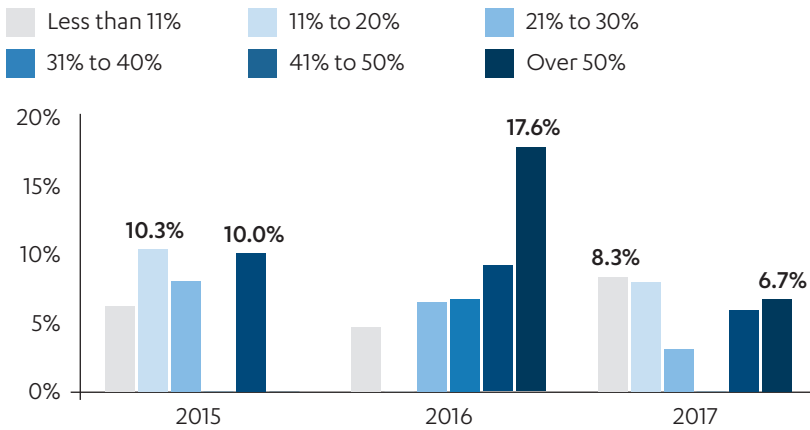


FIGURE 5: Likelihood of Winning Oscar, by Minority Cast Share, Theatrical Films, 2015 - 2017



The likelihood¹² that a film would win at least one Oscar was highest in 2016 for films with majority-minority casts (17.6 percent chance), largely due to the Academy's recognition of *Moonlight*. A year later, in 2017, films with casts that were less than 11 percent minority (8.3 percent chance), followed by those that featured majority-minority casts (6.7 percent chance), had the best odds for winning at least one Oscar.

FIGURE 6: Emmy Winners by Creator Race, Broadcast Scripted, 2011-12 to 2016-17 Seasons (n=5, 6, 11, 10, 10, 4)

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 25 percent for the 2016-17 season.

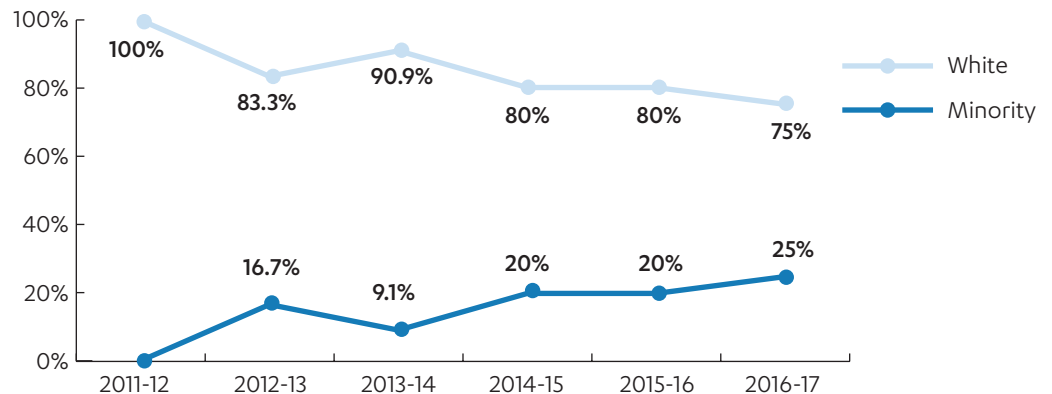


FIGURE 7: Emmy Winners by Creator Gender, Broadcast Scripted, 2011-12 to 2016-17 Seasons (n=5, 6, 11, 10, 10, 4)

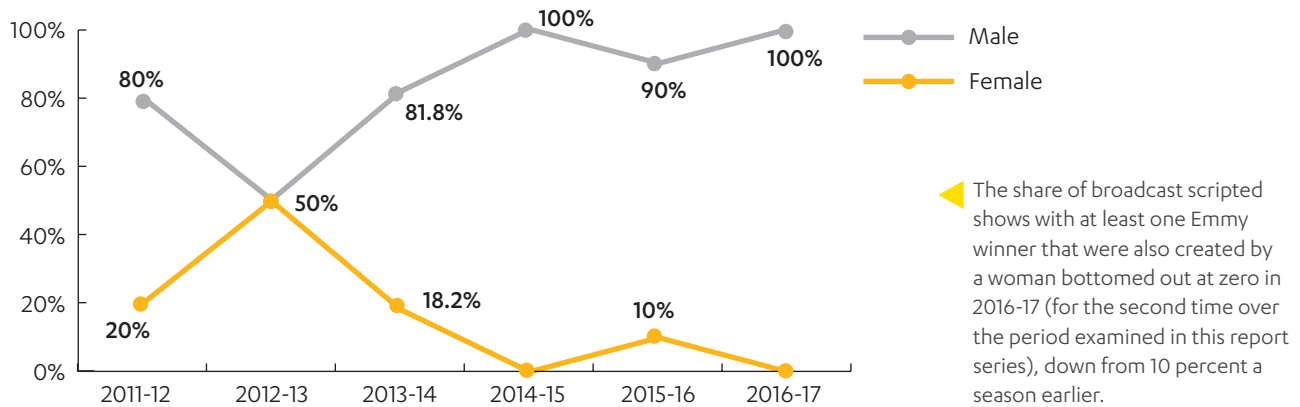


FIGURE 8: Emmy Winners by Creator Race, Cable Scripted, 2011-12 to 2016-17 Seasons (n=7, 9, 7, 10, 15, 6)

▶ After five seasons in which not a single cable scripted show created by a person of color won at least one Emmy, *Atlanta's* (FX) win during the 2016-17 television season drove the minority creator share of Emmy-winning shows in this arena from zero to 16.7 percent.

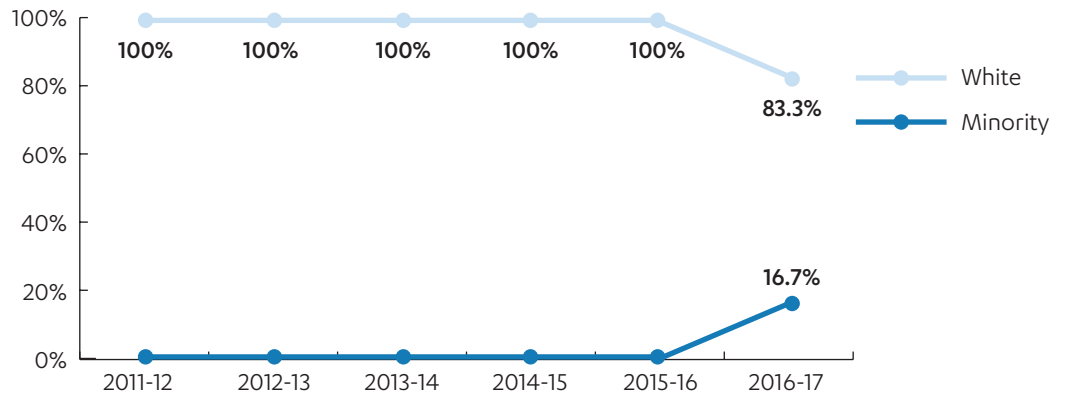


FIGURE 9: Emmy Winners by Creator Gender, Cable Scripted, 2011-12 to 2016-17 Seasons (n=7, 9, 7, 10, 15, 6)

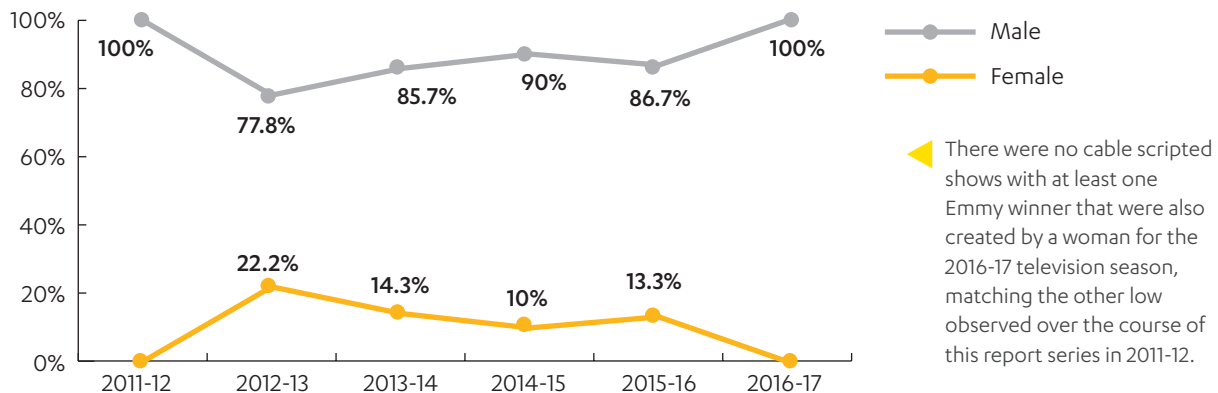


FIGURE 10: Emmy Winners by Creator Race, Digital Scripted, 2016-17 Season (n=8)

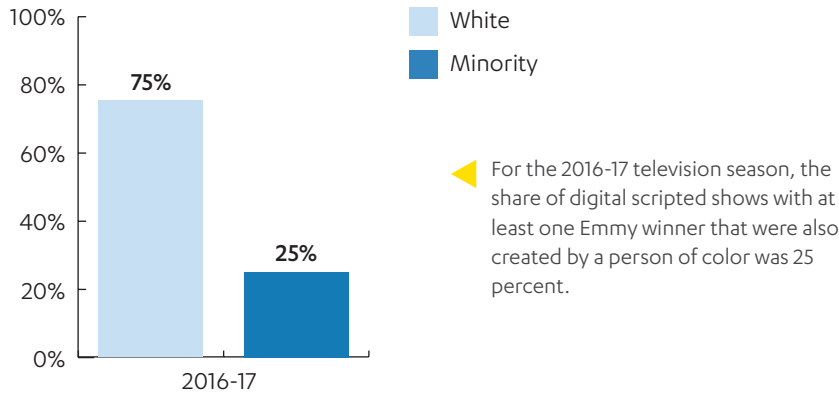


FIGURE 11: Emmy Winners by Creator Gender, Digital Scripted, 2016-17 Season (n=8)

For the 2016-17 television season, there were no digital scripted shows with at least one Emmy winner that were also created by a woman.

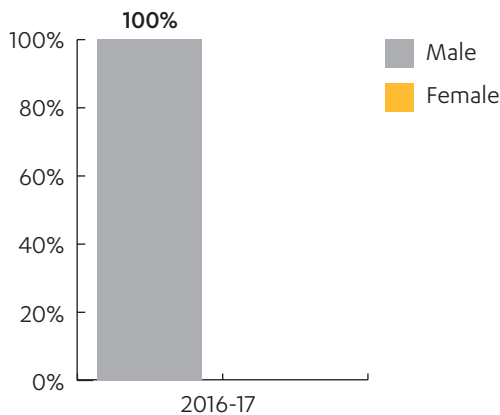
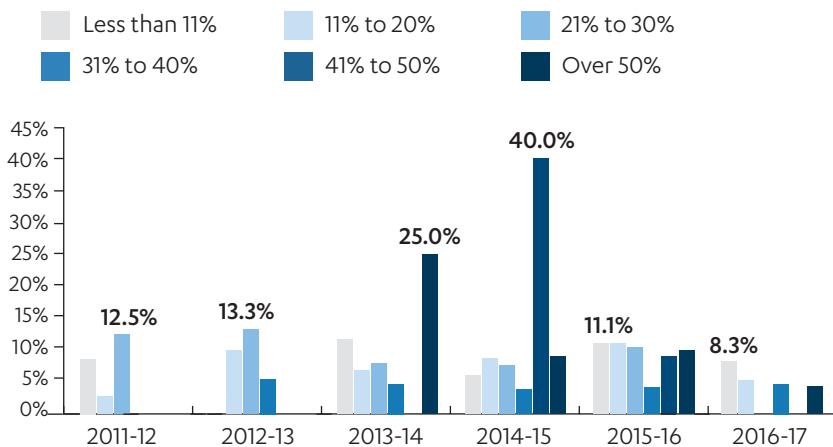


FIGURE 12: Likelihood of Winning Emmy, by Minority Cast Share, Broadcast Scripted, 2011-12 to 2016-17 Seasons



The likelihood that a broadcast scripted show would win at least one Emmy during the 2016-17 season was greatest for shows with casts that were less than 11 percent minority (8.3 percent chance). A season earlier, the odds of winning at least one Emmy were distributed more widely across broadcast scripted shows with varying degrees of cast diversity.

FIGURE 13: Likelihood of Winning Emmy, by Minority Cast Share, Cable Scripted, 2011-12 to 2016-17 Seasons

The likelihood that a cable scripted show would win at least one Emmy during the 2016-17 season was highest for shows with casts that were from 11 percent to 20 percent minority (7.9 percent chance). A season earlier, cable scripted shows with casts that were less than 11 percent minority held this distinction (12.3 percent chance).

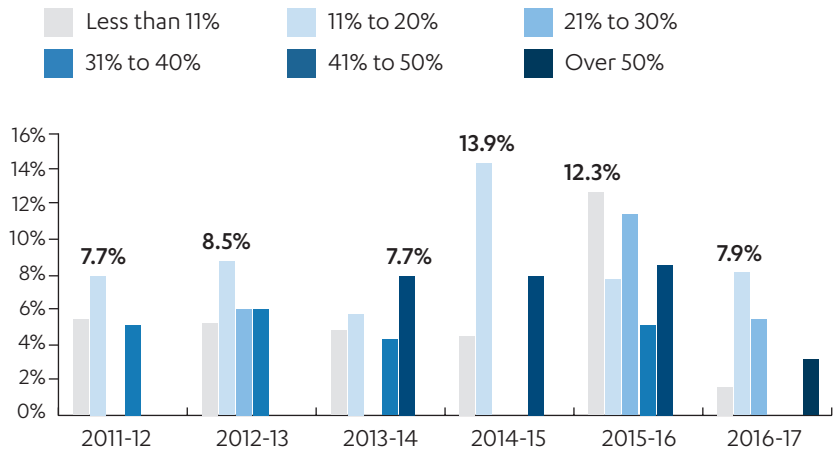
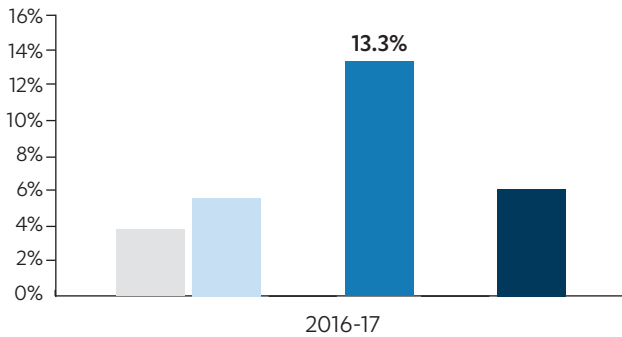


FIGURE 14: Likelihood of Winning Emmy, by Minority Cast Share, Digital Scripted, 2016-17 Season

Legend: Less than 11% (lightest blue), 11% to 20% (light blue), 21% to 30% (medium blue), 31% to 40% (darker blue), 41% to 50% (dark blue), Over 50% (darkest blue).

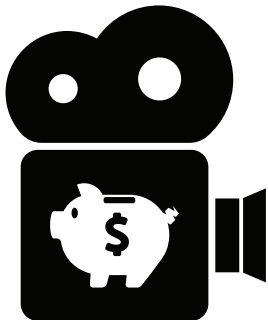


The likelihood that a digital scripted show would win at least one Emmy during the 2016-17 season was highest for shows with casts that were from 31 percent to 40 percent minority (13.3 percent chance).

THE BOTTOM LINE



They don't call it "show *business*" for nothing. The commercial entities dominating the Hollywood entertainment industry are first and foremost in business to sell tickets to moviegoers, the attention of viewers to advertisers, and, more recently, streaming video-on-demand subscriptions to consumers. All things equal, it is in the interest of these commercial entities to maximize the size of their audiences in their quests for higher revenue and earnings. Only recently has increasing diversity emerged as a prominent business imperative in Hollywood.



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 2017, and their share continues to grow by nearly half a percent each year. Today's diverse audiences, the evidence shows, prefer film and television content populated with characters to whom they can relate and whose stories drive the narrative. Previous reports in this series dispel the 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 builds on the growing body of evidence supporting the notion that diversity is essential for Hollywood's bottom line. As the following charts 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, they show that Hollywood continues to produce a plurality of films and television shows

(with the exception of broadcast) with casts that are less than 11 percent minority, 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, Theatrical Films, 2011 - 2017 (n=172, 164, 163, 162, 168, 173, 167)

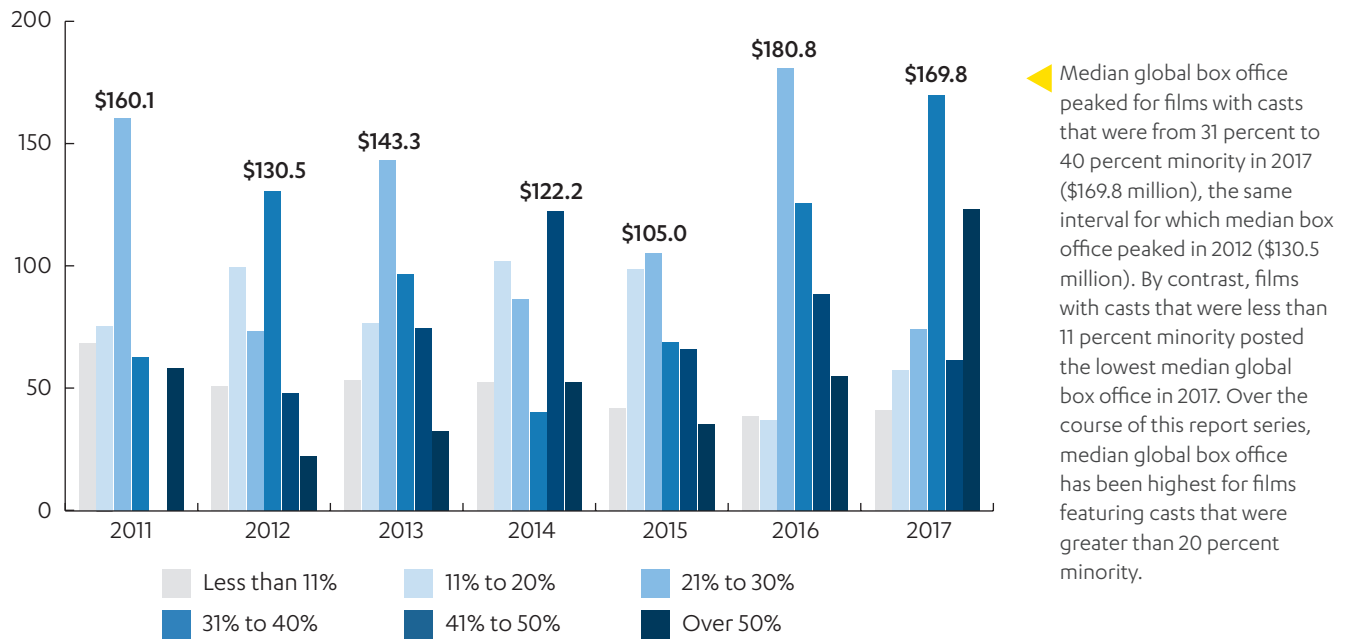


FIGURE 2: Return on Investment, by Minority Cast Share, Theatrical Films, 2011 - 2017 (n=160, 147, 153, 162, 168, 173, 167)

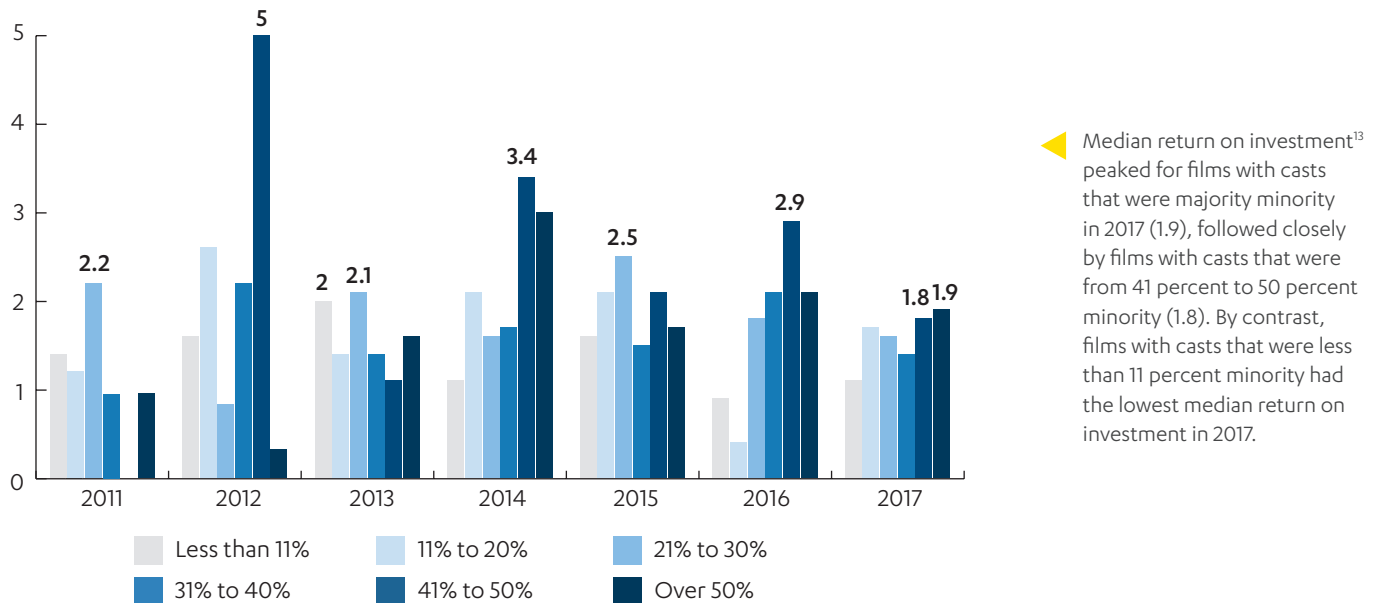
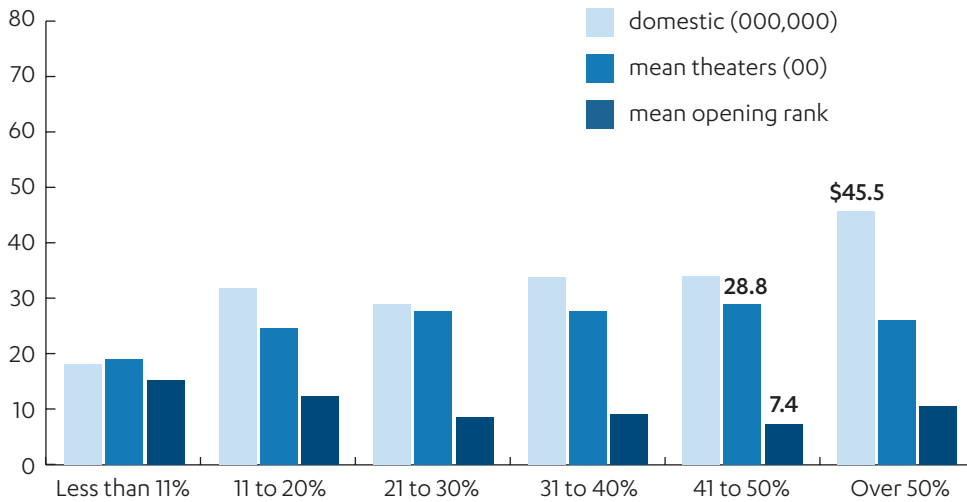


FIGURE 3: Domestic Film Performance, by Minority Cast Share, Theatrical Films, 2017 (n=167)



▶ In 2017, films featuring majority-minority casts posted the highest median domestic box office (\$45.5 million). Meanwhile, films with casts that were from 41 percent to 50 percent minority were released in the most theaters, on average (2,880), and had the highest mean opening weekend rank (7.4). It is worth noting that films with casts that were less than 11 percent minority had the lowest median domestic box office and opening weekend rank in 2017.

FIGURE 4: Film Distribution in China, by Race of Lead, Top Theatrical Films, 2017 (n=134, 13, 7, 4, 9)

China was the largest international box office market in 2017, accounting for \$7.9 billion in ticket sales.¹⁴ Of the 13 top films with Black leads in 2017, only one was distributed in China (7.7 percent), the animated feature *My Little Pony: The Movie*. By contrast, 39.6 percent of the top 134 films with White leads were distributed in China that year. Though there were only nine top films with mixed-race leads in 2017, four of those films were released in China (44.4 percent).

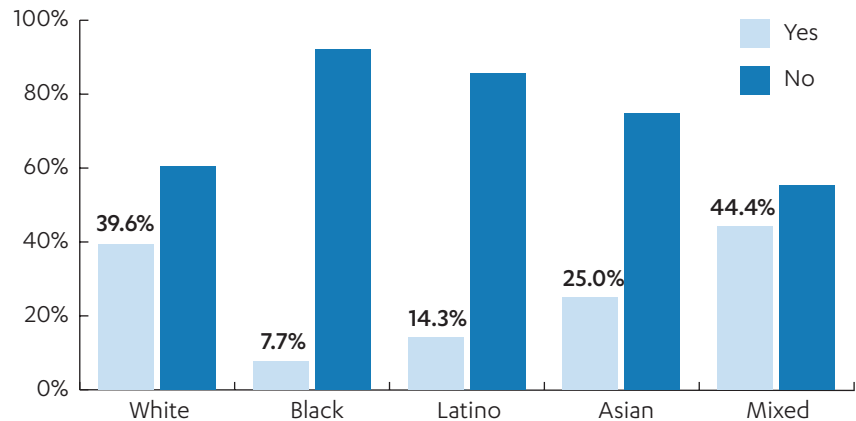


TABLE 1: Median Box Office and Mean International Markets, by Race of Lead (2017)

Race of Lead Actor	N Films	Global Box (000,000s)	Mean International Markets
White	134	\$51.2	51.2
Black	13	\$44.9	39.6
Latino	7	\$26.8	37.4
Asian	4	\$93.0	53.8
Mixed Race	9	\$177.9	65.2

▶ The 13 top films from 2017 featuring Black leads were released in just 39.6 international markets, on average, compared to an average of 51.2 international markets for the 134 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 (\$44.9 million and \$51.2 million, respectively). Meanwhile, the nine films with mixed-race leads posted the highest median global box office (\$177.9 million) and were released in the largest number of international markets, on average (65.2), followed by films with Asian leads.

In 2017, the 17 top films with casts that were from 31 percent to 40 percent minority posted both the highest median global box office (\$169.8 million) and largest average number of international markets (59.5). By contrast, the 15 top films with majority-minority casts were released in the smallest average number of markets (48.1), despite claiming the second-highest median box office (\$123.1 million).

TABLE 2: Median Global Box Office and Mean International Markets, by Overall Cast Diversity (2017)

Percent Minority	N Films	Global Box (000,000s)	Mean International Markets
< 11%	48	\$40.9	54.7
11%-20%	38	\$57.2	56
21%-30%	32	\$74.3	55.2
31%-40%	17	\$169.8	59.5
41%-50%	17	\$61.6	55.1
Over 50%	15	\$123.1	48.1

TABLE 3: Median Box Office and Audience Demographics, by Overall Cast Diversity (2017)

Percent Minority	N Films	Global Box (000,000s)	White Share	Black Share	Latino Share	Asian Share
< 11%	48	\$40.9	64.3%	9.8%	16.9%	9.0%
11%-20%	38	\$57.2	60.4%	11.2%	19.7%	8.7%
21%-30%	32	\$74.3	57.4%	13.1%	19.5%	10.1%
31%-40%	17	\$169.8	53.5%	15.1%	21.0%	10.4%
41%-50%	17	\$61.6	49.0%	18.9%	23.7%	8.5%
Over 50%	15	\$123.1	38.7%	24.6%	27.0%	9.8%



Movies with casts that were less than 11 percent minority made up a plurality of all movies in 2017 and had the lowest median global box office



▶ The plurality of the top 167 films for 2017 had casts that were less than 11 percent minority. These 48 films had the lowest median global box office (\$40.9 million), and White moviegoers constituted nearly two thirds of their audience (64.3 percent). By contrast, people of color represented 39.4 percent of the U.S. population in 2017 but nearly half (46.5 percent) of the audience for the top films that year featuring casts that were from 31 percent to 40 percent minority — the cast diversity interval containing films with the highest median global box office (\$169.8 million).

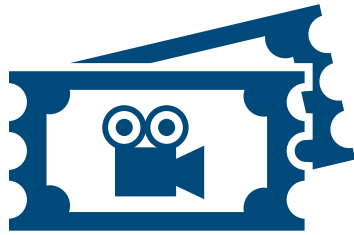
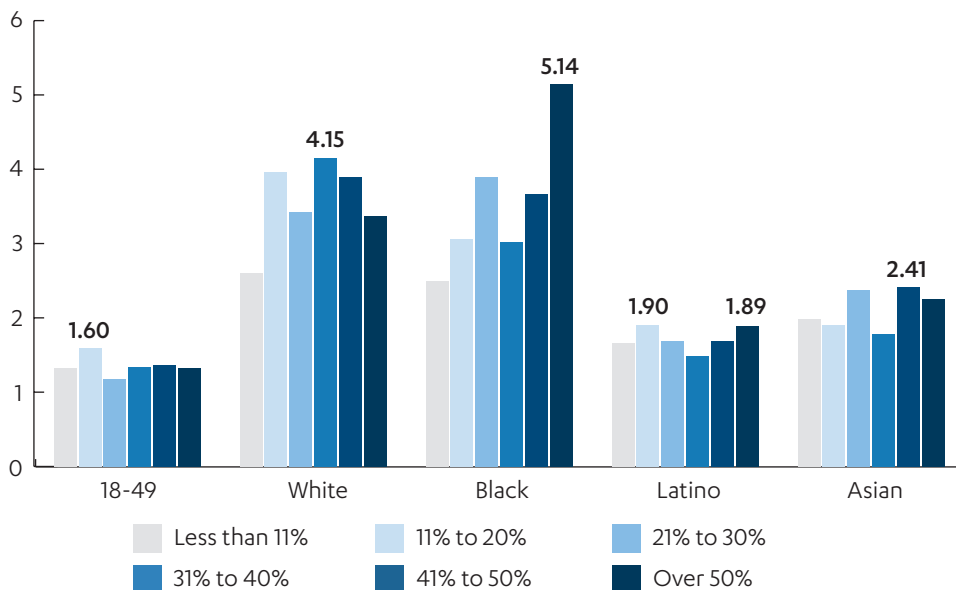


TABLE 4: Top 10 Films and Minority Cast Share (2017)

Rank	Title	Box Office (000,000s)	Return	Minority Share	Percent Minority
1	Star Wars: The Last Jedi	\$1,332.5	4.92	43%	31% - 40%
2	Beauty and the Beast	\$1,263.5	6.90	46%	< 11%
3	The Fate of the Furious	\$1,236.0	3.94	60%	Over 50%
4	Despicable Me 3	\$1,034.8	11.90	55%	< 11%
5	Jumanji: Welcome to the Jungle	\$962.1	9.69	50%	31% - 40%
6	Spiderman: Homecoming	\$880.2	4.00	51%	21% - 30%
7	Guardians of the Galaxy Volume 2	\$863.8	3.32	45%	41% - 50%
8	Thor: Ragnarok	\$854.0	3.74	37%	21% - 30%
9	Wonder Woman	\$821.8	4.51	51%	< 11%
10	Coco	\$807.1	3.61	62%	Over 50%

In 2017, people of color purchased the majority of the tickets for half of the top 10 films, ranked by global box office, matching the number for 2016 observed in the previous report. Seven of top 10 films for 2017 featured casts that were at least 21 percent minority.

FIGURE 5: Median Ratings by Minority Cast Share, 18-49 and HH Race, Broadcast Scripted, 2016-17 Season (n=113)



During the 2016-17 television season, median ratings for viewers 18-49 (1.60 ratings points) and Latino households (1.90 ratings points) peaked for broadcast scripted shows with casts that were from 11 percent to 20 percent minority. For all other groups, median ratings were highest in the broadcast scripted arena for shows that featured more diverse casts — shows with casts that were from 31 percent to 40 percent minority for White households (4.15 ratings points), from 41 percent to 50 percent minority for Asian households (2.41 ratings points), and shows with majority-minority casts for Black household ratings (5.14 ratings points). It should be noted that broadcast scripted shows with majority-minority casts came in a close second among Latino households (1.89 ratings points).

FIGURE 6: Median Twitter and Facebook Interactions (000s), by Minority Cast Share, Broadcast Scripted Shows, 2016-17 Season (n=116)

During the 2016-17 television season, median Twitter (5,900) and Facebook (12,300) interactions¹⁵ peaked for broadcast scripted shows with casts that were from 21 percent to 30 percent minority.

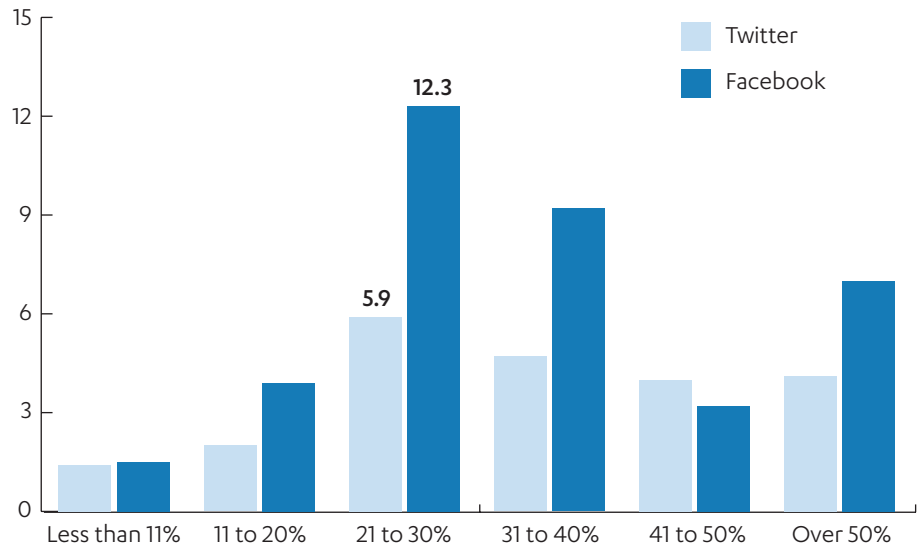
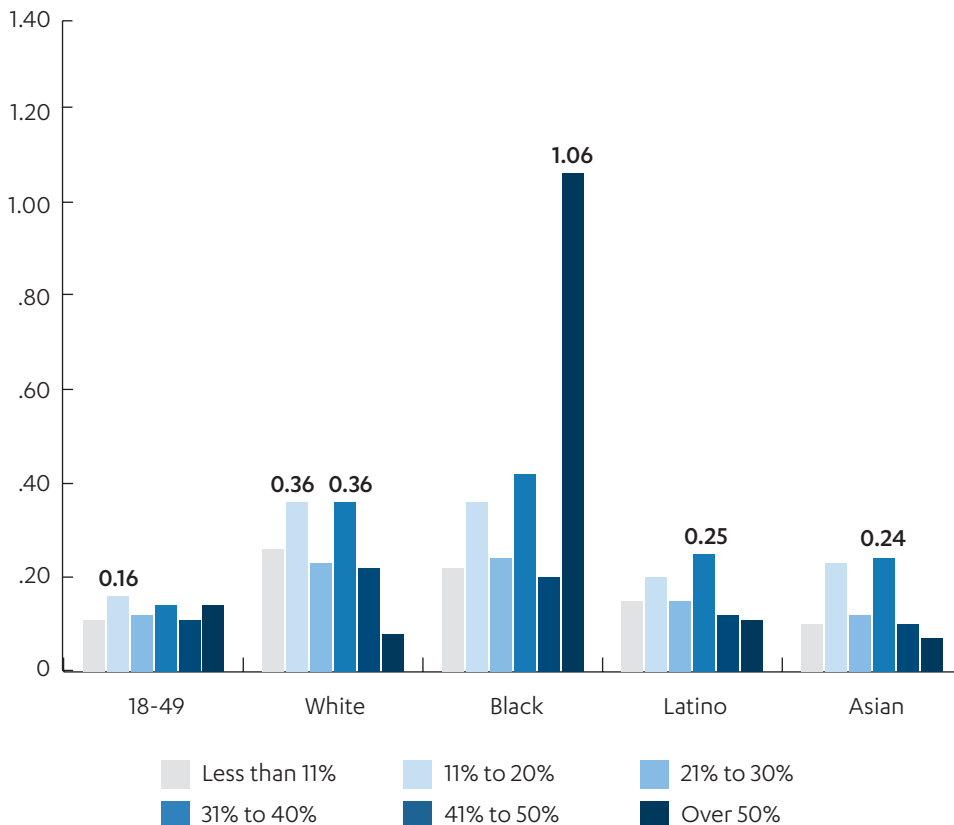
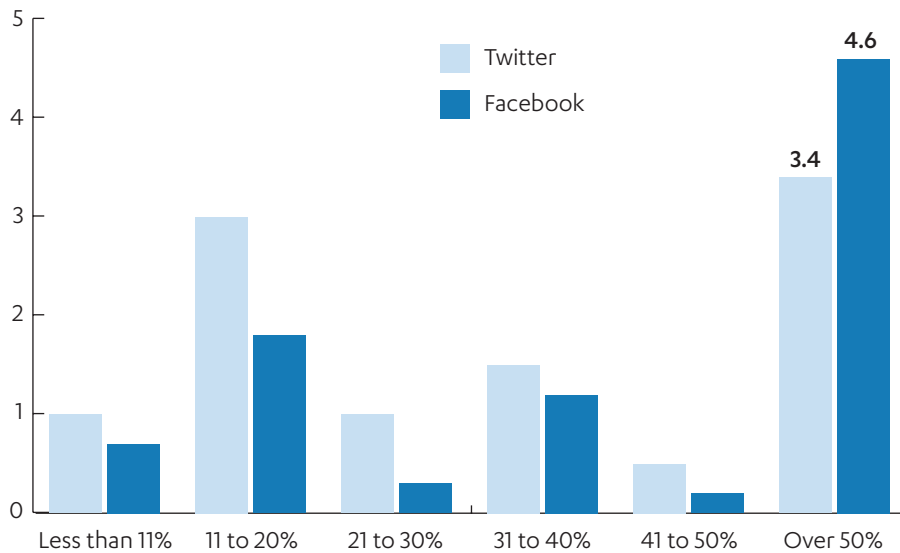


FIGURE 7: Median Ratings, by Minority Cast Share, 18-49 and HH Race, Cable Scripted Shows, 2016-17 Season (n=185)



In 2016-17, median ratings for viewers 18-49 (.16 ratings points) and White households (.36 ratings points) peaked for broadcast scripted shows with casts that were from 11 percent to 20 percent minority. For White households, however, median ratings also peaked for shows featuring casts that were from 31 percent to 40 percent minority (.36 ratings points) — the same cast diversity interval for which Latino household ratings (.25 ratings points) and Asian households (.24 ratings points) peaked. As in the previous season, median ratings for Black households in 2016-17 were highest for cable scripted shows with majority-minority casts (1.06 ratings points).

FIGURE 8: Median Twitter and Facebook Interactions (000s), by Minority Cast Share, Cable Scripted Shows, 2016-17 Season (n=181)



▶ During the 2016-17 television season, median Twitter (3,400) and Facebook (4,600) interactions¹⁶ peaked for cable scripted shows with majority-minority casts.



TABLE 5: Top 10 broadcast scripted shows among persons 18-49, 2016-17.

Rank	Show	Network	18-49 rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	This Is Us	NBC	4.61	80%	338.7	28.7	31% - 40%
2	Empire	Fox	3.93	23%	561.3	113.2	Over 50%
3	Grey's Anatomy	ABC	3.36	75%	159.7	67.1	31% - 40%
4	The Big Bang Theory	CBS	3.35	83%	33.1	2.4	11% - 20%
5	Designated Survivor	ABC	2.69	81%	12.5	6.1	Over 50%
6	How to Get Away With Murder	ABC	2.61	59%	91.9	96.7	41% - 50%
7	Scandal	ABC	2.46	60%	197.5	80.2	21% - 30%
8	Chicago Fire	NBC	2.32	79%	39.3	12.5	21% - 30%
9	Modern Family	ABC	2.23	78%	8.4	1.6	11% - 20%
10	Criminal Minds	CBS	2.08	81%	28.4	9.2	21% - 30%

▶ Eight of the top 10 broadcast scripted shows among viewers 18-49 in 2016-17 had casts that were at least 21 percent minority, up from just six shows a season earlier.

TABLE 6: Top 10 broadcast scripted shows among Asian households, 2016-17 season.

Rank	Show	Network	Asian HHs rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	This Is Us	NBC	5.24	80%	338.7	28.7	31% - 40%
2	Designated Survivor	ABC	5.20	81%	12.5	6.1	Over 50%
3	The Big Bang Theory	CBS	5.00	83%	33.1	2.4	11% - 20%
4	Grey's Anatomy	ABC	4.29	75%	159.7	67.1	31% - 40%
5	The Blacklist	NBC	4.00	78%	12.3	5.9	21% - 30%
6	How to Get Away with Murder	ABC	3.90	59%	91.9	96.7	41% - 50%
7	Timeless	NBC	3.70	80%	2.7	14.7	41% - 50%
8	Scandal	ABC	3.67	60%	197.5	80.2	21% - 30%
9	Empire	Fox	3.65	23%	561.3	113.2	Over 50%
10	NCIS	CBS	3.42	84%	21.3	3.2	21% - 30%

Nine of the top 10 broadcast scripted shows among Asian households in 2016-17 had casts that were at least 21 percent minority, up from seven shows as season earlier.

TABLE 7: Top 10 broadcast scripted shows among Black households, 2016-17 season.

Rank	Show	Network	Black HHs rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	32.73	23%	353.3	27.7	Over 50%
2	Star	Fox	16.11	30%	37.0	8.8	Over 50%
3	Scandal	ABC	13.70	60%	132.3	19.5	21% - 30%
4	How to Get Away with Murder	ABC	12.94	59%	57.2	23.3	41% - 50%
5	Shots Fired	Fox	12.00	40%	19.5	4.4	Over 50%
6	Lethal Weapon	Fox	10.42	65%	8.8	1.7	Over 50%
7	Rosewood	Fox	8.30	54%	2.5	0.7	Over 50%
8	Grey's Anatomy	ABC	8.06	75%	117.5	28.7	31% - 40%
9	24: Legacy	Fox	7.95	64%	13.6	2.6	31% - 40%
10	The Young and the Restless	CBS	7.54	66%	4.6	11.9	N/A

Nine of the top 10 broadcast scripted shows among Black households in 2016-17 had casts that were at least 21 percent minority, matching the number of shows from the previous season.

TABLE 8: Top 10 broadcast scripted shows among Latino households, 2016-17 season.

Rank	Show	Network	Latino HHs rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	5.18	23%	561.3	113.2	Over 50%
2	This Is Us	NBC	4.55	80%	338.7	28.7	31% - 40%
3	Grey's Anatomy	ABC	4.09	75%	159.7	67.1	31% - 40%
4	The Big Bang Theory	CBS	3.44	83%	33.1	2.4	11% - 20%
5	Star	Fox	3.06	30%	54.2	36.8	Over 50%
6	Chicago Fire	NBC	2.85	79%	39.3	12.5	21% - 30%
7	Shades of Blue	NBC	2.77	74%	13.8	7.7	Over 50%
8	Designated Survivor	ABC	2.77	81%	12.5	6.1	Over 50%
9	Chicago PD	NBC	2.72	75%	16.2	14.9	11% - 20%
10	The Blacklist	NBC	2.67	78%	12.3	5.9	21% - 30%

Eight of the top 10 broadcast scripted shows among Latino households in 2016-17 had casts that were at least 21 percent minority, up from six shows a season earlier.

TABLE 9: Top 10 broadcast scripted shows among White households, 2016-17 season.

Five of the top 10 broadcast scripted shows among White households in 2016-17 had casts that were at least 21 percent minority, matching the number of shows from the previous season. Consistent with findings from 2015-16, White households constituted the only group among those examined for which *Empire* (Fox) — which featured a Black lead and majority-minority cast — was not in the top 10.

Rank	Show	Network	White HHs rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	This Is Us	NBC	11.01	80%	338.7	28.7	31% - 40%
2	NCIS	CBS	10.65	84%	21.3	3.2	21% - 30%
3	The Big Bang Theory	CBS	10.35	83%	33.1	2.4	11% - 20%
4	Bull	CBS	8.81	83%	1.6	1.3	<11%
5	NCIS: Los Angeles	CBS	8.57	81%	3.0	2.3	31% - 40%
6	Designated Survivor	ABC	8.44	81%	12.5	6.1	Over 50%
7	NCIS: New Orleans	CBS	8.37	82%	3.4	1.3	11% - 20%
8	Blue Bloods	CBS	8.21	81%	9.5	4.9	11% - 20%
9	Grey's Anatomy	ABC	8.10	75%	159.7	67.1	31% - 40%
10	Madam Secretary	CBS	7.67	84%	3.1	1.7	11% - 20%



TABLE 10: Top 10 cable scripted shows among persons 18-49, 2016-17 season.

Rank	Show	Network	18-49 rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	The Walking Dead	AMC	1.19	70%	1242.9	219.8	31% - 40%
2	Game of Thrones	HBO	0.86	69%	1945.5	620.5	<11%
3	American Horror Story	FX	0.54	67%	158.4	118.1	31% - 40%
4	Switched at Birth	Freeform	0.51	68%	7.6	5.9	11% - 20%
5	The Fosters	Freeform	0.42	67%	8.2	12.8	31% - 40%
6	The Sinner	USA	0.38	74%	5.9	8.0	11% - 20%
7	Decker	Adult Swim	0.38	58%	N/A	N/A	<11%
8	Tim & Eric's Bedtime Stories	Adult Swim	0.37	59%	0.0	0.4	<11%
9	Fear the Walking Dead	AMC	0.37	70%	34.8	12.0	31% - 40%
10	Your Pretty Face is Going to Hell	Adult Swim	0.37	57%	0.0	0.0	<11%

Four of the top 10 cable scripted shows among viewers 18-49 in 2016-17 had casts that were at least 21 percent minority, down from five shows a season earlier.

TABLE 11: Top 10 cable scripted shows among Asian households, 2016-17 season.

Rank	Show	Network	Asian HHs rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	Game of Thrones	HBO	1.25	69%	1945.5	620.5	<11%
2	The Walking Dead	AMC	1.16	70%	1242.9	219.8	31% - 40%
3	Switched at Birth	Freeform	0.69	68%	7.6	5.9	11% - 20%
4	The Fosters	Freeform	0.59	67%	8.2	12.8	31% - 40%
5	The Sinner	Freeform	0.57	74%	5.9	8.0	11% - 20%
6	The Good Witch	Hallmark	0.55	87%	0.3	2.3	<11%
7	Into the Badlands	AMC	0.50	61%	5.6	7.4	21% - 30%
8	Major Crimes	TNT	0.48	79%	6.4	1.6	31% - 40%
9	12 Monkeys	Syfy	0.47	76%	0.9	8.3	<11%
10	The Thundermans	Nick	0.47	55%	0.1	0.3	11% - 20%

Four of the top 10 cable scripted shows among Asian households in 2016-17 had casts that were at least 21 percent minority, down from six a season earlier.

TABLE 12: Top 10 cable scripted shows among Black households, 2016-17 season.

Rank	Show	Network	Black HHs rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	The Haves and Have Nots	OWN	3.07	11%	71.6	16.1	Over 50%
2	If Loving You Is Wrong	OWN	2.74	10%	29.9	8.3	Over 50%
3	Queen Sugar	OWN	2.48	10%	75.2	27.8	Over 50%
4	Daytime Divas	VH1	2.09	15%	0.4	1.8	Over 50%
5	Too Close to Home	TLC	2.06	44%	5.9	4.3	<11%
6	Greenleaf	OWN	2.05	10%	48.0	15.4	Over 50%
7	Being Mary Jane	BET	1.95	6%	24.9	16.7	Over 50%
8	Rebel	BET	1.94	5%	4.3	2.4	Over 50%
9	The Quad	BET	1.92	5%	10.7	12.4	Over 50%
10	Claws	TNT	1.90	45%	8.2	11.7	31% - 40%

Nine of the top 10 cable scripted shows among Black households in 2016-17 had casts that were at least 21 percent minority, up from eight shows a season earlier. Seven of these shows appeared on either OWN or BET, black-themed cable networks whose shows are absent from the top 10 lists for other groups.

TABLE 13: Top 10 cable scripted shows among Latino households, 2016-17 season.

Rank	Show	Network	Latino HHs rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	Henry Danger	Nick	1.28	54%	0.5	0.5	11% - 20%
2	The Walking Dead	AMC	1.22	70%	1242.9	219.8	31% - 40%
3	The Thundermans	Nick	1.18	55%	0.1	0.3	11% - 20%
4	Nicky, Ricky, Dicky & Dawn	Nick	1.07	54%	0.0	0.0	<11%
5	Game Shakers	Nick	1.02	52%	0.0	0.3	31% - 40%
6	Raven's Home	Disney	0.95	44%	10.5	10.1	Over 50%
7	Game of Thrones	HBO	0.89	69%	1945.5	620.5	<11%
8	Best Friends Whenever	Disney	0.87	48%	0.1	0.5	11% - 20%
9	School of Rock	Nick	0.86	54%	0.1	0.1	41% - 50%
10	The Good Witch	Hallmark	0.86	87%	0.3	2.3	<11%

Four of the top 10 cable scripted shows among Latino households in 2016-17 had casts that were at least 21 percent minority, down from six shows a season earlier.

TABLE 14: Top 10 cable scripted shows among White households, 2016-17 season.

Rank	Show	Network	White HHs rating	White HHs share	Avg. FB (000s)	Avg. tweets (000s)	Minority cast share
1	The Good Witch	Hallmark	2.68	87%	0.3	2.3	<11%
2	When Calls the Heart	Hallmark	2.45	89%	7.3	50.0	<11%
3	Chesapeake Shores	Hallmark	1.77	86%	1.1	6.3	<11%
4	The Walking Dead	AMC	1.49	70%	1242.9	219.8	31% - 40%
5	Major Crimes	TNT	1.32	79%	6.4	1.6	31% - 40%
6	Game of Thrones	HBO	1.15	69%	1945.5	620.5	<11%
7	The Sinner	USA	0.88	74%	5.9	8.0	11% - 20%
8	Manhunt: Unabomber	Discovery	0.82	84%	1.8	0.9	11% - 20%
9	Switched at Birth	Freeform	0.74	68%	7.6	5.9	11% - 20%
10	Vikings	History	0.72	80%	36.8	5.8	<11%

Only two of the top 10 cable scripted shows among White households in 2016-17 had casts that were at least 21 percent minority, down from five shows a season earlier.

CONCLUSION

An Old Story

The marginalization of diverse groups in Hollywood is an old story, one dating back to the origins of the film industry over a century ago. Hollywood has always been “a bastion of whiteness,”¹⁷ a highly lucrative and insular industry in which White men dominate the positions of power. This reality has resulted in the routine erasure of women and people of color from the center of Hollywood’s narratives, and to a flattening of the images that represent America to the world and to itself. As a consequence, diverse film audiences have been denied regular opportunities to engage with characters and stories that resonate with their own lives in affirming ways.

Over the years, there have been repeated attempts to shed light on this problem but these efforts have mostly failed to result in lasting change. Longtime critics of Hollywood’s response to its diversity problem have been firm in their cynicism:



meaningful progress has been mostly illusory, as the industry traditionally has greeted pressures for change with momentary appeasements that dissolved the instant pressures were relaxed.¹⁸ “Diversity may be ‘in’ now but business as usual will soon return,” they say. Talk of diversity in Hollywood has certainly escalated over the six years examined in this report series, and the recent success of films like *Black Panther* (\$1.3 billion) and *Crazy Rich Asians* (\$239 million) clearly demonstrates the power of diverse images and stories at the box office. Perhaps it should not be surprising that in this context a recent survey found a plurality of Americans (42 percent) now believe there are enough diverse roles in Hollywood.¹⁹

Nonetheless, a closer look at the degree to which women and people of color are present in front of and behind the camera reveals that the kind of

structural change necessary for a new Hollywood business as usual simply has not occurred in the film sector. From studio board rooms and executive suites to the talent agencies that act as gatekeepers, the fundamental relations of production that center White males in Hollywood moviemaking remain largely intact. Diverse groups are still woefully underrepresented among the directors, writers, and lead actors that breathe life into Hollywood films — despite the modest advances on some fronts documented in this report.

A New Beginning

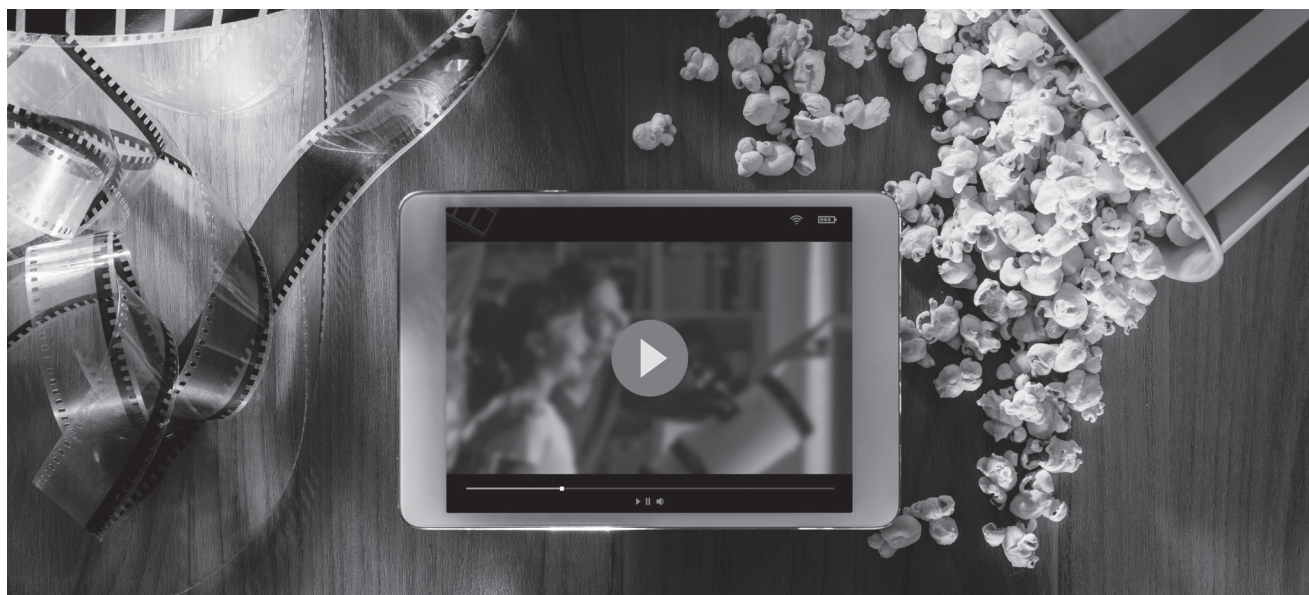
But something is happening in television with respect to diversity, and it just may point the way to a new beginning for the industry as a whole. A profound confluence of technological and demographic change has created an environment



today that is ripe for altering business as usual in the television sector. Over the past eighty years, the small screen has evolved from offering limited content through a single viewing option to providing almost unlimited content through a dizzying array of viewing options. “Television” now consists of programming on virtually any device with a screen, programming that is available on demand and unconstrained by a traditional broadcast schedule. Through the decades, emerging technologies have effectively transformed American commercial television — from an industry based solely on producing advertiser-supported programming with broad appeal, to one embracing a newer, subscriber-based model capable of delivering high production value programming to diverse audiences, wherever they may happen to be.

And the timing couldn’t be better. In the early days of television, non-Hispanic Whites constituted nearly 90 percent of the U.S. population; by 2017, however, Whites’ share of the population had declined to only about

60 percent.²⁰ As a result, today’s television audiences are more racially and ethnically diverse than ever before, challenging traditional notions of the “mainstream” audience, which certainly can no longer be considered simply “White.” The combined buying power of people of color reached \$3.9 trillion in 2017,²¹ and these growing, diverse audience segments watched more television on a per capita basis than their White counterparts. With digital networks investing in increasingly large amounts of original content, there is more opportunity today than ever before for the inclusion of diverse talent in the development of fresh programming that caters to a receptive audience of diverse subscribers. Netflix, for example, produced just six original shows during the 2012-13 television season,²² by the 2016-17 season, this number had grown 1,450 percent to 93 shows — greater than that of any broadcast or cable network by at least a magnitude of two. It is no accident that some of the largest gains for women and people of color over the course of this report series were posted in the digital scripted arena.



It's too late to turn back the clock on diversity in television. To be sure, the choices diverse households now make with their respective rankings of top 10 shows underscore the growing demand for relatable characters and meaningful stories. Perhaps there are lessons from the recent diversity gains transforming the television sector that can be applied to Hollywood more broadly. As the nation marches toward majority-minority status, the industry's relevance will become increasingly dependent upon its ability

to systematically apply best practices that have only made a difference, to date, in select employment arenas. Future reports in this series will focus on these best practices — identifying what has worked to increase the inclusion of diverse talent, where these practices have been successfully deployed, and how they have factored into the creation of content demanded by diverse audiences.

ENDNOTES

- 1 Sandra Colby and Jennifer M. Ortman, "Projections of the Size and Composition of the U.S. Population: 2014 to 2060," *Current Population Reports* (2014): P25-1143, U.S. Census Bureau, Washington, DC, <https://www.census.gov/content/dam/Census/library/publications/2015/demo/p25-1143.pdf>.
- 2 These films included the top 200 theatrical releases from 2017, ranked by global box office, minus foreign-language films.
- 3 The 2016-17 season is defined as television programming that originally aired or began streaming between September 1, 2016 and August 31, 2017.
- 4 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).
- 5 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. The Twitter interactions measure ascribes tweets to a linear TV episode, averaged for the whole season, and includes engagements (i.e., replies, retweets, and quotes) in relation to a valid tweet, regardless of whether the engagements include the name of the program. The Facebook interactions measure considers the aggregated and anonymized number of comments, shares and likes by consumers about a given TV show shared on their news feeds and the news feeds of their friends, averaged for the whole season.
- 6 *2017 Theatrical and Home Entertainment Market Environment Report (THEME)* (Washington, DC: Motion Picture Association of America, 2018), https://www.mpa.org/wp-content/uploads/2018/04/MPAA-THEME-Report-2017_Final.pdf, p. 7.
- 7 For example, see Mike Cívile, "Binge Viewing and the Television Renaissance," *New York Film Academy*, May 28, 2014, <https://www.nyfa.edu/student-resources/binge-viewing-and-the-television-renaissance/>.
- 8 A large share of television production had left the state for other locales, where incentives offered to television producers enhanced the bottom line (Brian Watt, "Is the Los Angeles Film and Television Industry Really in a State of Emergency?" *89.3 KPCC*, August 28, 2013, <https://www.scpr.org/blogs/economy/2013/08/28/14609/just-how-fast-is-film-production-running-away/>).
- 9 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>.
- 10 "Lead role" is defined in this report as the first credited actor/performer for a given project's list of cast members.
- 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 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.
- 14 *2017 Theatrical and Home Entertainment Market Environment Report (THEME)*, p. 8.
- 15 For both Twitter and Facebook, these figures are based on a show's average for the season.
- 16 For both Twitter and Facebook, these figures are based on a show's average for the season.
- 17 Eithne Quinn, "Closing Doors: Hollywood, Affirmative Action, and the Revitalization of Conservative Racial Politics," *Journal of American History*, Volume 99, Issue 2, September 2012, 466–491, <https://doi.org/10.1093/jahist/jas302>, 469.
- 18 For example, see Lenika Cruz, "The Missing Piece of the Oscars' Diversity Conversation," *The Atlantic*, February 26, 2016, <https://www.theatlantic.com/entertainment/archive/2016/02/hollywoods-black-and-white-filter/460326/>.
- 19 Sarah Shevenock, "Plurality Thinks There Are Enough Diverse Roles in Hollywood," *Morning Consult*, January 23, 2019, <https://morningconsult.com/2019/01/23/plurality-thinks-there-are-enough-diverse-roles-in-hollywood/>.
- 20 "Population: Race," U.S. Census Bureau, accessed September 10, 2018, <https://www.census.gov/topics/population/race.html>.
- 21 Jeffrey M. Humphreys, *The Multicultural Economy Report 2018* (Athens, GA: Selig Center for Economic Growth at University of Georgia, 2018).
- 22 Most notably, these titles included *House of Cards* and *Orange is the New Black*.

ABOUT THE AUTHORS

Dr. Darnell Hunt is Dean of the Division of Social Sciences at UCLA, and professor of sociology and African American Studies. 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 five 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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APPENDIX

TABLE 1: Networks and digital platforms included in the study

A&E	Destination America	IFC	Sony Crackle
ABC	DirecTV	Laugh Out Loud!	Spike TV
ABC Digital	Discovery	Lifetime	Starbucks Corporation
Adult Swim	Disney Channel	Lifetime Digital	Starz
Amazon	Disney Digital	Lifetime Movie Network	SundanceTV
AMC	Disney Jr.	Logo	Syfy
AMC Digital	Disney XD	Maker Studios	TakePart
Animal Planet	DIY	MTV	TBS
Awesomeness TV	E!	MTV2	TBS Digital
BBC America	El Rey	MTV Digital	tello Films
BET	EPIX	National Geographic	The Front
BET.com	ESPN	NBC	TLC
Blackpills	Esquire	NBC.com	TNT
Bravo	Facebook	Netflix	topic.com
Bravo Digital	Food Network	Nickelodeon	Travel Channel
browngirlswebseries.com	Fox	Nicktoons	truTV
Cartoon Network	Freeform	OWN	TV Land
CBS	Freeform Digital	Oxygen	USA Network
CBS Digital	Fullscreen Media	PBS	Verizon
Cinemax	FunnyOrDie	PBS Digital	VH1
CMT	FX	Pop	Vice Media
CNN	FX Digital	Pop Digital	Viceland
Comcast	FXX	Reelz	Viceland Digital
Comedy Central	FYI	Rooster Teeth	Vimeo
Comedy Central Digital	Hallmark Channel	Science	Vox
CW	HBO	Seeso	WE tv
CW Seed	HGTV	Seriously.TV	WGN America
DanceOn	History	Showtime	YouTube
Defy Media	Hulu	Smosh, LLC	YouTube Red



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