

HOLLYWOOD DIVERSITY

REPORT 2021

PANDEMIC IN PROGRESS

PART 2: TELEVISION

UCLA College Social Sciences
ENGAGING LA, CHANGING THE WORLD

Acknowledgements

This report was authored by Dr. Darnell Hunt and Dr. Ana-Christina Ramón. Michael Tran, Ariel Stevenson, Kali Tambree, and Aziza Wright contributed to data collection for analyses.

Financial support from 2020 to 2021 was provided by The Division of Social Sciences at UCLA; the following Leadership Sponsors: Netflix and the Latino Film Institute; and the following Annual Sponsors: The Walt Disney Company, NBCUniversal, Hulu, Starz, and the Hollywood Foreign Press Association.

Leadership Sponsors



Annual Sponsors



The Walt Disney Company



Photo Credits: 5432action/Getty Images (top left front cover); blackCAT/Getty Images (bottom right front cover); Jorge Garcia Argazkiak/Getty Images (bottom left front cover); bannosuke/Shutterstock (p. 10); Korosi Francois-Zoltan/Shutterstock (p. 20); Andrey_Popov/Shutterstock (p. 26); mrmohock/Shutterstock (p. 36); 3DMart/Shutterstock (p. 40); Joe Seer/Shutterstock (p. 44); Markus Mainka/Shutterstock (inner image, p. 69); lvcandy/Getty Images (outer image, p. 69); and Jorge Garcia Argazkiak/Getty Images (p. 70).

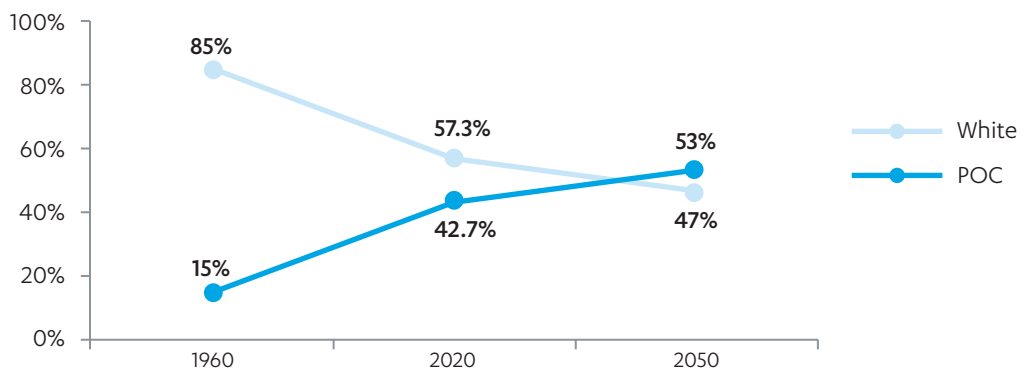
Table of Contents

Study Highlights	2
Introduction.....	8
Hollywood Landscape	10
TV Show Creators.....	16
Leads.....	20
Overall Cast Diversity	26
Writers	36
Directors	40
Accolades.....	44
The Bottom Line.....	54
Conclusion	68
About the Authors	71
Appendix	72
Endnotes.....	73

STUDY HIGHLIGHTS

This is the eighth in a series of annual reports to examine relationships between diversity and the bottom line in the Hollywood entertainment industry. Part 1, which focuses on 2020 Hollywood theatrical films, was released in February 2021. This report, Part 2, considers the latest television season since the previous Hollywood Diversity Report release — the 2019-20 season. It examines 461 scripted broadcast, cable, and digital platform television shows from the 2019-20 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 conventional and social media audience ratings.

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



Source: U.S. Census

The following highlights emerge from this year's analysis:

1. Minorities. The minority share of the U.S. population is growing by nearly half a percent each year. Constituting about 42.7 percent of the U. S. population in 2020,¹ people of color will become the majority within a couple of decades. Since the previous report, people of color posted gains relative to their White counterparts in nine of the 12 key Hollywood employment arenas examined in the television sector (i.e., among digital scripted leads; among cable and digital show creators; among

broadcast, cable and digital episodes directed; and among credited broadcast, cable and digital writers. They lost ground among cable scripted leads and among broadcast show creators, and merely held their ground among broadcast scripted leads. Though people of color were approaching proportionate representation among cable and digital scripted leads, they remained underrepresented on every industry employment front during the 2019-20 television season:

- Nearly 2 to 1 among broadcast scripted leads (23.2 percent)
- Approaching proportionate representation among cable scripted leads (33.6 percent)
- Approaching proportionate representation among digital scripted leads (31.0 percent)
- Greater than 4 to 1 among broadcast scripted show creators (9.8 percent)
- 2 to 1 among cable scripted show creators (20.6 percent)
- Less than 3 to 1 among digital scripted show creators (14.7 percent)
- Less than 2 to 1 among broadcast episodes directed (25.8 percent)
- Less than 2 to 1 among cable episodes directed (27.2 percent)
- 2 to 1 among digital episodes directed (21.7 percent)
- Less than 2 to 1 among credited broadcast writers (26.4 percent)
- Less than 2 to 1 among credited cable writers (28.6 percent)
- Less than 2 to 1 among credited digital writers (24.2 percent)

“ Though people of color were approaching proportionate representation among cable and digital scripted leads, they remained underrepresented on every industry employment front during the 2019–20 television season. ”

Overview: Degrees of Underrepresentation, Gains and Losses, 2019-20 Season*

Arena	People of Color	Women
Broadcast Scripted Leads	< 2 to 1	< 2 to 1
Cable Scripted Leads	< proportionate	< proportionate
Digital Scripted Leads	< proportionate	proportionate
Broadcast Scripted Creators	> 4 to 1	> 2 to 1
Cable Scripted Creators	2 to 1	< 2 to 1
Digital Scripted Creators	< 3 to 1	< 2 to 1
Broadcast Episodes Directed	< 2 to 1	< 2 to 1
Cable Episodes Directed	< 2 to 1	< 2 to 1
Digital Episodes Directed	2 to 1	< 2 to 1
Credited Broadcast Writers	< 2 to 1	< 2 to 1
Credited Cable Writers	< 2 to 1	< 2 to 1
Credited Digital Writers	< 2 to 1	< 2 to 1

*Gains since the 2018-19 season highlighted in blue, losses in gold.

2. Women. Relative to their male counterparts, women posted gains in six of the 12 key Hollywood employment arenas since the previous report — among digital scripted leads; cable show creators; broadcast, cable and digital episodes directed; and credited cable writers. Meanwhile, women held their ground in four of the remaining employment arenas (i.e., among cable scripted leads, digital show creators, and credited broadcast and digital writers) and fell further behind in two arenas (i.e., among broadcast scripted leads and broadcast scripted show creators). Constituting slightly more than half of the population, women remained underrepresented on every front but among digital scripted leads in 2019-20:

- Less than 2 to 1 among broadcast scripted leads (37.5 percent)
- Nearly proportionate representation among cable scripted leads (45.3 percent)
- Proportionate representation among digital scripted leads (50.2 percent)
- Greater than 2 to 1 among broadcast scripted show creators (24.1 percent)
- Less than 2 to 1 among cable scripted show creators (29.0 percent)
- Less than 2 to 1 among digital scripted show creators (29.2 percent)
- Less than 2 to 1 among broadcast episodes directed (30.6 percent)
- Less than 2 to 1 among cable episodes directed (31.3 percent)
- Less than 2 to 1 among digital episodes directed (33.4 percent)
- Less than 2 to 1 among credited broadcast writers (41.1 percent)

- Less than 2 to 1 among credited cable writers (42.8 percent)
- Less than 2 to 1 among credited digital writers (42.0 percent)

3. Accolades. Since the previous report, which considered the 2018-19 television season, shows created by people of color lost ground at the Emmys relative to those created by Whites. Indeed, for two of the three television platform types — broadcast and digital — not a single scripted show created solely by a person of color won an Emmy for 2019-20. Similarly, shows with relatively diverse casts took a step backwards at the Emmys since the last report. For broadcast and digital, the shows most likely to win an Emmy for 2019-20 were among those with the least diverse casts. Meanwhile, shows created by women gained ground at the Emmy's in cable but lost ground in digital and broadcast. All the broadcast scripted shows that won an Emmy for 2019-20 were created by men.

4. The Bottom Line. New evidence from the 2019-20 television season supports findings from earlier reports in this series suggesting that America's increasingly diverse audiences prefer diverse television content:

- During the 2019-20 season, median ratings for White households peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority. For Black households, broadcast scripted shows with majority-minority casts garnered the highest ratings. The patterns between cast diversity and ratings in broadcast were less clear for viewers 18-49, Asian households, and Latinx households.

- Among Asian, Latinx, Black, and White households in 2019-20, median ratings were highest for broadcast scripted shows in which people of color accounted for between 31 percent and 40 percent of the credited writers. For White households, it should be noted, median ratings also peaked for shows in which people of color were from 21 percent to 30 percent of the credited writers. The pattern between writer diversity and ratings was less clear among viewers 18-49.
- Facebook and Instagram engagement in 2019-20 peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority. For Twitter, engagement peaked for broadcast scripted shows that were even more diverse — shows with casts that were from 41 percent to 50 percent minority and shows with majority-minority casts.
- In the cable scripted arena, median ratings for viewers 18-49, White, Latinx, and Asian households peaked in 2019-20 for shows with casts that were from 41 percent to 50 percent minority. Among Black households, median ratings were highest for shows with majority-minority casts.
- Median Black household ratings in 2019-20 also were highest for cable scripted shows in which people of color constituted the majority of the credited writers. For Latinx households, median ratings peaked for shows in which people of color constituted from 41 percent to 50 percent of credited writers. For all other groups, the patterns between writer diversity and ratings were less clear in cable.
- Facebook, Instagram, and Twitter engagement was highest in 2019-20 for cable scripted shows with majority-minority casts.
- In the digital scripted arena — where the lion's share of rated shows streamed on Netflix — median ratings for White, Black, and Asian households peaked for shows with casts that were from 31 percent to 40 percent minority. For viewers 18-49 and Latinx households, ratings were highest for shows with casts that were from 21 percent to 30 percent minority. It should be noted that for Latinx households, shows with casts that were only from 11 percent to 20 percent minority also posted relatively high median ratings.
- Median Black household ratings in 2019-20 were highest for digital shows in which people of color constituted the majority of credited writers. For viewers 18-49, Latinx households, and Asian households, median ratings were highest for shows in which people of color were between 41 percent and 50 percent of the credited writers. For White households, median ratings peaked for shows in which people of color were between 21 percent and 30 percent of the credited writers.
- Like findings from the previous report, the pattern of social media engagement with digital scripted shows in 2019-20 was more mixed than the patterns evident with conventional ratings. Facebook engagement was relatively low and flat across the cast diversity intervals for digital shows, while Instagram engagement peaked for shows with casts that were less than 11 percent minority. Meanwhile, Twitter engagement was highest for shows with majority-minority casts, followed closely by shows with casts that were less than 11 percent minority.

- Each of the top 10 broadcast scripted shows for Black households in 2019-20 featured casts that were at least 21 percent minority.
- Nine of the top 10 broadcast scripted shows for viewers 18-19 and for Asian and Latinx households in 2019-20 featured casts that were at least 21 percent minority.
- Eight of the top 10 broadcast scripted shows for White households in 2019-20 featured casts that were at least 21 percent minority.
- Each of the top 10 cable scripted shows for Black households in 2019-20 had casts that were at least 21 percent minority. By contrast, this was true for only four of the top 10 shows for Latinx households, three of the top 10 shows for viewers 18-49, and two of the top 10 shows for Asian and White households.
- Seven of the top 10 digital scripted shows for Latinx households in 2019-20 featured casts that were at least 21 percent minority.
- Six of the top 10 digital scripted shows for viewers 18-49 and for Asian and Black households in 2019-20 featured casts that were at least 21 percent minority.
- Four of the top 10 digital scripted shows for White households in 2019-20 featured casts that were at least 21 percent minority.

INTRODUCTION

Hollywood Diversity Report 2021: Part 2

This report is the eighth 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 Sciences' 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 2021: Part 2 examines 461 scripted television shows airing or streaming during the 2019-20 season.² The television shows were distributed across six broadcast networks, 29 cable networks, and 15 digital platforms (see **Table 1, Appendix**). They were sorted into the following categories for analysis: 112 broadcast scripted shows, 131 cable scripted shows, and 218 digital scripted shows.³ Variables considered in the analyses for this report include the following:

- Racial status of lead talent⁴
- Gender of lead talent⁵
- Overall cast diversity⁶
- Show creator racial status
- Show creator gender
- Writer diversity
- Director diversity
- Genres
- Emmy nominations and awards
- Nielsen viewer and TalkWalker social media ratings⁷

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), TalkWalker, and Nielsen.

HOLLYWOOD LANDSCAPE

Hollywood Landscape: TV

The third quarter of the 2019-20 television season was interrupted by a pandemic unlike anything the world had seen in a century. Television — which did not yet exist during the “Spanish Flu” pandemic of 1918 to 1919 — was profoundly altered by the world’s adjustment to the unforgiving spread of COVID-19. Many television productions went on hiatus due to social distancing requirements and other mandates meant to slow the virus’s spread. Other shows were canceled altogether or “unrenewed” due to the challenges associated with filming them in a COVID-inundated environment. Filming restrictions even prompted some networks to order new series without first producing pilots, thus abandoning a longstanding industry practice.⁸



Meanwhile, because households around the globe were on lockdown much of the time, the prominence of television as an entertainment medium soared. As Part 1 of the 2021 Hollywood Diversity Report documents, 54.6 percent of top Hollywood films were released via television streaming platforms in 2020 due to the shuttering of theaters around the world during the darkest days of the pandemic. The fortunes of television streaming services skyrocketed as homebound viewers also delved deeper into binge viewing of television shows. A survey of 2000 U.S. men and women over the age of 18 found that 71.7 percent subscribed to a new streaming service during the pandemic.⁹ Indeed, Netflix subscribers exceeded 200 million worldwide during this period.¹⁰ African Americans continued to constitute the heaviest users of television, engaging the medium for 44 hours and 14 minutes per week across a range of uses, which was 32 percent higher than the figure for their White counterparts.¹¹

The following charts present the distribution of television shows by genre (drama versus comedy), across each type of platform (broadcast, cable, and digital), for the 2019-20 season. They also present the prominent filming locations for television shows across each type of platform for the season. The remainder of the report considers the implications of diversity and inclusion for these television productions.

FIGURE 1: Broadcast TV by Genre, 2019-20 Season (n=112)

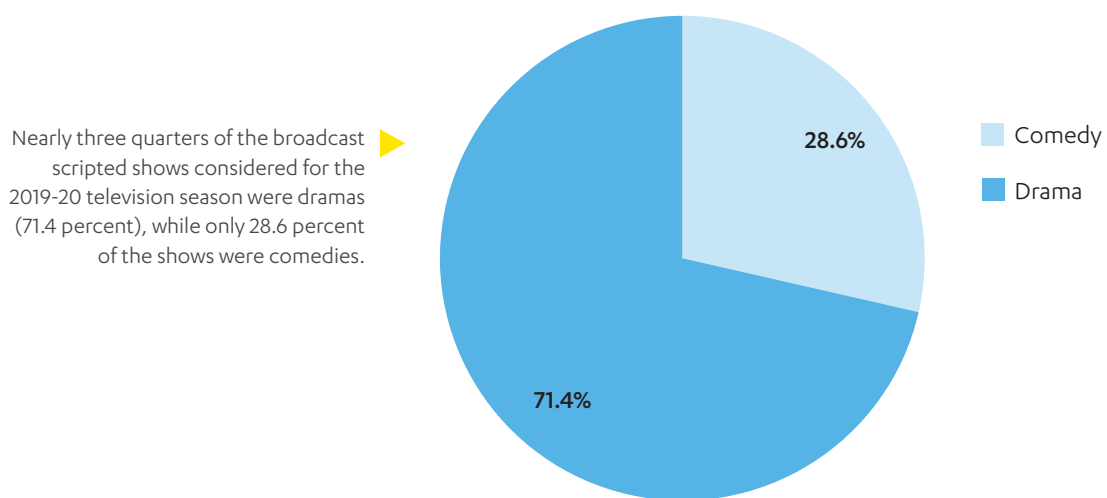


FIGURE 2: Cable TV by Genre, 2019-20 Season (n=131)

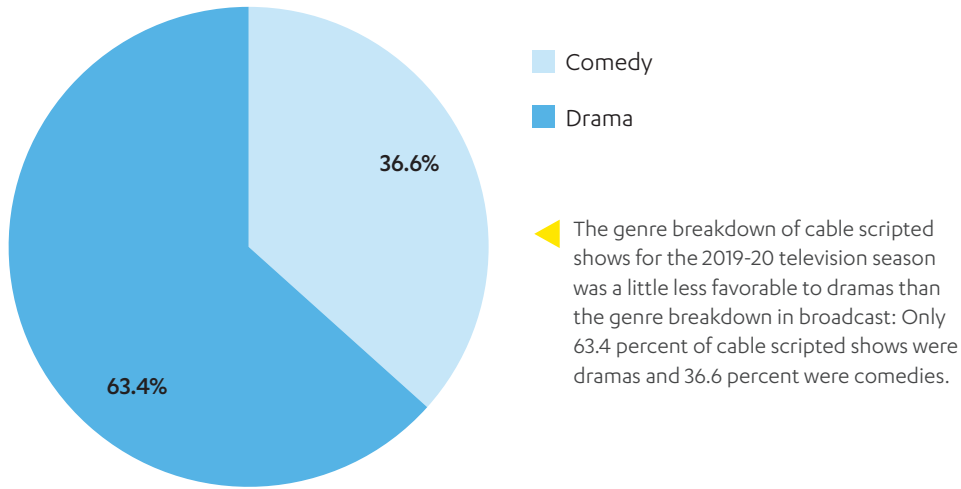


FIGURE 3: Digital Platform TV by Genre, 2019-20 Season (n=218)

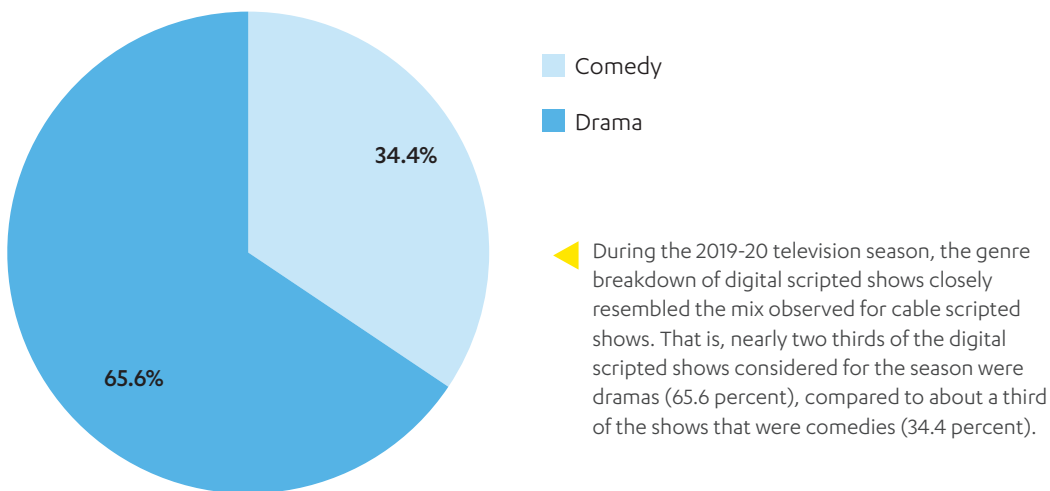


FIGURE 4: Mean Number of Episodes Per Season, by Platform Type, 2019-20 Season

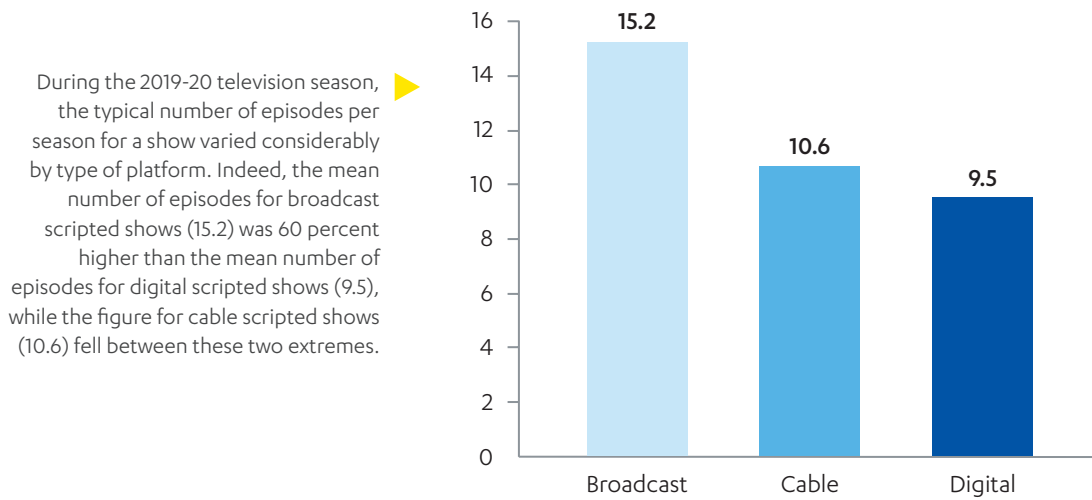
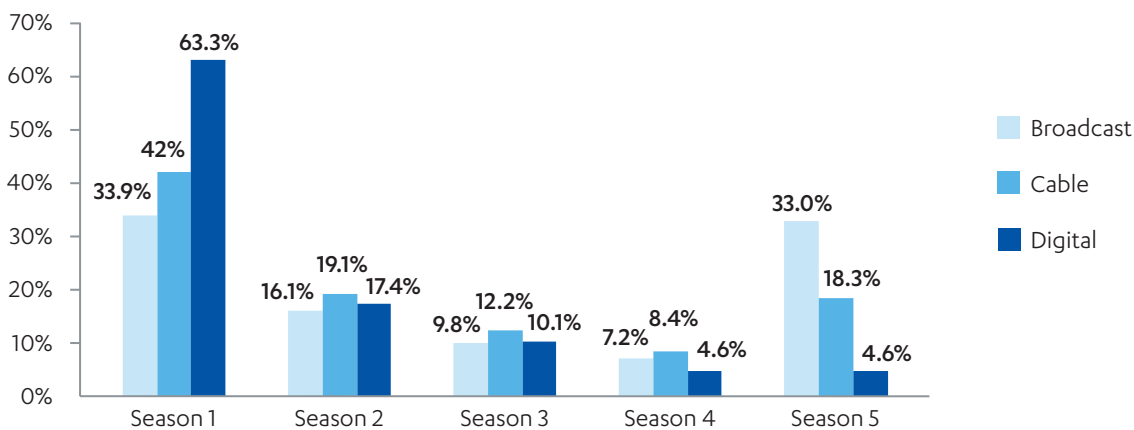
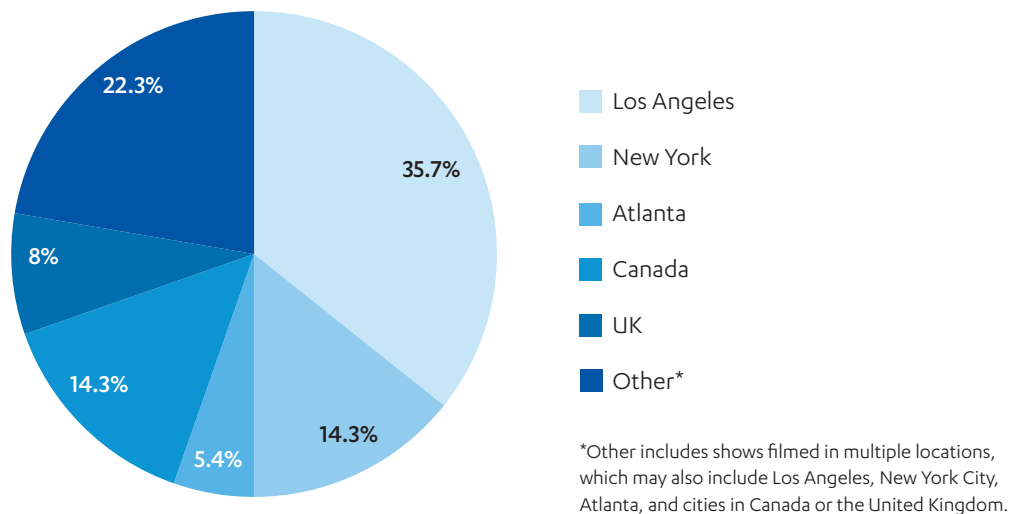


FIGURE 5: Share of Shows by Number of Seasons, by Platform Type, 2019-20 Season (n=112, 131, 218)



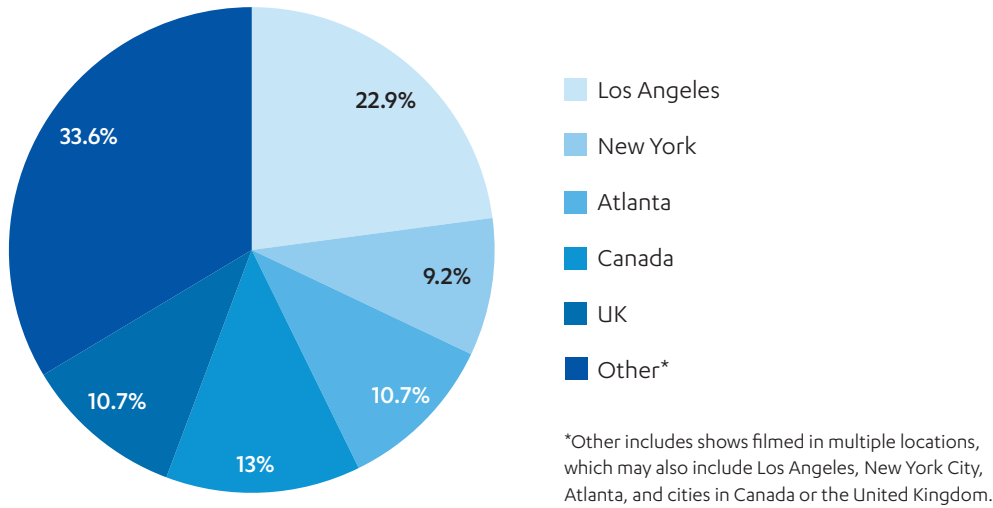
Consistent with the relatively recent ascendance of streaming platforms as the dominant mode of television show distribution, nearly two thirds of the digital scripted shows considered during 2019-20 were in their first season (63.3 percent), compared to just 4.6 percent that were in season 5 or beyond. By contrast, only about a third of the broadcast scripted shows examined in 2019-20 were in their first season (33.9 percent), and nearly another third were in season 5 or beyond (33 percent). Cable scripted shows fell between these two extremes in 2019-20: 42 percent were in their first season and 18.3 percent were in season 5 or beyond.

FIGURE 6: Share of Broadcast Shows, by Location, 2019-20 Season (n=112)



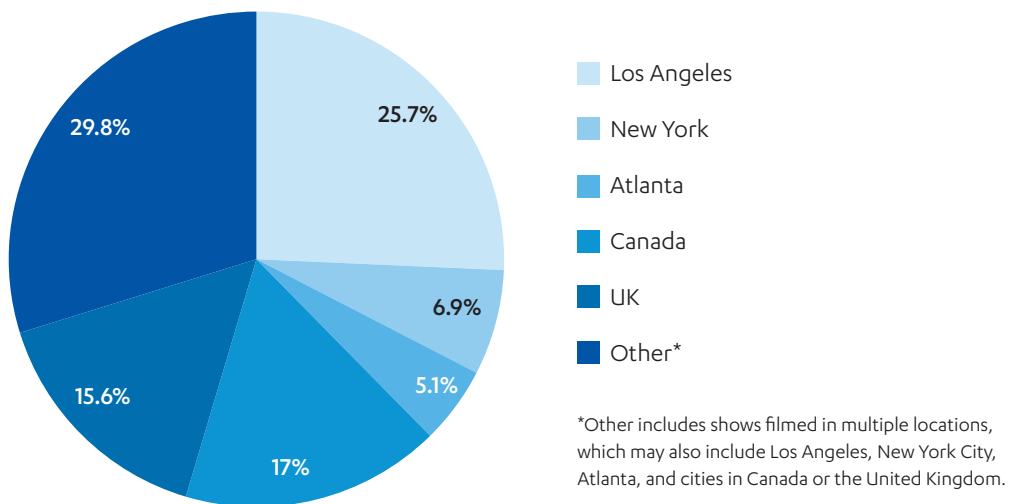
▲ Los Angeles was nearly three times as likely as any other single city to be the filming location for broadcast scripted shows in 2019-20. That is, 35.7 percent of the broadcast scripted shows examined for the season were filmed in Los Angeles, compared to just 14.3 percent in New York City, the second most popular location. Other notable locations included Atlanta (5.4 percent) and various cities in Canada (14.3 percent) and the United Kingdom (8 percent).

FIGURE 7: Share of Cable Shows, by Location, 2019-20 Season (n=131)



▲ Los Angeles was about twice as likely as any other single city to be the filming location for cable scripted shows in 2019-20. That is, 22.9 percent of cable scripted shows for the season were filmed in Los Angeles, compared 10.7 percent in Atlanta and 9.2 percent in New York City. It should be noted that 13 percent of cable scripted shows for the season were filmed in various cities in Canada and 10.7 percent in various cities in the United Kingdom.

FIGURE 8: Share of Digital Shows, by Location, 2019-20 Season (n=218)



▲ Los Angeles was nearly four times as likely as any other single city to be the filming location for digital shows in 2019-20. That is, 25.7 percent of the digital scripted shows examined for the season were filmed in Los Angeles, compared to just 6.9 percent in New York City, the second most popular location. Other notable locations included Atlanta (5.1 percent) and various cities in Canada (17 percent) and the United Kingdom (15.6 percent).

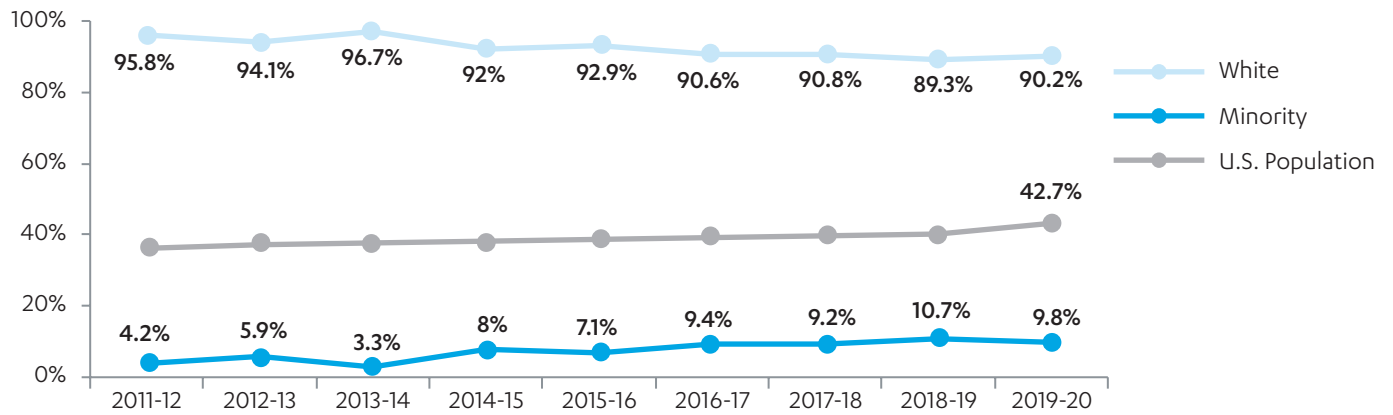
TV SHOW CREATORS

Show Creators

Television show creators are the writers who successfully pitch the idea for a show to a network, studio or talent agency. By doing so, they set in motion a host of production decisions that ultimately impact the degree of diversity in casting, writing, and directing. Previous reports in this series show that women and people of color have been marginalized in the show creation process, though both groups have enjoyed some progress in this employment arena in recent years.

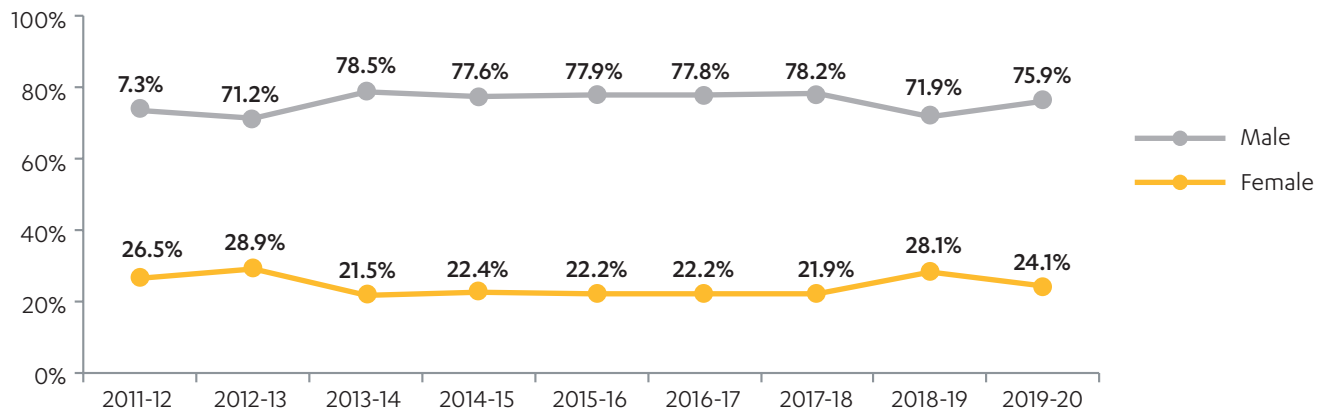
The following charts present a rather mixed picture of how people of color and women have fared since the last report among the ranks of broadcast, cable, and digital show creators. On the one hand, people of color and women made notable gains among show creators in cable, each group reaching new highs in their shares of these positions in 2019-20. People of color also made gains among show creators in digital since the last report, though they fell short of matching the peak share of these positions they achieved five television seasons ago. Meanwhile, people of color saw minimal change in their share of broadcast show creators, and women merely treaded water among the ranks of digital show creators. Women actually lost ground among broadcast show creators since the last report. The net result of these steps forward and backwards for people of color and women is that both groups remained underrepresented among show creators across each platform type in 2019-20.

FIGURE 1: Show Creators by Race, Broadcast Scripted, 2011-12 to 2019-20 Seasons (n=96, 102, 120, 125, 112, 117, 119, 121, 112)



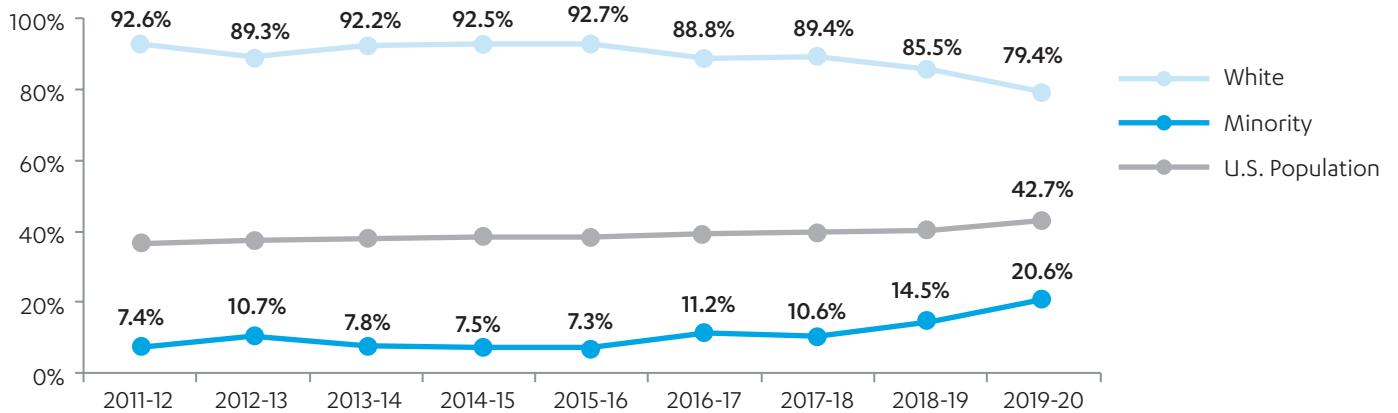
▲ There was only minimal change in people of color’s share of broadcast scripted show creators since the last report, from 10.7 percent during the 2018-19 season to 9.8 percent in 2019-20. Though people of color more than doubled their share of these important creatives between the 2011-12 and 2019-20 television seasons — from 4.2 percent to 9.8 percent — they would have to multiply their 2019-20 share by more than four to reach proportionate representation in this employment arena (42.7 percent).

FIGURE 2: Show Creators by Gender, Broadcast Scripted, 2011-12 to 2019-20 Seasons (n=98, 104, 121, 125, 113, 117, 119, 121, 112)



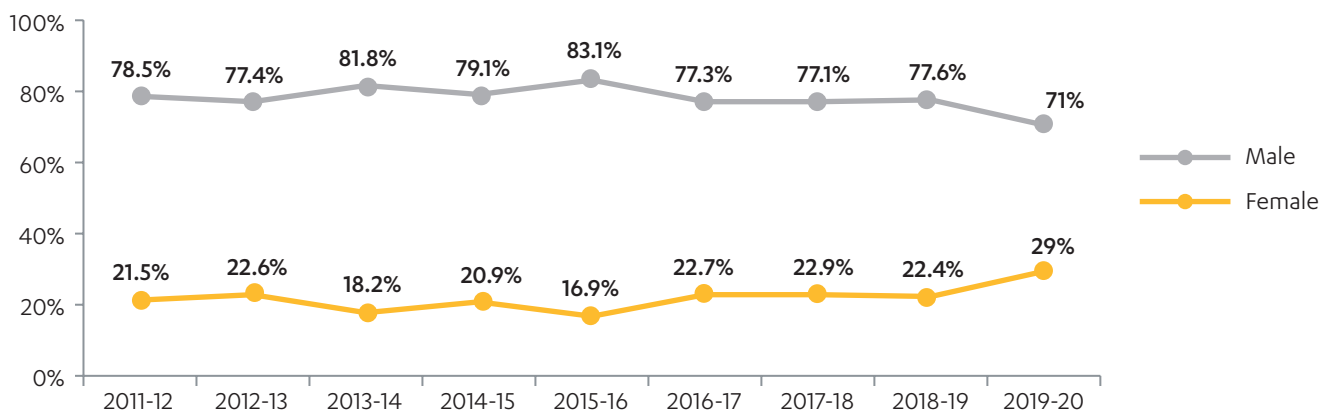
▲ Women took a step backwards in terms of their share of broadcast scripted show creators since the last report. In 2019-20, women accounted for 24.1 percent of these important creatives, a four-percentage-point decline from the previous season. Indeed, women’s 2019-20 share is more than 2 percentage points lower than the figure observed eight years earlier for the 2011-12 season (26.5 percent). Women would have to more than double their 2019-20 share of show creators to reach parity with men.

FIGURE 3: Show Creators by Race, Cable Scripted, 2011-12 to 2019-20 Seasons (n=148, 159, 180, 200, 179, 188, 179, 165, 131)



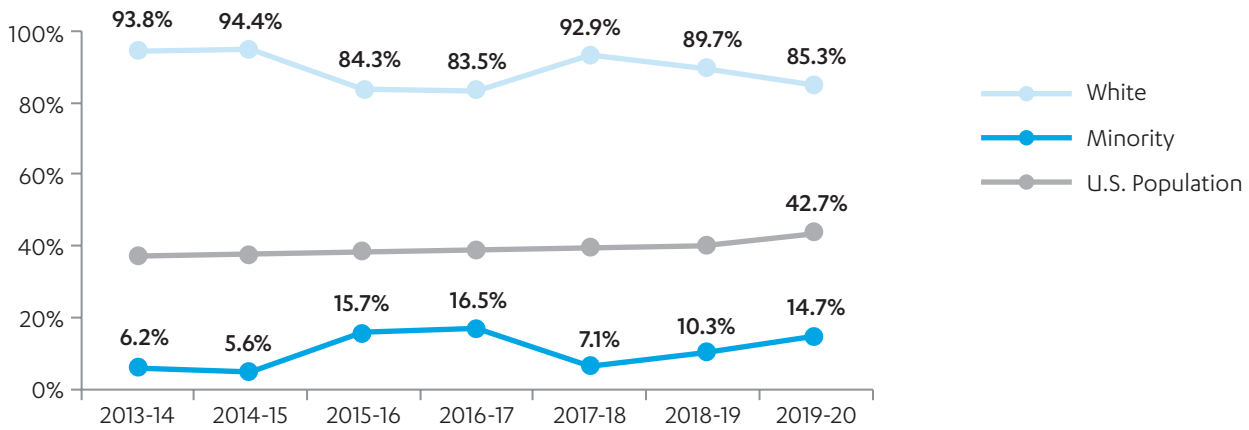
Since the last report, people of color continued to make gains among cable scripted show creators, increasing from 14.5 percent of these creatives during the 2018-19 television season to 20.6 percent in 2019-20. Though people of color nearly tripled their share of show creators since the 2011-12 season (7.4 percent), they would have to more than double the 2019-20 share to reach proportionate representation in this employment arena (42.7 percent).

FIGURE 4: Show Creators by Gender, Cable Scripted, 2011-12 to 2019-20 Seasons (n=149, 159, 181, 201, 183, 189, 179, 165, 131)



Since the last report, women’s share of cable scripted show creators has jumped nearly 7 percentage points — from 22.4 percent during the 2018-19 season to 29 percent in 2019-20. These figures represent the largest year-to-year gain for women in this employment arena over the course of the report series. Still, women would have to increase their 2019-20 share of cable scripted show creators by more than 20 percentage points to achieve parity with men.

FIGURE 5: Show Creators by Race, Digital Scripted, 2013-14 to 2019-20 Seasons (n=32, 54, 108, 182, 141, 175, 217)

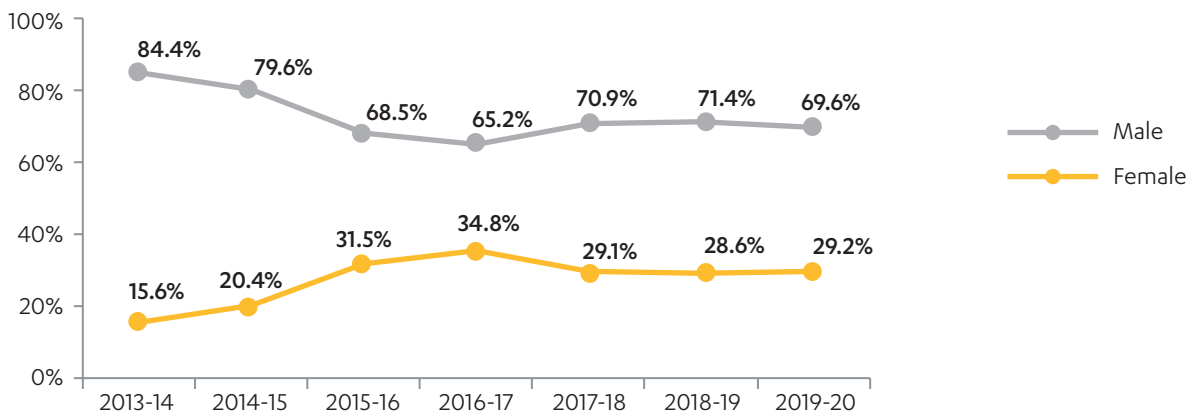


Since the last report, people of color reclaimed some of the ground they had lost previously among digital show creators — their share increasing to 14.7 percent during the 2019-20 season from just 10.3 percent in 2018-19. Nonetheless, the group’s 2019-20 share still lagged the 2016-17 peak share of 16.5 percent by nearly two percentage points. People of color would have to nearly triple their 2019-20 share to reach proportionate representation in this employment arena (42.7 percent).



only 1.5 out of 10 show creators in digital scripted TV are people of color

FIGURE 6: Show Creators by Gender, Digital Scripted, 2013-14 to 2019-20 Seasons (n=32, 54, 111, 184, 141, 175, 217)



Women of color treaded water among digital show creators since the last report, their share of these important creatives remaining essentially flat between the 2018-19 and 2019-20 seasons (28.6 percent and 29.2 percent, respectively). Though the group’s share of digital show creators peaked at 34.8 percent during the 2016-17 television season, its 2019-20 share was still nearly twice the 15.6 percent share it posted in 2013-14.

LEADS

Leads

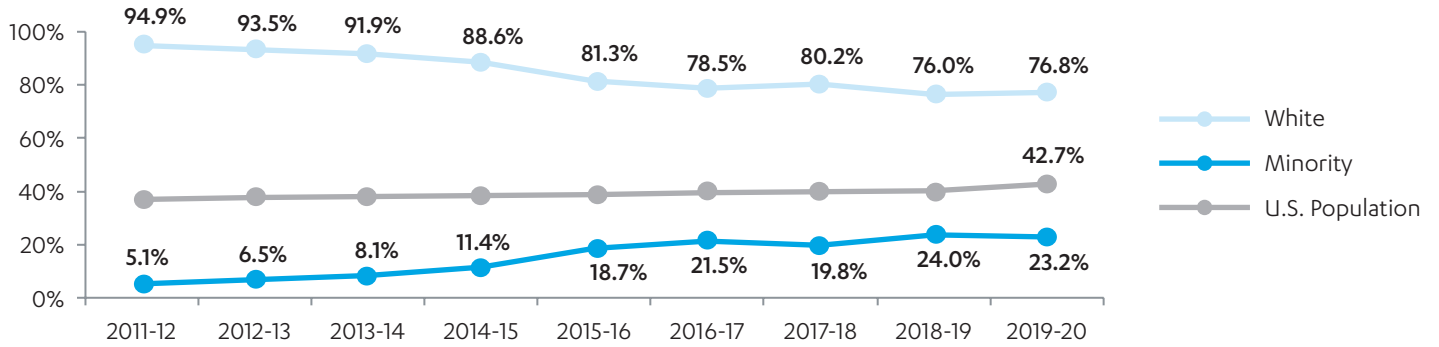
Lead actors¹² are the protagonists whose stories are at the center of a television series. They portray the characters whose challenges, hopes, and desires fuel a show's narratives; they embody the characters with whom audiences are most likely to identify. As earlier Hollywood Diversity Reports document, women and people of color traditionally have been underrepresented in front of the camera, particularly as leads. Though people of color have made tremendous advances among broadcast, cable, and digital leads in recent years, the following charts reveal that



they have considerable ground to cover before they reach proportionate representation among leads on any of the three platform types. Proportionate representation means reaching the 42.7 percent population share threshold for minority groups collectively in 2019-20. When individual minority groups are considered, only Black, multiracial, and MENA persons achieved proportionate representation among leads in 2019-20, and, except for multiracial persons, only for cable scripted shows.¹³

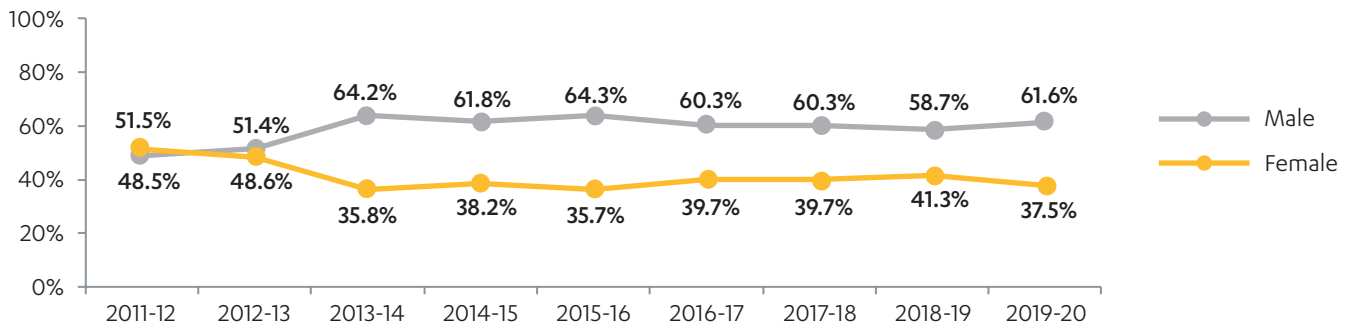
Multiracial persons also achieved proportionate representation among digital leads. Meanwhile, women lost ground since the last report among broadcast leads and merely treaded water among cable and digital leads —though on both platform types, women approached parity with their male counterparts in 2019-20.

FIGURE 1: Leads by Race, Broadcast Scripted, 2011-12 to 2019-20 Seasons
 (n=99, 107, 122, 123, 112, 116, 121, 121, 112)



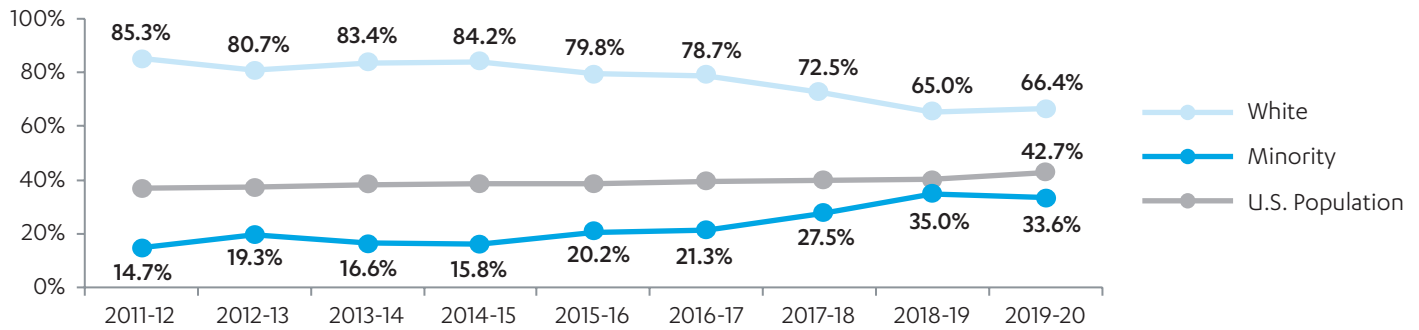
▲ People of color accounted for 23.2 percent of broadcast scripted leads for the 2019-20 television season — virtually unchanged from the 24 percent share evident a season earlier. Though the group’s 2019-20 share was nearly five times its 2011-12 share (5.1 percent), it would have to increase its 2019-20 share by nearly 20 percentage points to reach proportionate representation in this important employment arena (42.7 percent).

FIGURE 2: Leads by Gender, Broadcast Scripted, 2011-12 to 2019-20 Seasons
 (n=99, 107, 122, 123, 112, 116, 121, 121, 112)



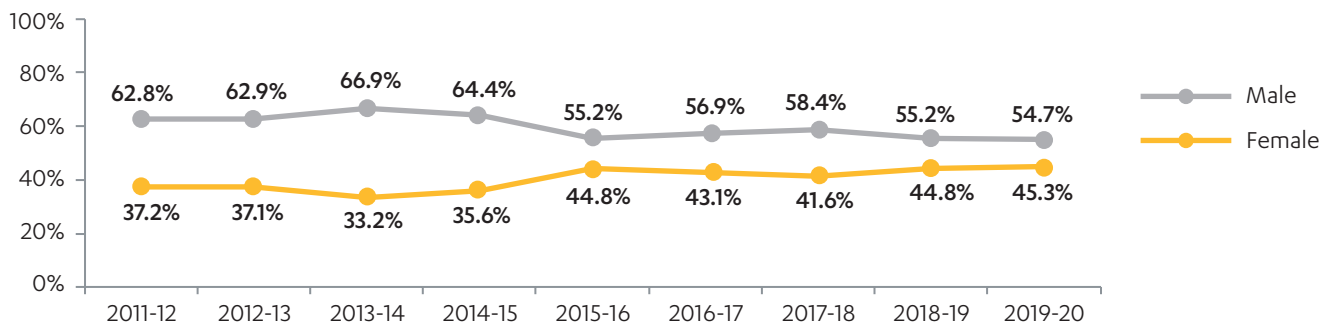
▲ Women’s share of broadcast scripted leads dropped by nearly four percentage points since the last report, from 41.3 percent for the 2018-19 television season to 37.5 percent for 2019-20.¹⁴ Though women achieved parity in this employment arena during the 2011-12 and 2012-13 television seasons, they have trailed their male counterparts in subsequent seasons.

FIGURE 3: Leads by Race, Cable Scripted, 2011-12 to 2019-20 Seasons
(n=156, 166, 181, 202, 183, 188, 178, 163, 128)



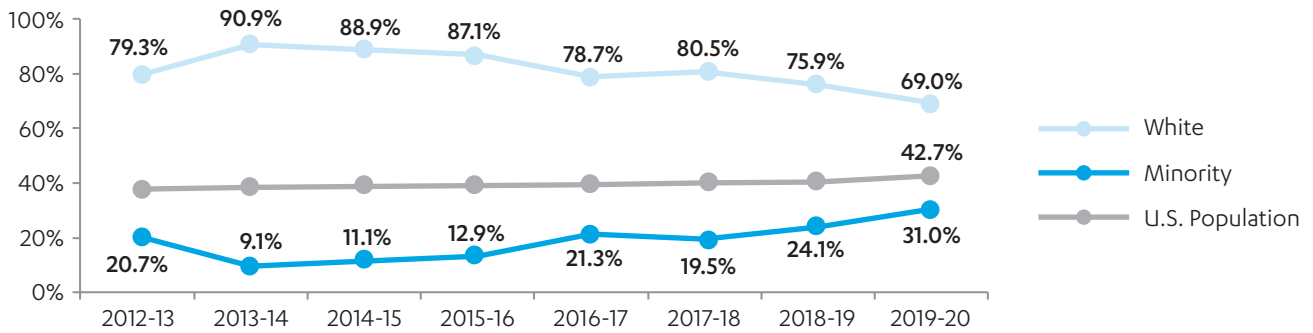
Since the last report, people of color lost a little of the gains they made in recent years among cable scripted leads. The group's 2019-20 share of cable scripted leads was 33.6 percent, slightly below the 35 percent share observed for 2018-19. Nonetheless, as the chart's trend lines reveal, people of color's representation in this employment arena generally has moved in the direction of proportionate representation over the course of this report series (42.7 percent).

FIGURE 4: Leads by Gender, Cable Scripted, 2011-12 to 2019-20 Seasons
(n=156, 167, 179, 202, 183, 188, 178, 163, 128)



Women's share of cable scripted leads remained largely flat since the last report — 45.3 percent for the 2019-20 season, compared to 44.8 percent a season earlier. Women's 2019-20 share was the largest over the course of this report series, placing them within 5 percentage points of parity with their male counterparts in this employment arena.

FIGURE 5: Leads by Race, Digital Scripted Shows, 2012-13 to 2019-20 Seasons
(n=29, 33, 54, 116, 207, 149, 170, 213)

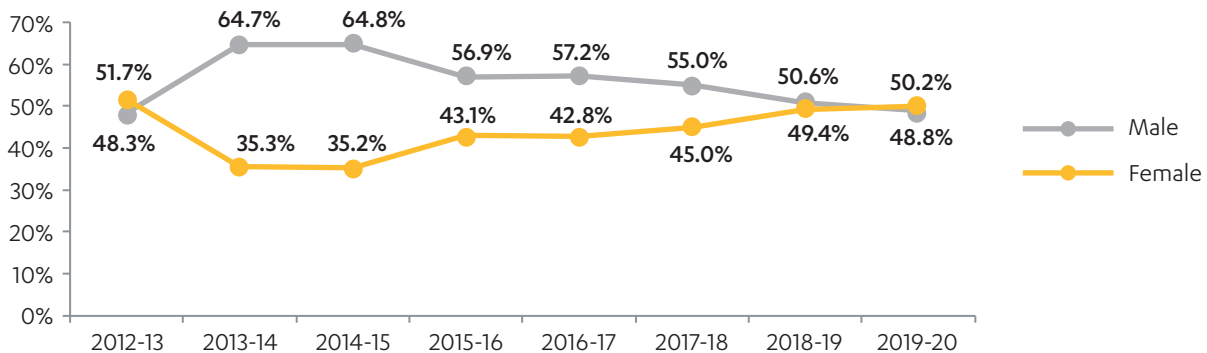


Since the last report, people of color continued to make significant gains among digital scripted leads. The group accounted for 31 percent of these roles in 2019-20, a nearly seven-percentage-point increase over the 24.1 percent share observed for 2018-19. Though people of color would have to increase their 2019-20 share of these roles by nearly 12 percentage points to achieve proportionate representation (42.7 percent), the chart's trend lines reveal that things are moving in the right direction for the group in this employment arena.



Only **3.1 out of 10** lead actors in digital scripted TV are people of color

FIGURE 6: Leads by Gender, Digital Scripted Shows, 2012-13 to 2019-20 Seasons
(n=29, 34, 54, 116, 208, 149, 170, 213)



Women's share of digital scripted leads remained virtually flat in 2019-20 at 48.8 percent.¹⁵ The previous report revealed that the group achieved parity with men in 2018-19 (49.4 percent) for the first time in this employment arena since 2012-13 (48.3 percent).

FIGURE 7: Leads by Race/Ethnicity, Broadcast Scripted Shows, 2019-20 Season (n=112)

The racial and ethnic breakdown of broadcast scripted leads for the 2019-20 television season reveals that Black leads again claimed the largest single share among leads of color (11.6 percent), followed by Latinx leads¹⁶ (7.1 percent), multiracial leads (2.7 percent), and Asian leads (1.8 percent). Native and MENA persons were absent altogether among broadcast scripted leads.

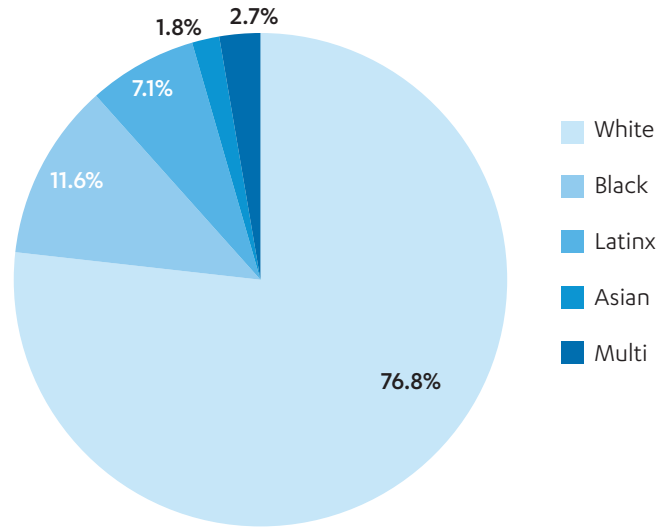
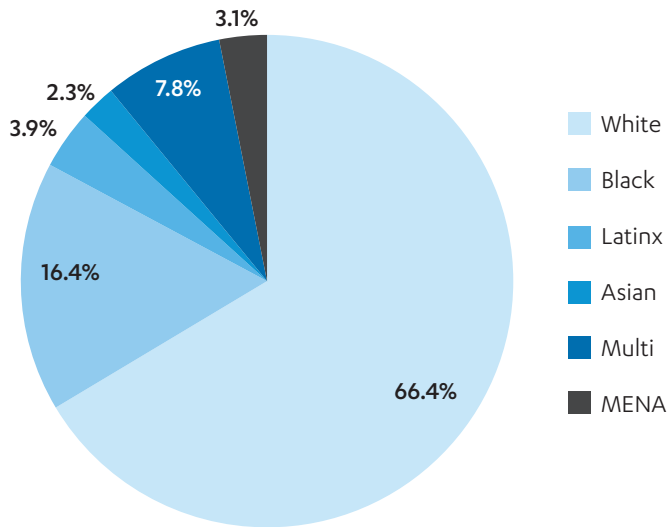
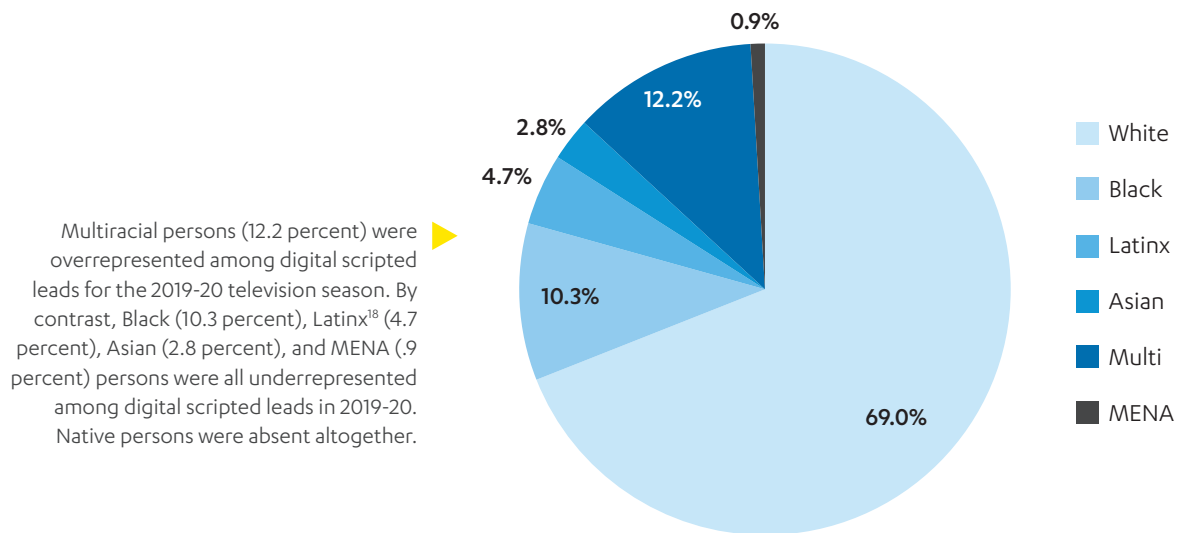


FIGURE 8: Leads by Race/Ethnicity, Cable Scripted Shows, 2019-20 Season (n=128)



Black (16.4 percent) and MENA (3.1 percent) persons exceeded proportionate representation among cable scripted leads during the 2019-20 season. By contrast, Latinx¹⁷ (3.9 percent), Asian persons (2.3 percent), and multiracial (7.8 percent) persons were underrepresented among cable scripted leads that season, while Native persons were absent altogether.

FIGURE 9: Leads by Race/Ethnicity, Digital Scripted Shows, 2019-20 Season (n=213)



Multiracial persons (12.2 percent) were overrepresented among digital scripted leads for the 2019-20 television season. By contrast, Black (10.3 percent), Latinx¹⁸ (4.7 percent), Asian (2.8 percent), and MENA (.9 percent) persons were all underrepresented among digital scripted leads in 2019-20. Native persons were absent altogether.

OVERALL CAST DIVERSITY

Overall Cast Diversity

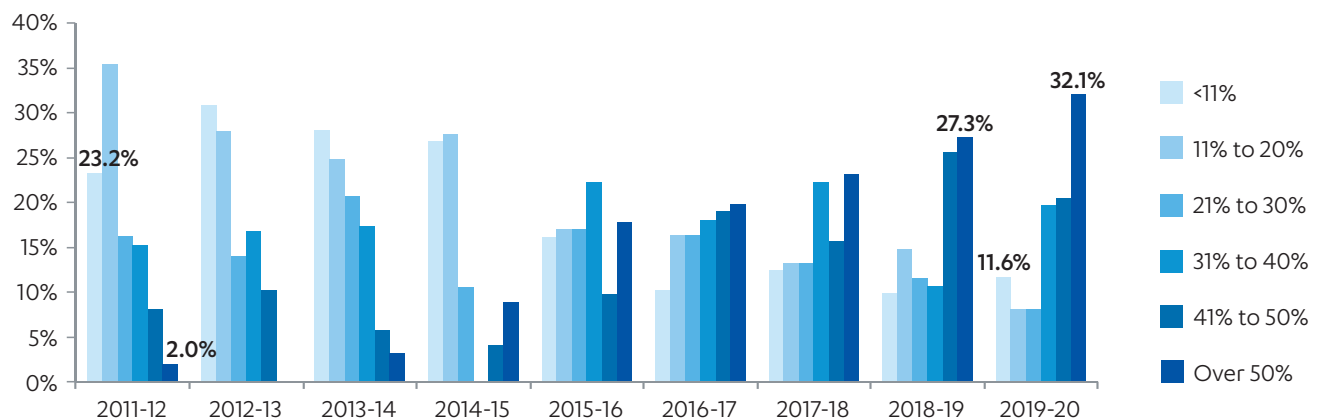
This section documents trends in overall cast diversity for broadcast scripted, cable scripted, and digital scripted shows airing or streaming during the 2019-20 television season. For the purpose of analysis, it assigns each scripted show to one of six distinct cast diversity intervals based on the racial and ethnic statuses of its top eight credited actors — casts that were less than 11 percent minority; 11 percent to 20 percent minority; 21 percent to 30 percent minority; 31 percent to 40 percent minority; 41 percent to 50 percent minority; or over 50 percent minority. This section also provides total actor counts by race and gender for all scripted broadcast, cable, and digital platform shows from 2019-20.

As the following charts reveal, one of the strongest trends over the course of this report series is the steady increase in overall cast diversity across all three platform types. Indeed, by 2019-20, people of color collectively reached proportionate representation among the top roles in broadcast and were within striking distance in cable and digital. But most of these gains for people of color can be attributed to the increasing shares of Black and multiracial roles, as other minority groups remained underrepresented (e.g., Latinx persons) or virtually invisible (e.g., Native



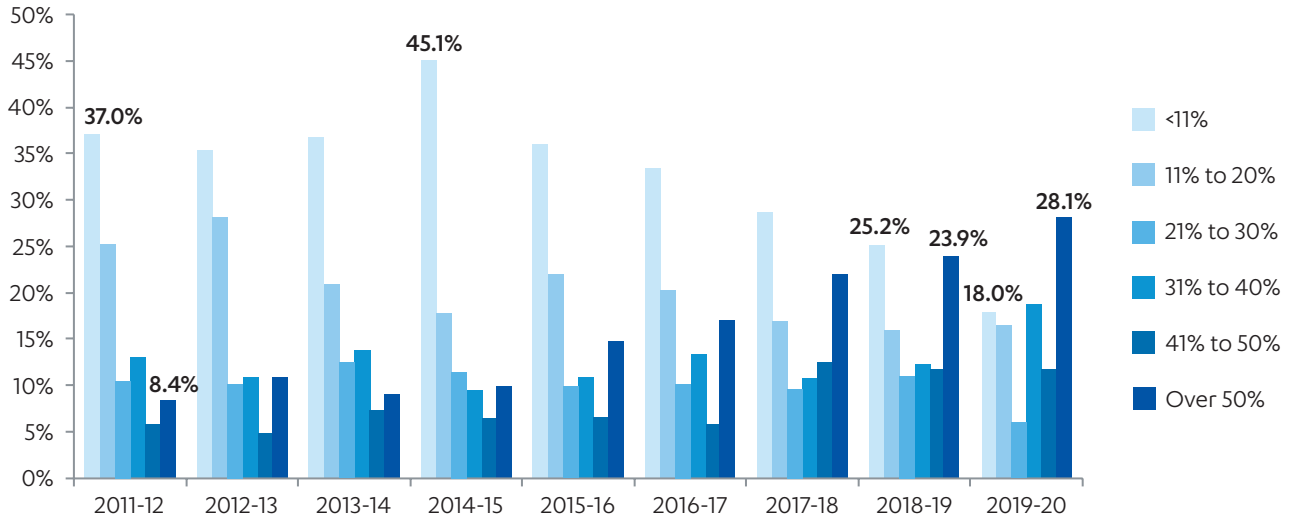
persons). Meanwhile, women remained underrepresented among the top roles across all three platform types in 2019-20, though they were within striking distance of parity with men. Finally, while shows featuring casts that were between 41 percent and 50 percent minority were the most likely across all platform types to be cancelled before a second season (50 percent cancel rate), there was no clear pattern between overall cast diversity and cancel rate in 2019-20.

FIGURE 1: Minority Cast Share, by Share of Broadcast Scripted Shows, 2011-12 to 2019-20 Seasons (n=99, 107, 121, 123, 112, 116, 121, 112)



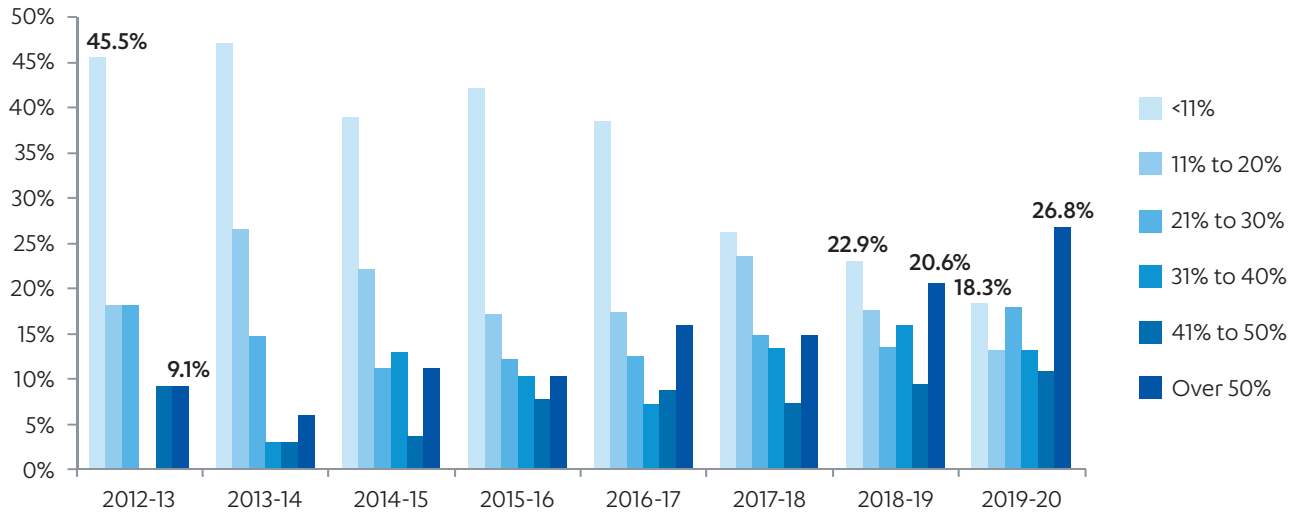
As noted in the last two reports, overall cast diversity for broadcast scripted shows has steadily increased over the course of this report series. The share of broadcast scripted shows with casts that were less than 11 percent minority decreased from nearly a quarter during the 2011-12 television season (23.2 percent) to just 11.6 percent in 2019-20. Meanwhile, the share of shows with majority-minority casts skyrocketed from just 2 percent in 2011-12 to nearly a third in 2019-20 (32.1 percent), surpassing the previous high of 27.3 percent in 2018-19.

FIGURE 2: Minority Cast Share, by Share of Cable Scripted Shows, 2011-12 to 2019-20 Seasons (n=152, 167, 177, 202, 183, 188, 178, 163, 128)



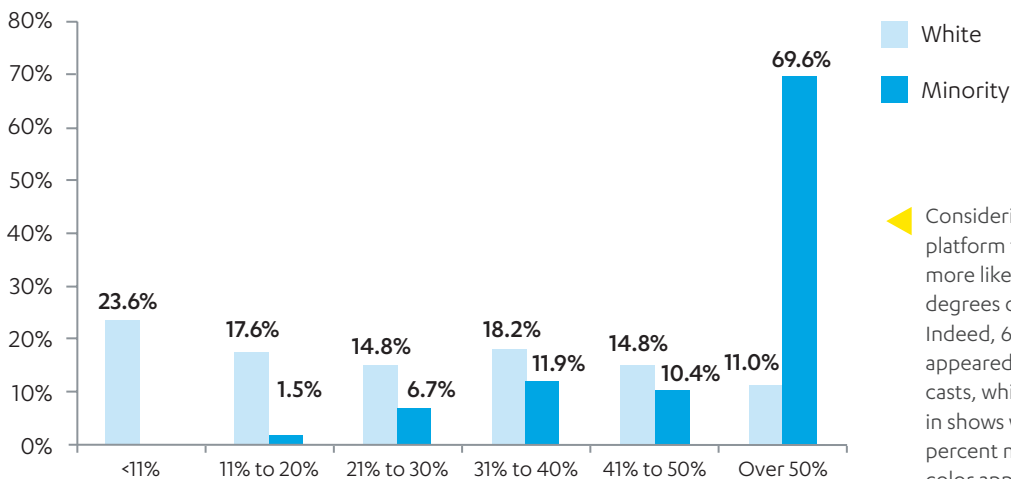
Overall cast diversity has also increased in the cable scripted arena over the course of this report series. For the first time in 2019-20, shows featuring majority-minority casts constituted the plurality of cable script shows (28.1 percent), eclipsing shows with casts that were less than 11 percent minority for this honor. The least diverse cable scripted shows constituted more than a third of cable scripted shows in 2011-12 (37 percent), peaked at nearly half of the shows in 2014-15 (45.1 percent), before dropping to just 18 percent in 2019-20.

FIGURE 3: Minority Cast Share, by Share of Digital Scripted Shows, 2012-13 to 2019-20 Seasons (n=11, 34, 54, 116, 208, 149, 170, 213)



As in the cable scripted arena, shows with majority-minority casts became the plurality of digital scripted shows for the first time in 2019-20. More than a quarter of digital scripted shows featured majority-minority casts in 2019-20 (26.8 percent), up from 20.6 percent a season earlier. By contrast, the share of the least diverse digital scripted shows declined steadily over the course of this report series: from 45.5 percent in 2011-12, to 22.9 percent in 2018-19, to just 18.3 percent in 2019-20.

FIGURE 4: Lead Race by Overall Cast Diversity, White v. Minority, 2019-20 Season (n=318, 135)



Considering scripted shows across all platform types, leads of color were much more likely to appear in shows with high degrees of overall cast diversity in 2019-20. Indeed, 69.6 percent of leads of color appeared in shows with majority-minority casts, while another 22.3 percent appeared in shows with casts that were at least 31 percent minority. Only 1.5% of leads of color appeared in shows with casts that were 20% minority or less.

FIGURE 5: Cancel Rate of First-Season Shows, by Overall Cast Diversity, 2019-10 Season (n=173)

Across all platform types, there were 173 scripted shows cancelled before a second season in 2019-20. Shows with casts that were from 41 percent to 50 percent minority were the most likely to meet this fate (50 percent chance). Meanwhile, shows with casts that were from 21 percent to 30 percent minority were the least likely to be canceled before a second season (25 percent chance), followed by shows with majority-minority casts (30.4 percent chance).

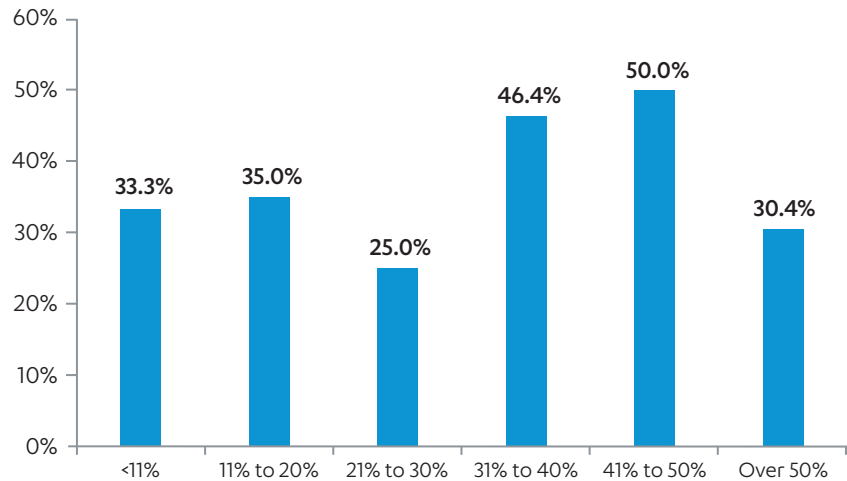
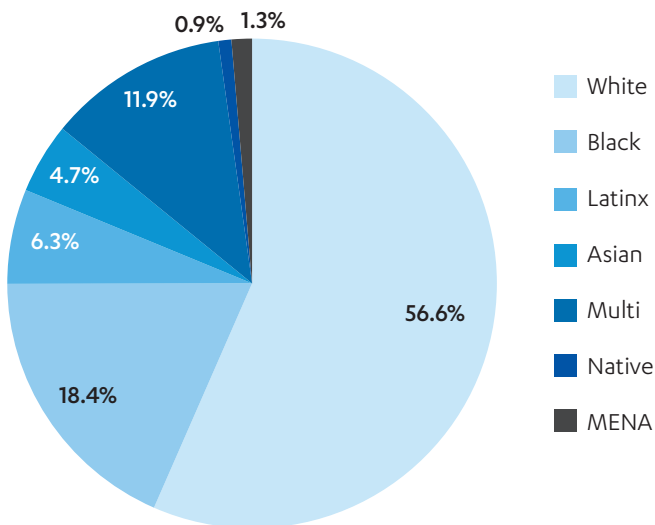


FIGURE 6: Share of Roles, by Race, Broadcast Scripted Shows, 2019-20 Season (n=815)



Since the last report, the White share of top broadcast scripted roles declined further, from 59 percent in 2018-19 to 56.6 percent in 2019-20. By contrast, Black (18.4 percent) and multiracial (11.9 percent) overrepresentation in broadcast scripted casts increased a bit by the 2019-20 season. Latinx (6.3 percent), Asian (4.7 percent), and Native (0.9 percent) persons remained underrepresented in this employment arena.

FIGURE 7: Share of Roles, by Race, Cable Scripted Shows, 2019-20 Season (n=802)

As in broadcast, the White share of top cable scripted roles declined between the 2018-19 and 2019-20 seasons, from 63.6 percent to 59.5 percent. By contrast, Black persons were significantly overrepresented in cable scripted casts in 2019-20, accounting for 20.9 percent of the roles. Latinx (5.7 percent), Asian (4.1 percent), multiracial (7.9 percent), Native (0.1 percent) persons remained underrepresented in this employment arena.

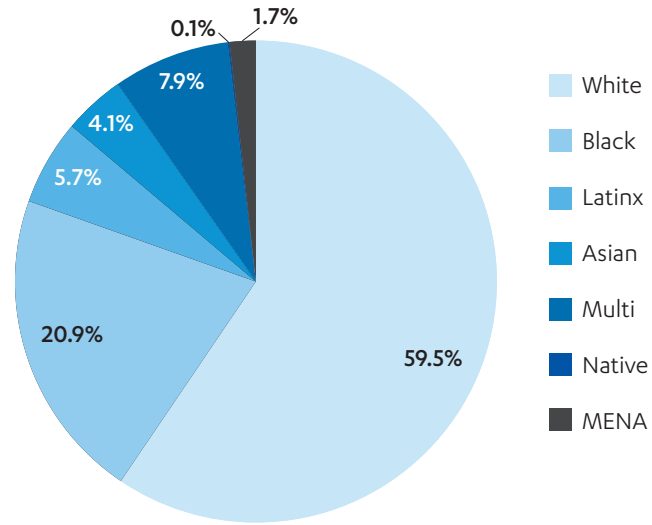
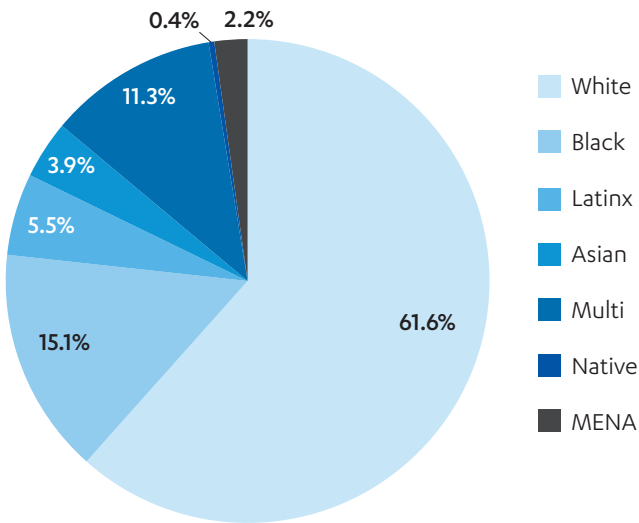


FIGURE 8: Share of Roles, by Race, Digital Scripted Shows, 2019-20 Season (n=1315)



Echoing the pattern in broadcast and cable, the White share of top roles in the digital scripted arena declined further since the last report, from 66.6 percent in 2018-19 to 61.6 percent in 2019-20. As a result, Black (15.1 percent), multiracial (11.3 percent), and MENA (2.2 percent) persons were overrepresented in cable scripted casts in 2019-20. Latinx (5.5 percent), Asian (3.9 percent), and Native (0.4 percent) persons remained underrepresented in this employment arena.

FIGURE 9: Share of Roles, by Gender, Broadcast Scripted Shows, 2019-20 Season (n=815)

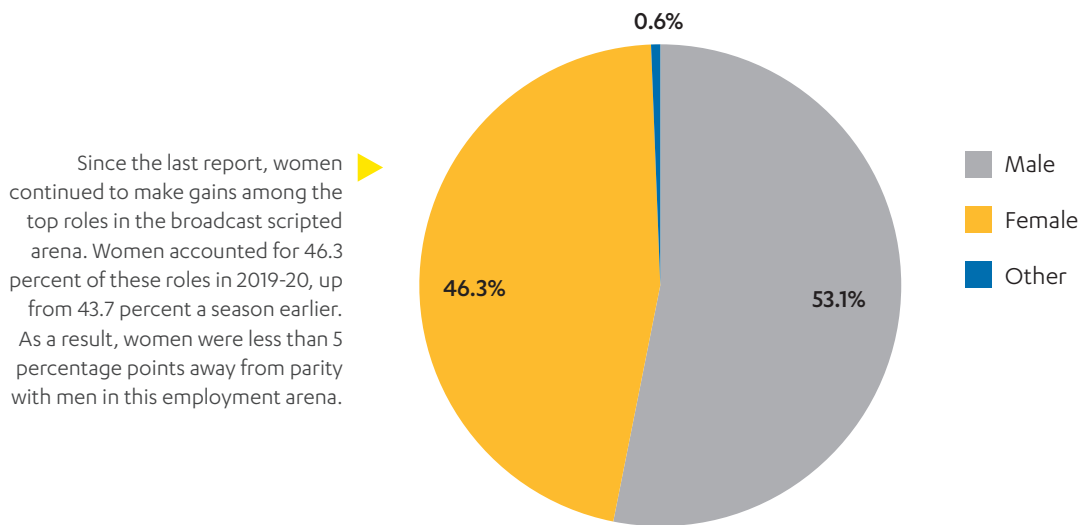


FIGURE 10: Share of Roles, by Gender, Cable Scripted Shows, 2019-20 Season (n=802)

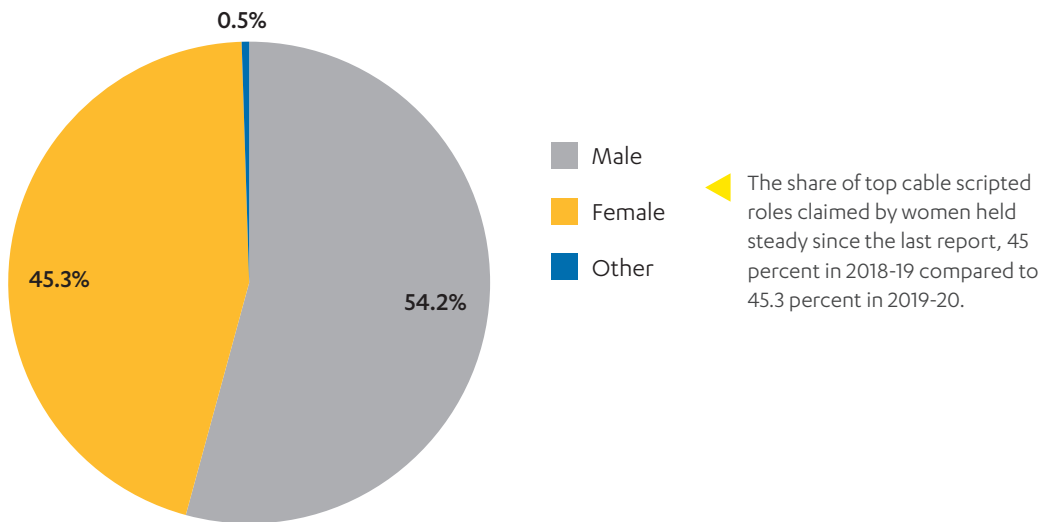


FIGURE 11: Share of Roles, by Gender, Digital Scripted Shows, 2019-20 Season (n=1315)

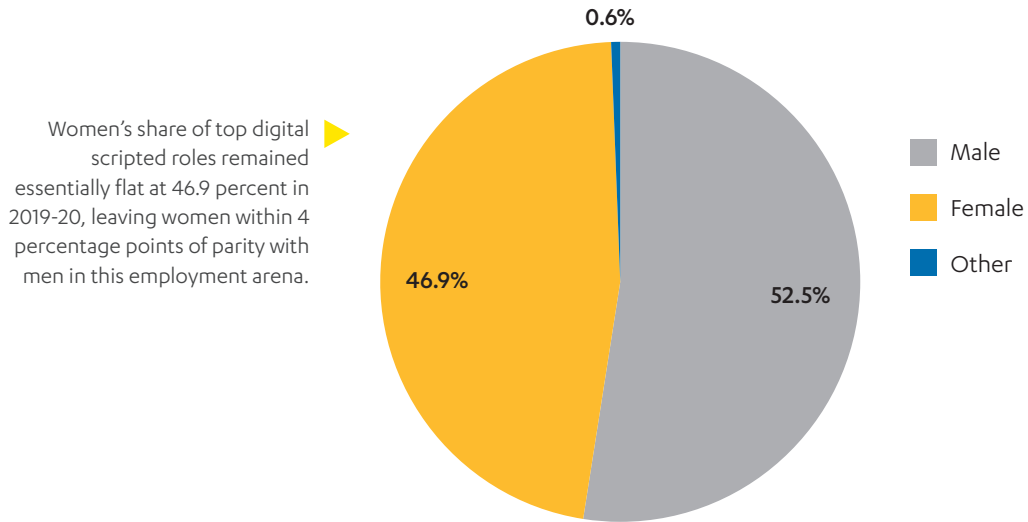
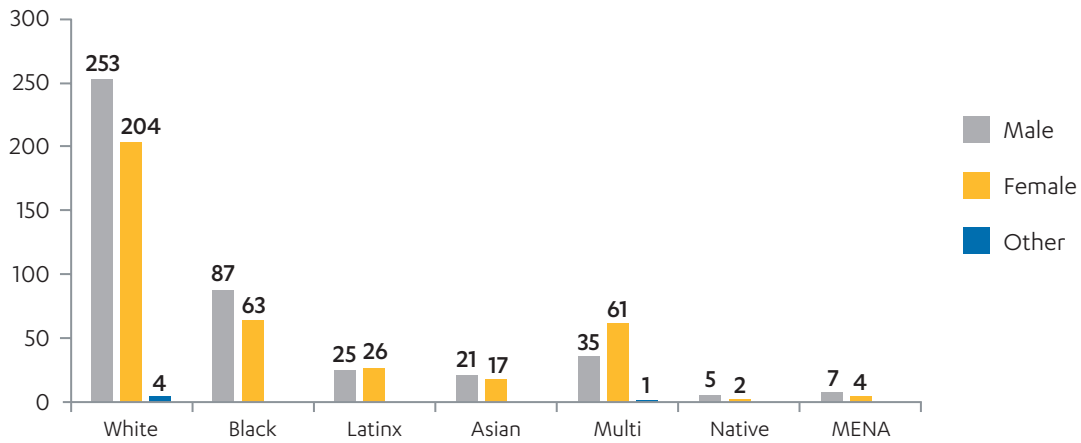
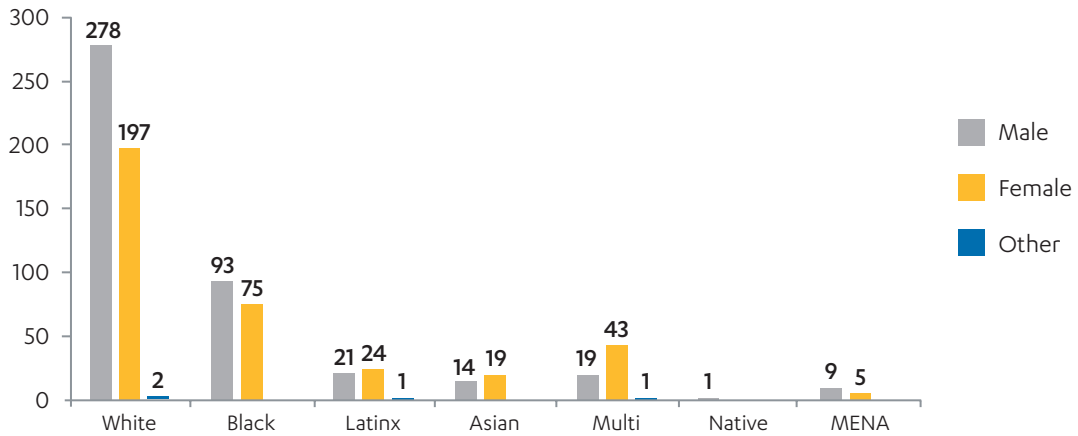


FIGURE 12: Actor Counts, by Race and Gender, Broadcast Scripted Roles, 2019-20 Season (n=815)



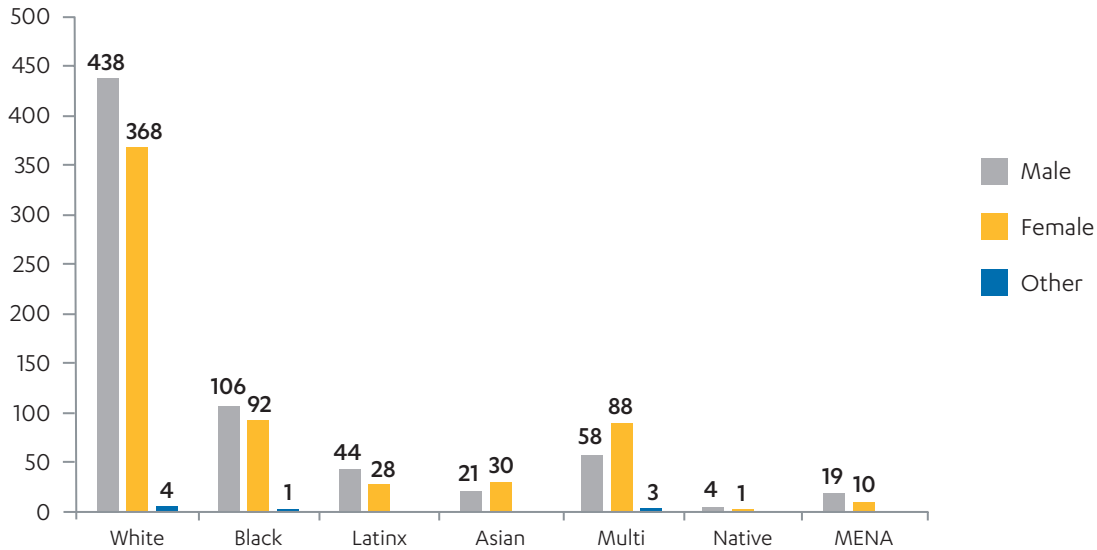
White, Black, Asian, Native, and MENA women claimed fewer of the top broadcast scripted roles than their male counterparts during the 2019-20 season.¹⁹ By contrast, among Latinx²⁰ actors, Latinas reached parity with their male counterparts, and multiracial women actually occupied more of the top roles in this employment arenas than multiracial men.²¹

FIGURE 13: Actor Counts, by Race and Gender, Cable Scripted Roles, 2019-20 Season (n=802)



▲ In the cable scripted space, White, Black and MENA women claimed fewer of the top roles than their male counterparts in 2019-20.²² Meanwhile, women claimed the majority of roles or approached parity with their male counterparts among Latinx,^{23,24} Asian, and multiracial²⁵ actors.

FIGURE 14: Actor Counts, by Race and Gender, Digital Scripted Roles, 2019-20 Season (n=1,315)



▲ After inching toward parity just a season earlier, White women lost ground with respect to their male counterparts for the top digital scripted roles in 2019-20.²⁶ Latinx²⁷ and MENA women also trailed their male counterparts in this employment arena, while Black women closed the gender gap a bit since the last report.²⁸ By contrast, Asian and multiracial women claimed more of the top digital scripted roles than their male counterparts in 2019-20.²⁹

WRITERS

Writers

Hollywood television has always been a writer’s medium, but the tremendous upheavals wrought by the streaming revolution perhaps make this truer now than at other moment in time. As a recent article in *Variety* noted:

Peak TV has created a content marketplace that Rod Serling couldn’t have imagined in his wildest dreams — dozens of outlets with deep pockets, seeking esoteric stories without pressure from advertisers.³⁰

Television storytelling is necessarily a collaborative process. Members of the writing team each day spend long hours pitching ideas to the room before the narrative for a given episode finally comes into focus. The process usually culminates with a member of the writing team being assigned to take the lead on drafting a script for the episode, for which she or he is credited. The racial and gender dynamics in the writers’ room, as previous studies document,³¹ have an enormous impact on who tells the stories and on the types of stories told.

As the following charts reveal, people of color enjoyed gains among the ranks of credited writers across all three platform types since the last report, albeit at a



slower clip in the digital arena. When race and gender interactions are considered, it becomes clear that most of these gains can be attributed to women of color, who advanced among credited writers on all three platform types in 2019-20. Males of color made gains among broadcast credited writers but treaded water in cable and digital. Meanwhile, women collectively posted gains only among cable credited writers since the last report, though across all platform types the group's shares exceeded 40 percent in 2019-20, placing women closer to parity with men than at any point in recent years.

FIGURE 1: Minority Share of Writing Credits, by Share of Broadcast Scripted Shows, 2019-20 Season (n=112)

Since the last report, people of color continued to gain ground among credited writers in the broadcast scripted arena. For the 2019-20 television season, just 25 percent of shows were in the lowest diversity interval for credited writers, compared to 27.3 percent in 2018-19. Meanwhile, the share of shows for which at least 41 percent of credited writers were people of color increased — from just 14.1 percent of broadcast scripted shows in 2018-19 to 17 percent in 2019-20. Overall, people of color constituted 26.4 percent of credited writers for broadcast scripted shows in 2019-20, up from just 23.4 percent in 2018-19, the last season examined in the previous report. People of color would have to increase their 2019-20 share by more than 16 percentage points to reach proportionate representation in this employment arena (42.7 percent).

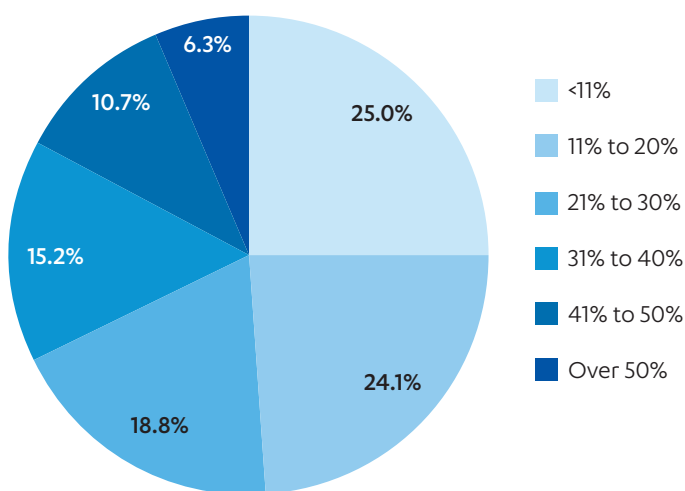
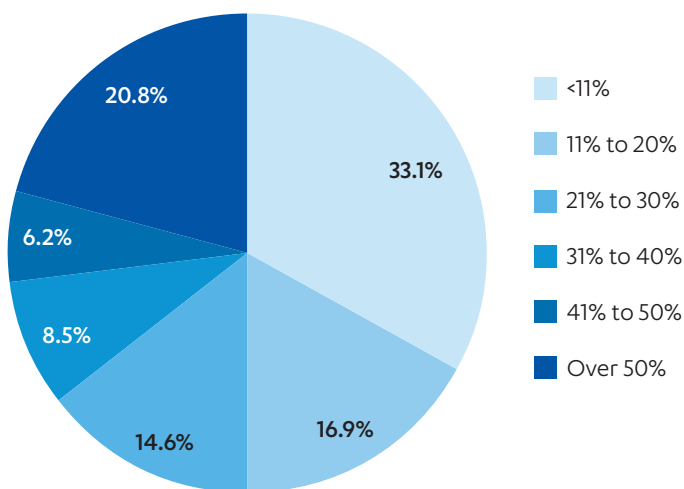


FIGURE 2: Minority Share of Writing Credits, by Share of Cable Scripted Shows, 2019-20 Season (n=130)



Echoing the trend in broadcast, people of color continued to gain ground among credited writers in cable since the last report. People of color constituted less than 11 percent of the credited writers for only 33.1 percent of cable scripted shows in 2019-20, down significantly from the 39 percent figure observed for 2018-19. By contrast, people of color were the majority of credited writers for 20.8 percent of the shows in 2019-20, up a full 7 percentage points from the 13.8 percent figure for 2018-19. Overall, people of color accounted for 28.6 percent of credited writers in the cable scripted arena in 2019-20, an increase over the 25.8 percent figure posted in 2018-19. People of color would have to increase their 2019-20 share by about 14 percentage points to reach proportionate representation in this employment arena (42.7 percent).

FIGURE 3: Minority Share of Writing Credits, by Share of Digital Scripted Shows, 2019-20 Season (n=214)

Since the last report, the gains enjoyed by people of color among credited writers slowed a bit in the digital scripted arena. Minorities were fewer than 11 percent of the credited writers for 42.1 percent of digital scripted shows in 2019-20, a figure not all that different from the 41.3 percent figure posted in 2018-19. At the same time, people of color constituted more than 41 percent of credited writers for 13 percent of shows in 2019-20, just a slight improvement over the 11.9 percent figure for 2018-19. Overall, people of color accounted for 24.2 percent of the credited writers in the digital scripted arena in 2019-20, up slightly from 22.8 percent in 2018-19, the last year examined in the previous report. People of color would have to nearly double their 2019-20 share to reach proportionate representation in this employment arena (42.7 percent).

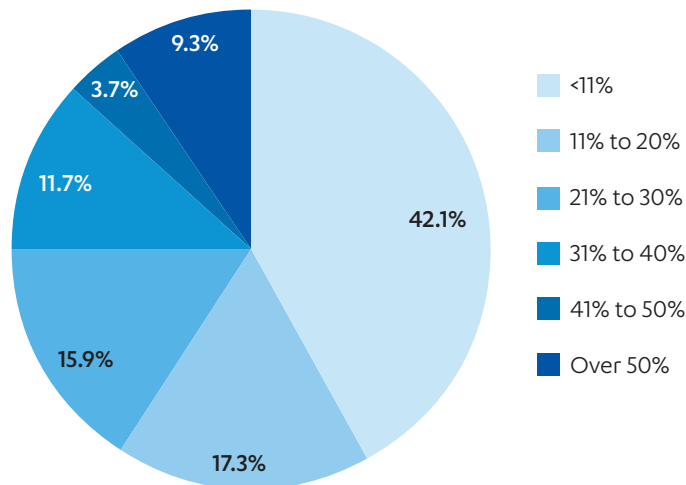
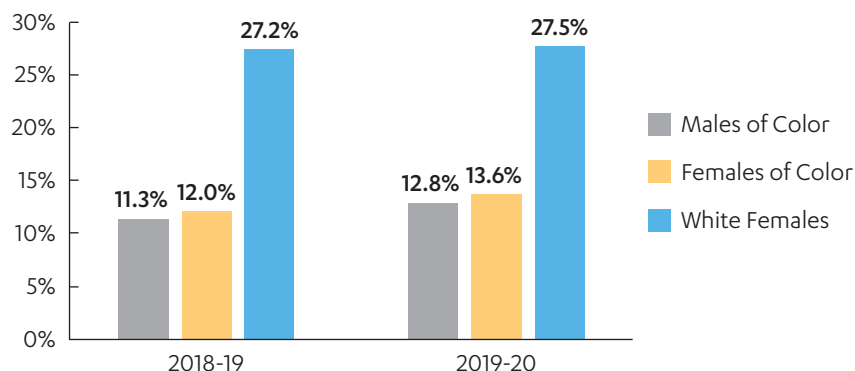
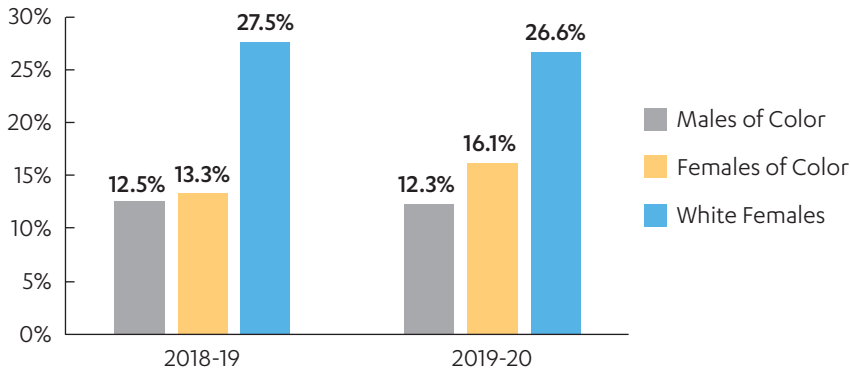


FIGURE 4: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Broadcast Scripted, 2018-19 and 2019-20 Seasons (n=1287, 1214)



When credited writers in the broadcast scripted arena are considered by race and gender, it is evident that the shares for males of color and women of color increased slightly between the 2018-19 and 2019-20 seasons, while the share for White women remained flat. The shares of credited writers for males of color and women of color were comparable in 2018-19 — 11.3 percent and 12 percent, respectively. These shares inched up slightly for each group in 2019-20, to 12.8 percent for males of color and 13.6 percent for women of color. Meanwhile, White women’s share of credited writers in the broadcast scripted arena was virtually unchanged between the seasons, 27.2 percent versus 27.5 percent. Overall, women constituted 41.1 percent of credited writers in this employment arena in 2019-20, a share virtually unchanged from a season earlier.

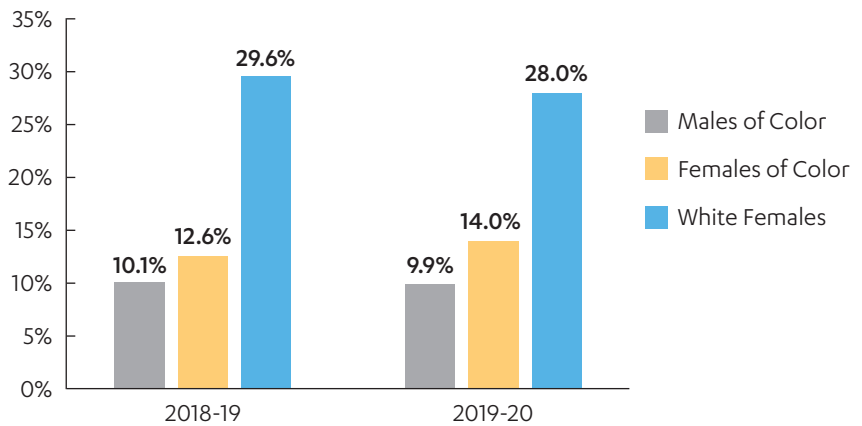
FIGURE 5: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Cable Scripted, 2018-19 and 2019-20 Seasons (n=1074, 867)



Since the last report, women of color enjoyed gains among credited writers in the cable scripted arena, while males of color and White women treaded water. The share of credited writers for women of color increased from 13.3 percent in 2018-19 to 16.1 percent in 2019-20. For males of color and White women, the changes between the two seasons were minimal in cable — from 12.5 percent to 12.3 percent and from 27.5 percent to 26.6 percent of credited writers, respectively. Overall, women constituted 42.8 percent of the credited writers in this employment arena in 2019-20, a slight increase over the group’s 2018-19 share.

FIGURE 6: Overall Share of Credited Writers, Males of Color, Females of Color, White Females, Digital Scripted, 2018-19 and 2019-20 Seasons (n=950, 1212)

As in cable, only women of color posted gains among credited writers in the digital scripted arena since the last report. Women of color’s share of credited writers in digital increased from 12.6 percent in 2018-19 to 14 percent in 2019-20. Meanwhile, men of color registered no change in their shares of credited writers between the two seasons (10.1 percent versus 9.9 percent) and White women actually lost ground (29.6 percent versus 28 percent). Overall, women constituted 42 percent of credited writers in this employment arena in 2019-20, a share virtually unchanged from a season earlier.



Only 2.4 out of 10 credited writers in digital scripted TV are people of color

DIRECTORS

Directors

On most television shows, directors are hired by showrunners to direct one or more episodes during a given season. Mirroring the accounting practices of the Director's Guild of America,³² this report series has tracked by season the share of episodes for each show that were directed by women and people of color. These analyses have revealed a trend toward more inclusion for women and people of color among the ranks of television directors, though neither group has yet to reach proportionate representation in this employment arena on any platform type.



Since the last report, people of color made additional gains among television directors, particularly in cable. While males of color increased their shares of episodes directed across all three platform types between the 2018-19 and 2019-20 seasons, women of color made advances in cable and digital but lost a little ground in broadcast. Women collectively also made gains across all three platform types since the last report. The following charts document these findings in more detail.

FIGURE 1: Percent of Episodes Directed by Minorities, by Share of Broadcast Scripted Shows, 2019-20 Season (n=112)

Since the last report, people of color have continued to make advances among broadcast scripted directors. The share of shows for which minorities directed less than 11 percent of the episodes declined markedly, from 35.6 percent in 2018-19 to just 25.9 percent in 2019-20. But these gains were offset somewhat by a small decline in the share of shows for which people of color directed at least 41 percent of the episodes — from 18.9 percent to 16.9 percent between the seasons. Overall, people of color directed 25.8 percent of broadcast scripted episodes in 2018-19, a small increase over the 24.3 percent figure they posted a season earlier, and still considerably below proportionate representation (42.7 percent).

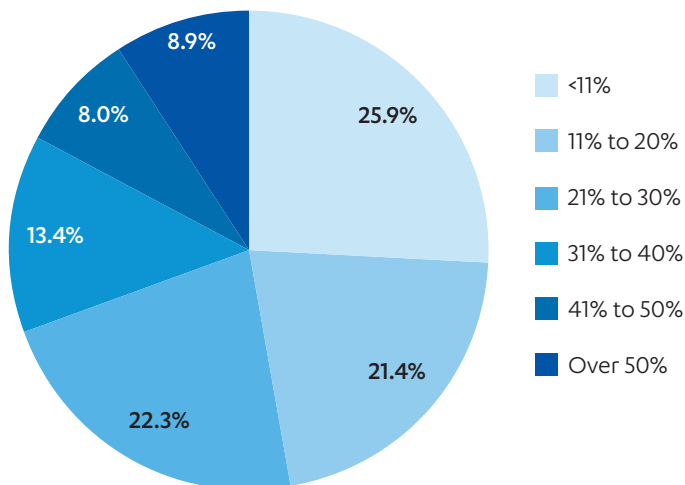
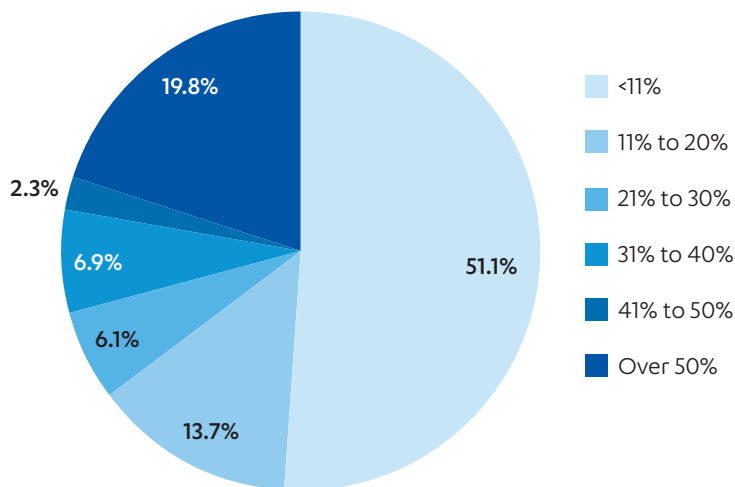


FIGURE 2: Percent of Episodes Directed by Minorities, by Share of Cable Scripted Shows, 2019-20 Season (n=131)



In the cable scripted arena, people of color continued to make considerable progress among directors. For 51.1 percent of cable scripted shows from 2019-20, people of color directed less than 11 percent of the episodes, a small drop from the 52.2 percent figure posted in 2018-19. Meanwhile, minorities directed the majority of the episodes for 19.8 percent of cable scripted shows, up significantly from 16.4 percent a season earlier. Overall, people of color directed 27.2 percent of cable scripted episodes in 2019-20, a significant increase over their 22.9 percent share for 2018-19. Still, the group would have to increase its 2019-20 share by more than 15 percentage points to reach proportionate representation in this employment arena (42.7 percent).

FIGURE 3: Percent of Episodes Directed by Minorities, by Share of Digital Scripted Shows, 2019-20 Season (n=218)

Since the last report, people of color also continued to advance among directors in the digital scripted arena. For 53.7 percent of digital scripted shows from 2019-20, people of color directed less than 11 percent of the episodes. This figure is a marked improvement over the 63.1 percent figure evident in 2018-19. Meanwhile, the share of shows for which minorities directed the majority of the episodes grew between the seasons, from 9.4 percent to 11.9 percent. Overall, people of color directed 21.7 percent of digital scripted episodes in 2019-20, a considerable increase over the 18.2 percent figure they posted a season earlier. The group still would have to nearly double its 2019-20 share of episodes directed to reach proportionate representation in this employment arena (42.7 percent).

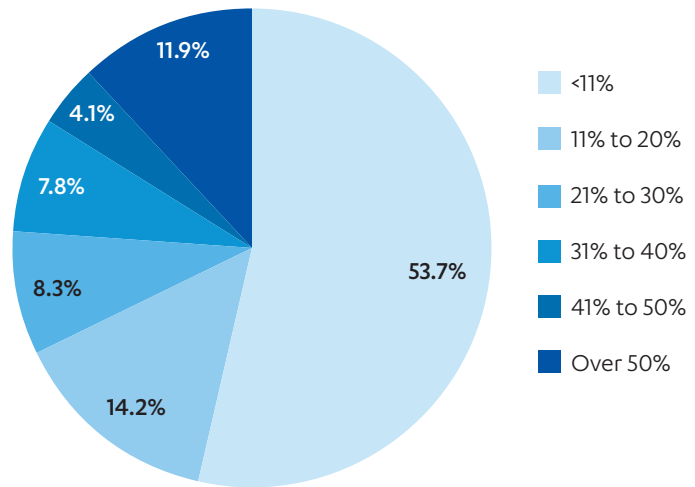
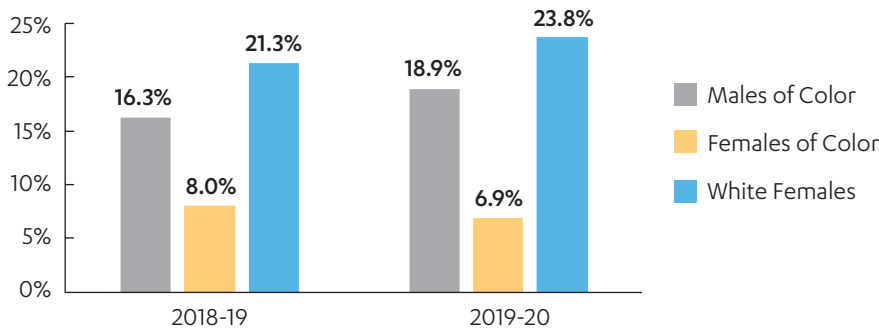


FIGURE 4: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Broadcast Scripted, 2018-19 and 2019-20 Seasons (n=1945, 1705)



Taking minority status and gender into consideration, it's evident that males of color directed nearly three times as many episodes in the broadcast scripted arena as their female counterparts in 2019-20. Indeed, males of color increased their share of episodes directed from 16.3 percent in 2018-19 to 18.9 percent in 2019-20, while women of color's share of directed episodes actually declined from 8 percent to just 6.9 percent. White females increased their shares of directed episodes from 21.3 percent to 23.8 percent between the seasons. Overall, woman directed 30.6 percent of broadcast scripted episodes in 2019-20, up slightly from 29.3 percent a season earlier.

FIGURE 5: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Cable Scripted, 2018-19 and 2019-20 Seasons (n=1735, 1390)

In the cable scripted arena, the gender gap among directors of color was less pronounced than in broadcast during the 2019-20 television season. Though the share of episodes directed by women of color increased between the seasons (from 7 percent to 9.6 percent), the gender gap held steady as males of color also increased their share, from 15.9 percent to 17.6 percent. Meanwhile, the share of episodes directed by White women decreased between the seasons, from 22.7 percent to 21.7 percent. Overall, women directed 31.3 percent of cable scripted episodes in 2019-20, up from 29.7 percent a season earlier.

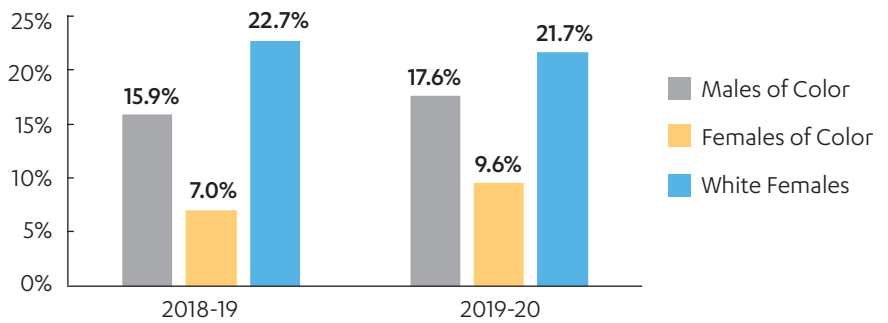
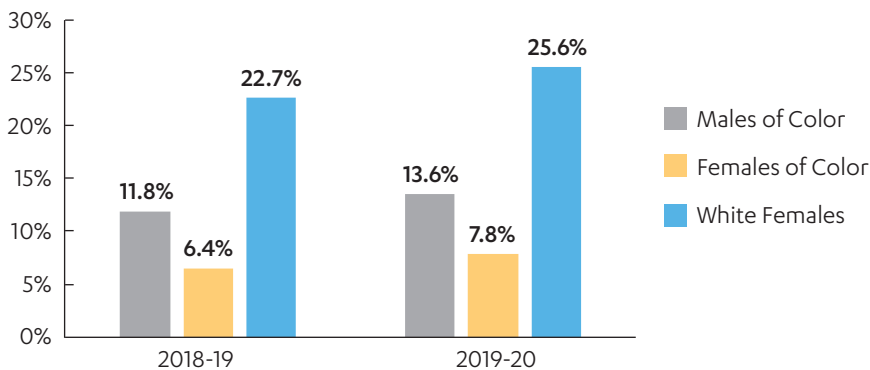


FIGURE 6: Overall Share of Episodes Directed, Males of Color, Females of Color, White Females, Digital Scripted, 2018-19 and 2019-20 Seasons (n=1469, 2072)



In the digital scripted arena, both males of color and women of color made modest gains among directors since the last report, resulting in a gender gap that was unchanged. The share of episodes directed by males of color increased from 11.8 percent in 2018-19 to 13.6 percent in 2019-20, compared to an increase from 6.4 percent to 7.8 percent for women of color over the same period. Meanwhile, the share of episodes directed by White women increased significantly between the two seasons, from 22.7 percent to 25.6 percent. Overall, women directed 33.4 percent of digital scripted episodes in 2019-20, up from 29.1 percent a season earlier.

ACCOLADES

Accolades

For eight years, the Hollywood Diversity Report has considered the number of television shows for a given season that received at least one Emmy nomination or award, with the goal of tracking over time the amount of recognition the Academy has accorded shows created by people of color and women. This report series also has considered how the likelihood of receiving an Emmy nomination or award varies by the overall diversity of a show's cast. As discussed in earlier reports, these data are important because the accolades the Academy bestows each year set standards that help shape the types of prestige projects industry decision makers tend to greenlight in the future. To the extent that women and people of color are marginalized at the Emmys, they are also likely to be only peripheral players in the favored projects that make it to television.

Broadcast and digital scripted shows created by people of color lost ground at the Emmys for 2019-20, both among nominees and award winners. Only in cable did shows created by people of color enjoy some gains among nominees and award



winners since the last report. The pattern was the same for shows created by women: setbacks in broadcast and digital for both nominations and awards; and advances in cable for both nominations and awards. Meanwhile, the likelihood that broadcast and digital scripted shows would receive at least one nomination or one award in 2019-20 was highest for the least diverse shows. In cable, shows that were from 21 percent to 30 percent minority had the best chance for a nomination or an award. The following charts document these patterns in more detail.

FIGURE 1: Emmy Nominees by Creator Race, Broadcast Scripted, 2018-19 to 2019-20 Seasons (n=16, 13)

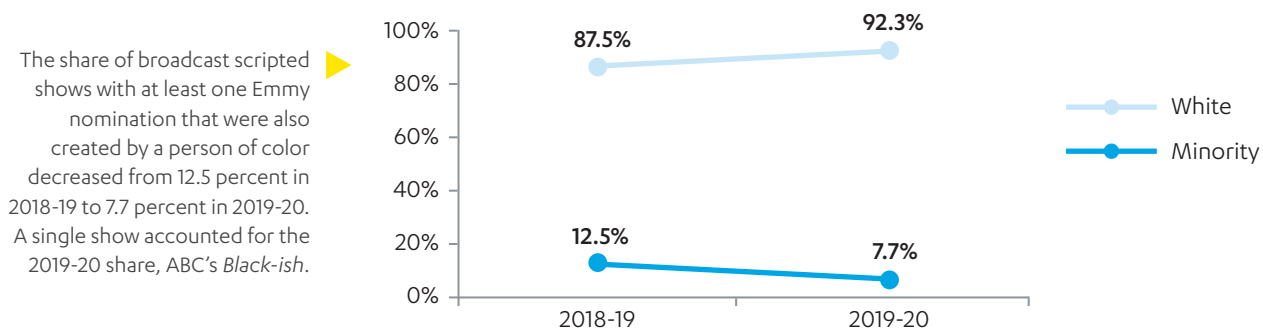
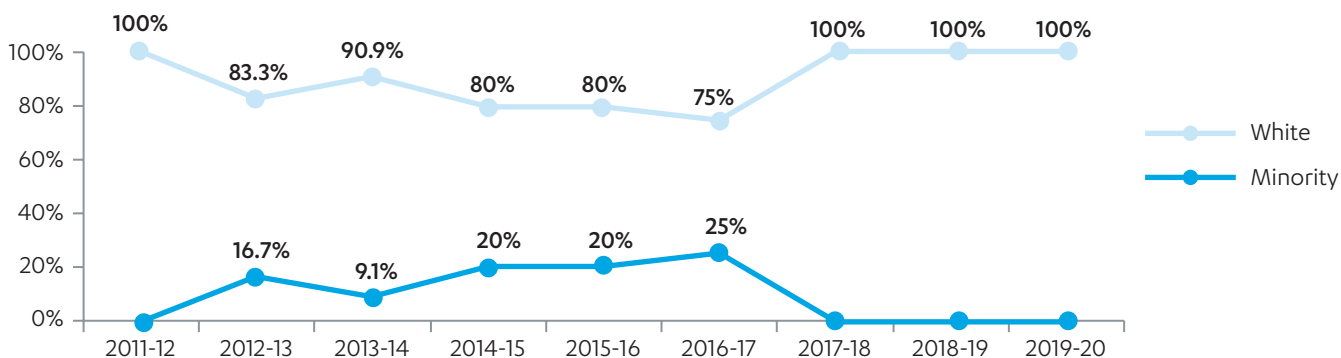


FIGURE 2: Emmy Winners by Creator Race, Broadcast Scripted, 2011-12 to 2019-20 Seasons (n=5, 6, 11, 10, 10, 4, 4, 2, 3)



After steadily increasing between the 2013-14 and 2016-17 television seasons, the share of broadcast scripted shows with at least one Emmy award that were also created by a person of color has remained flat at zero since the 2017-18 season.

FIGURE 3: Emmy Nominees by Creator Gender, Broadcast Scripted, 2018-19 to 2019-20 Seasons (n=16, 13)

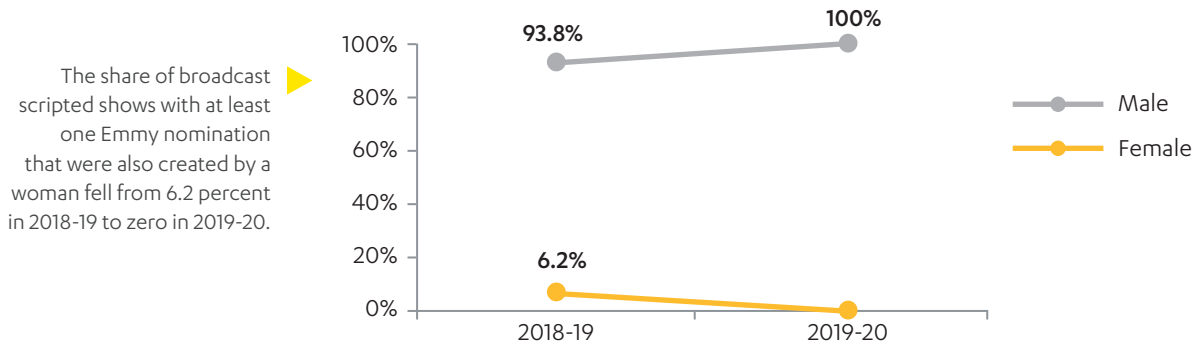
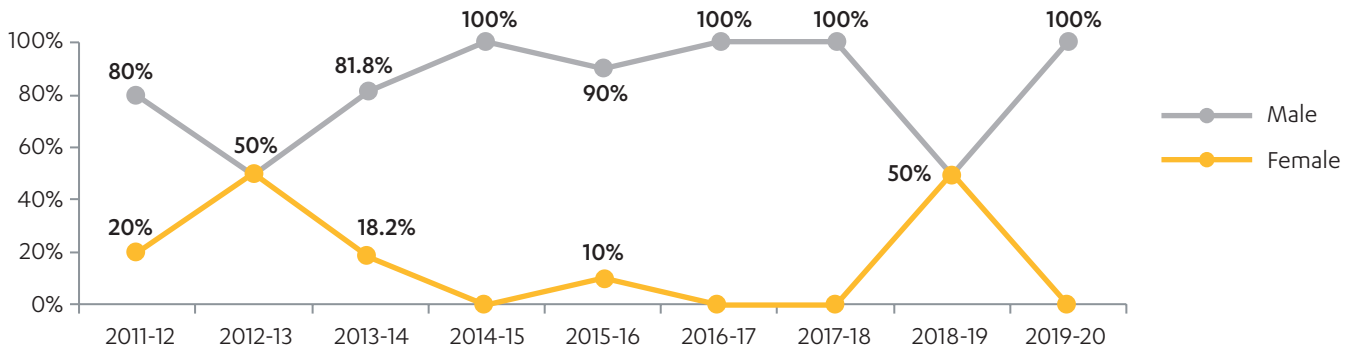
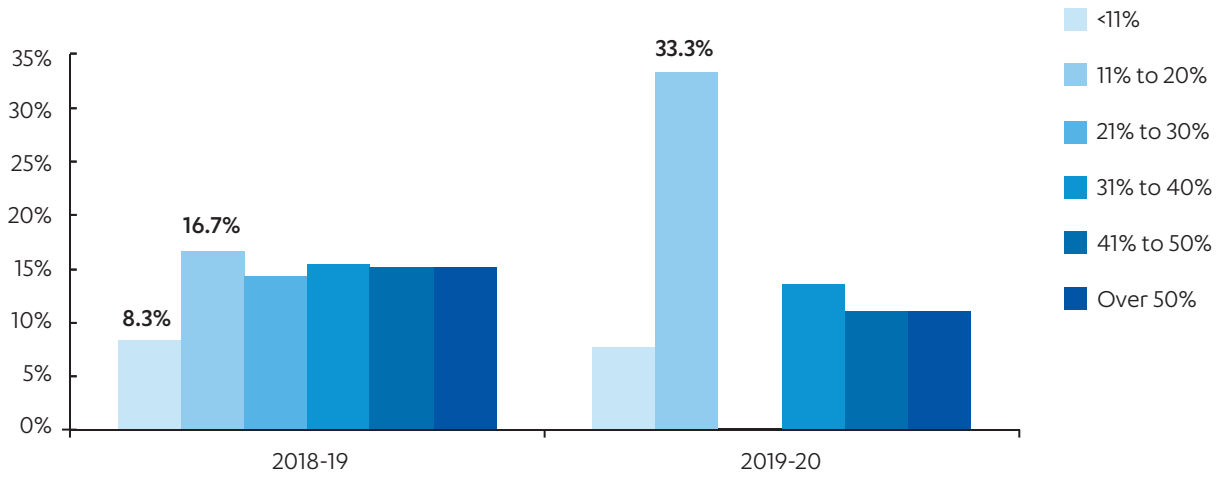


FIGURE 4: Emmy Winners by Creator Gender, Broadcast Scripted, 2011-12 to 2019-20 Seasons (n=5, 6, 11, 10, 10, 4, 4, 2, 3)



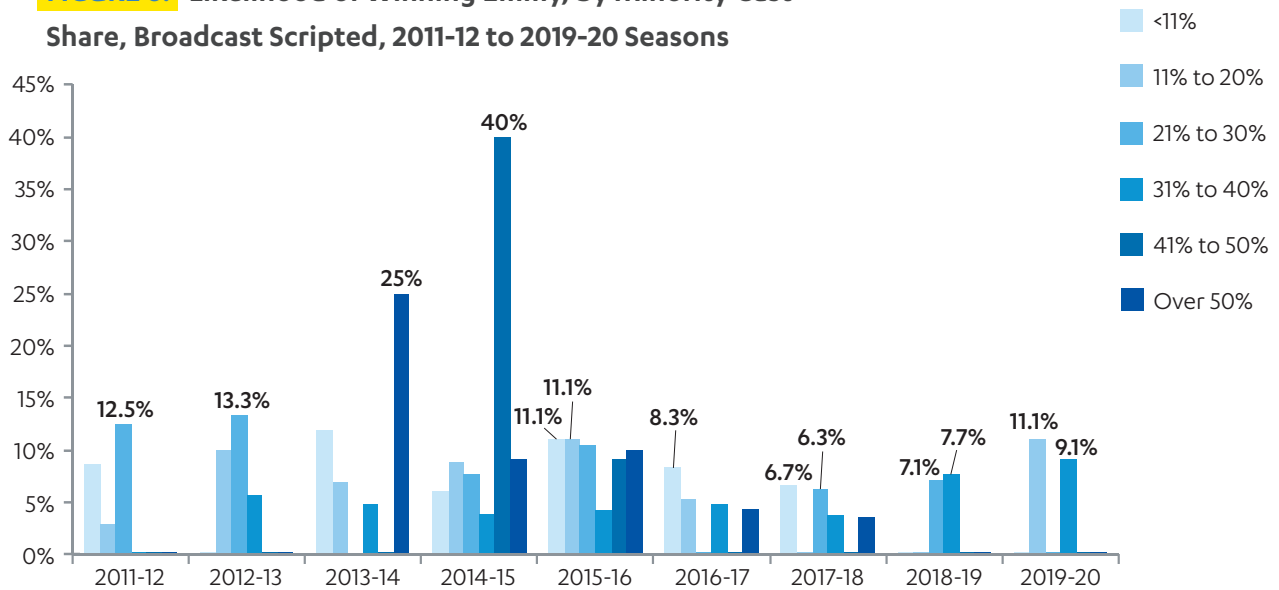
After peaking at 50 percent during the 2012-13 and 2018-19 seasons, the share of broadcast scripted shows with at least one Emmy award that were also created by a woman again fell to zero in 2019-20.

FIGURE 5: Likelihood of Emmy Nomination, by Minority Cast Share, Broadcast Scripted, 2018-19 to 2019-20 Seasons



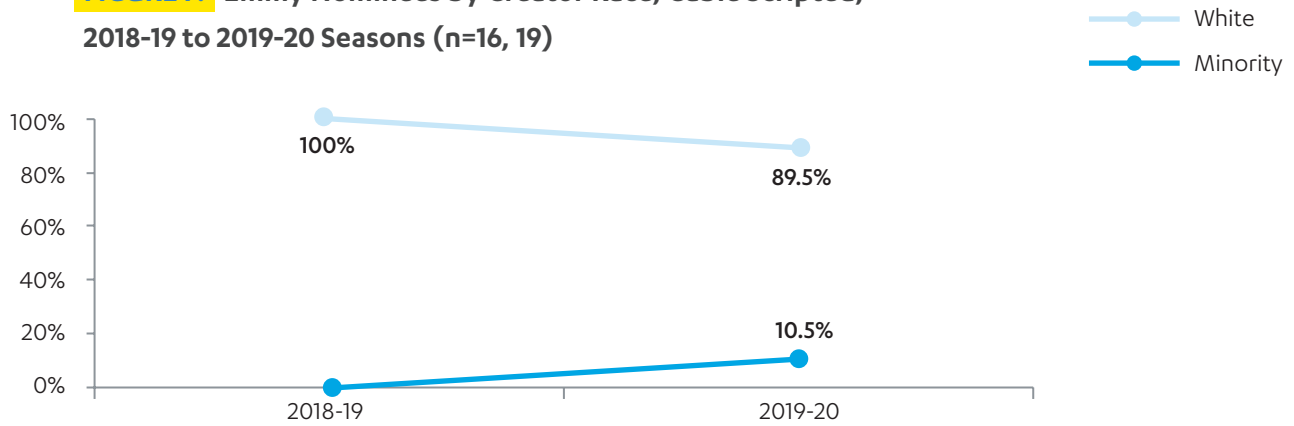
The likelihood³³ that a broadcast scripted show would garner at least one Emmy nomination during the 2019-20 television season was greatest for shows with casts that were only from 11 percent to 20 percent minority (33.3 percent chance) — the same diversity interval that held this distinction in 2018-19 (16.7 percent chance). Three Emmy-nominated shows fell into this diversity interval for 2019-20: ABC’s *Modern Family*, ABC’s *The Conners*, and NBC’s *Saturday Night Live*. By contrast, the odds of garnering at least one nomination were lowest in 2018-19 for the least diverse broadcast scripted shows (8.3 percent chance) and in 2019-20 for shows with casts that were from 21 percent to 30 percent minority (zero percent chance).

FIGURE 6: Likelihood of Winning Emmy, by Minority Cast Share, Broadcast Scripted, 2011-12 to 2019-20 Seasons



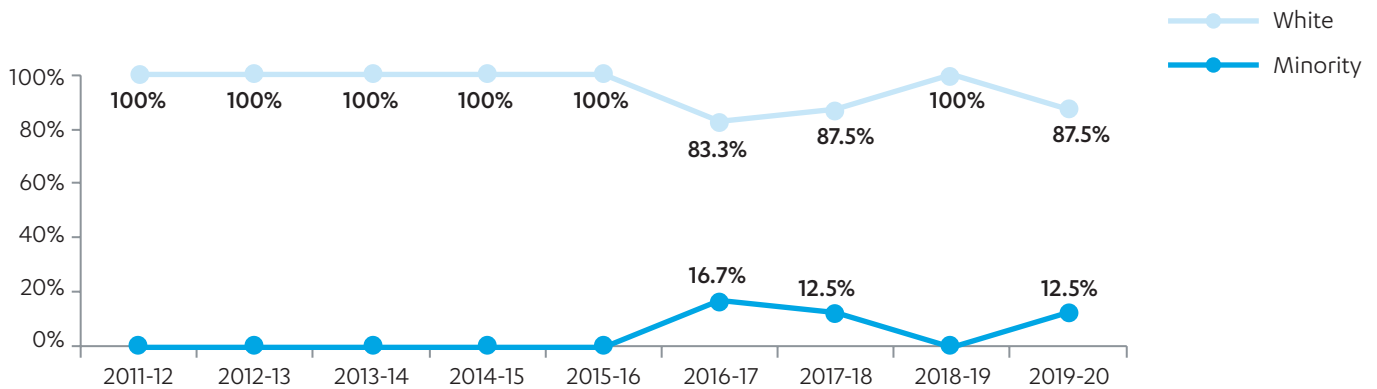
As was the case with nominations, the likelihood that a broadcast scripted show would win at least one Emmy during the 2019-20 television season was greatest for shows with casts that were only from 11 percent to 20 percent minority (11.1 percent chance). A single Emmy-winning show occupied this interval, NBC’s *Saturday Night Live*. In 2019-20, the only other cast diversity interval with a broadcast scripted show that won at least one Emmy encompassed shows with casts that were from 31 percent to 40 percent minority (9.1 percent chance).

FIGURE 7: Emmy Nominees by Creator Race, Cable Scripted, 2018-19 to 2019-20 Seasons (n=16, 19)



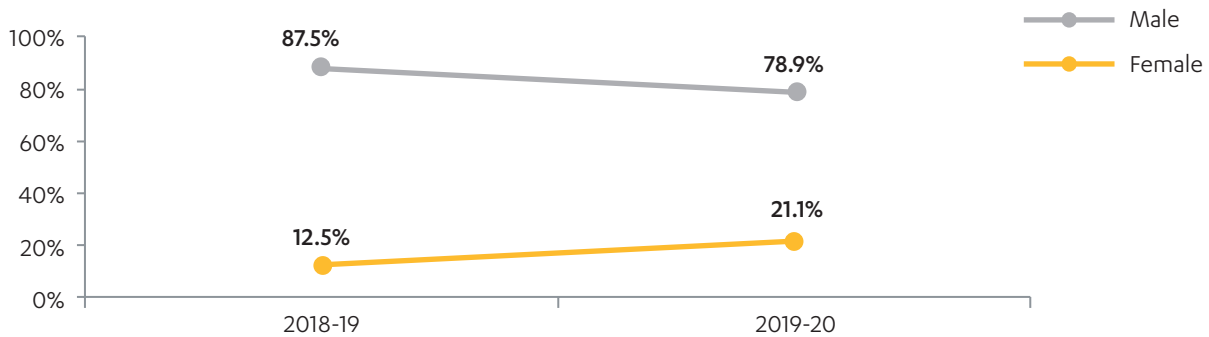
▲ The share of cable scripted shows with at least one Emmy nomination that were also created by a person of color increased from zero in 2018-19 to 10.5 percent in 2019-20. Two shows accounted for this increase, FX's *What We Do in the Shadows* and HBO's *Insecure*.

FIGURE 8: Emmy Winners by Creator Race, Cable Scripted, 2011-12 to 2019-20 Seasons (n=7, 9, 7, 10, 15, 6, 8, 5, 8)



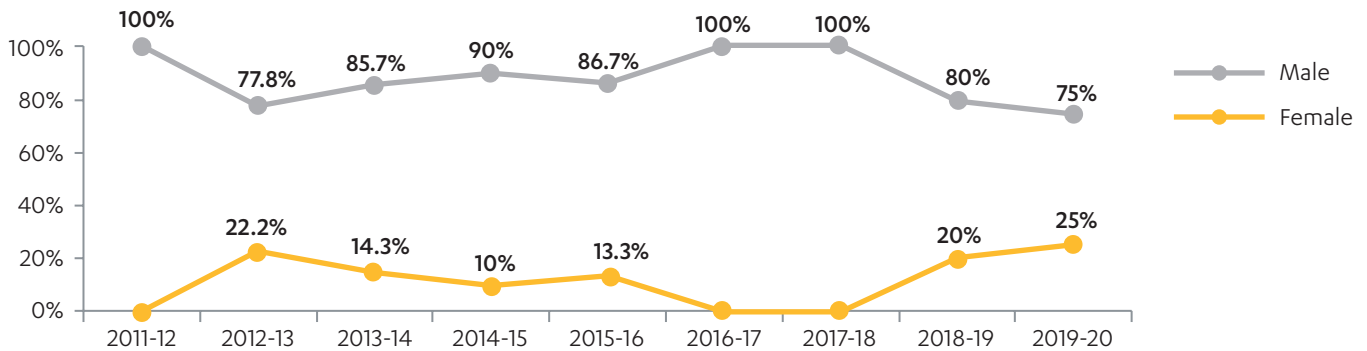
▲ The share of cable scripted shows with at least one Emmy award that were also created by a person of color increased from zero in 2018-19 to 12.5 percent in 2019-20. A single show accounted for this increase, HBO's *Insecure*.

FIGURE 9: Emmy Nominees by Creator Gender, Cable Scripted, 2018-19 to 2019-20 Seasons (n=16, 19)



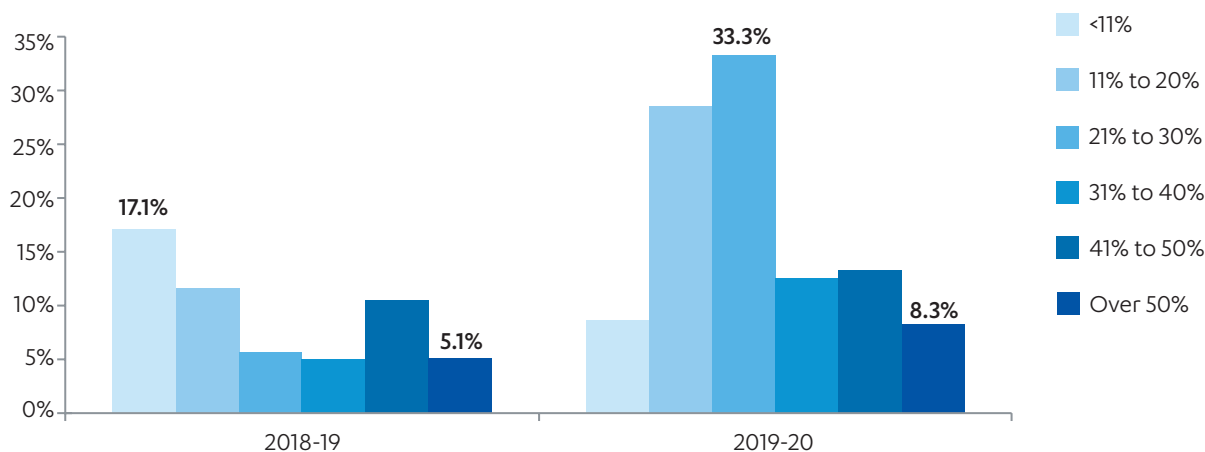
▲ The share of cable scripted shows with at least one Emmy nomination that were also created by a woman increased from 12.5 percent in 2018-19 to 21.1 percent in 2019-20. Four shows accounted for the 2019-20 share: BBC's *Killing Eve*, HBO's *Westworld*, HBO's *Insecure*, and Pop's *One Day at a Time*.

FIGURE 10: Emmy Winners by Creator Gender, Cable Scripted, 2011-12 to 2019-20 Seasons (n=7, 9, 7, 10, 15, 6, 8, 5, 8)



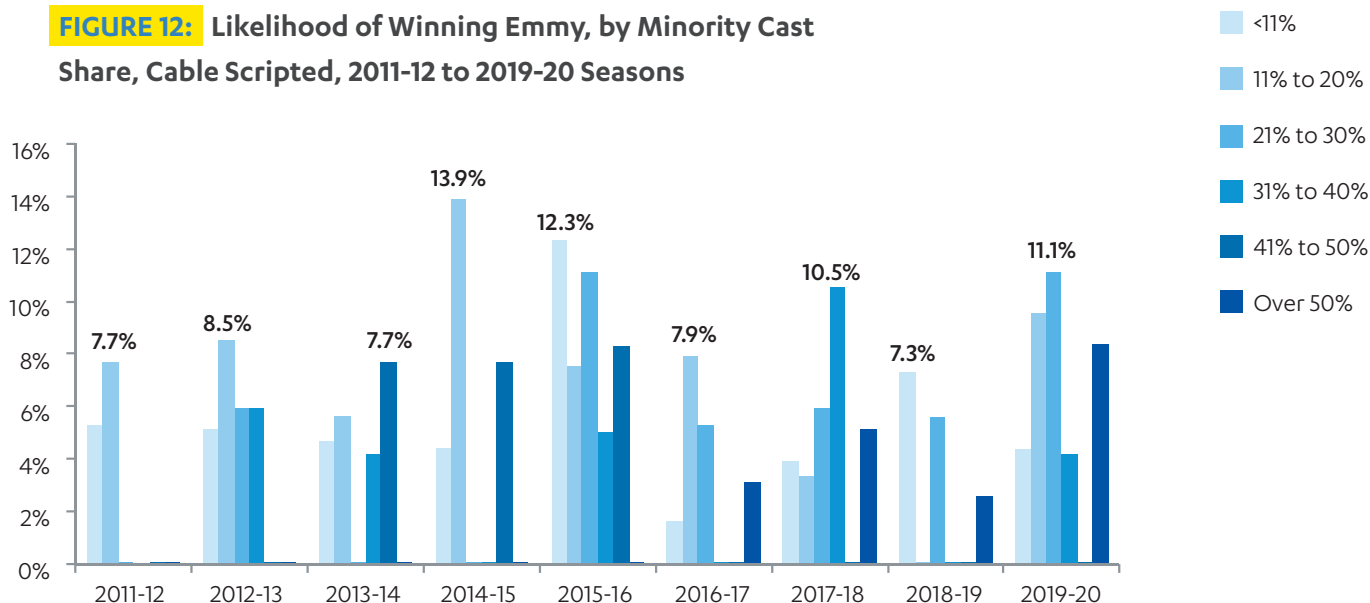
▲ The share of cable scripted shows with at least one Emmy award that were also created by a woman increased from 20 percent in 2018-19 to 25 percent in 2019-20. Two shows were responsible for the 2019-20 share: HBO's *Insecure* and Pop's *One Day at a Time*.

FIGURE 11: Likelihood of Emmy Nomination, by Minority Cast Share, Cable Scripted, 2018-19 to 2019-20 Seasons



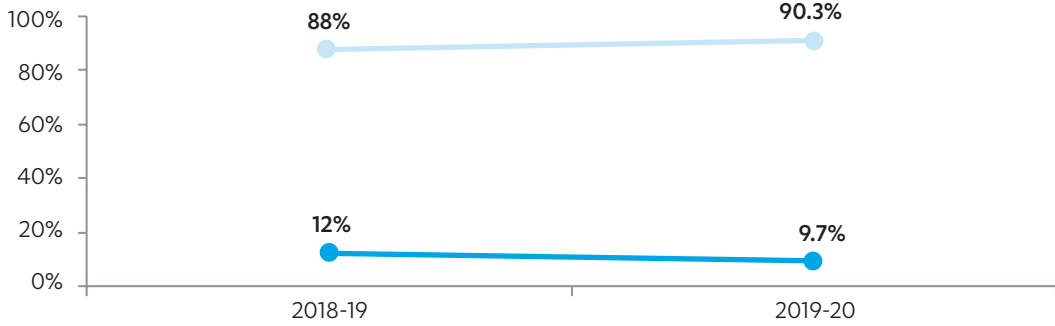
The likelihood that a cable scripted show would receive at least one Emmy nomination during the 2019-20 television season was highest for shows with casts that were from 21 percent to 30 percent minority (33.3 percent chance). Three Emmy-nominated shows fell into this diversity interval for 2019-20: Showtime’s *Homeland*, BBC America’s *Killing Eve*, and HBO’s *Succession*. By contrast, the most diverse cable scripted shows that season were the least likely to receive a nomination (8.3 percent chance). A season earlier, cable scripted shows with the least diverse casts had the greatest odds of receiving a nomination (17.1 percent chance), and the most diverse shows were also among those that faced the worst odds (5.1 percent).

FIGURE 12: Likelihood of Winning Emmy, by Minority Cast Share, Cable Scripted, 2011-12 to 2019-20 Seasons



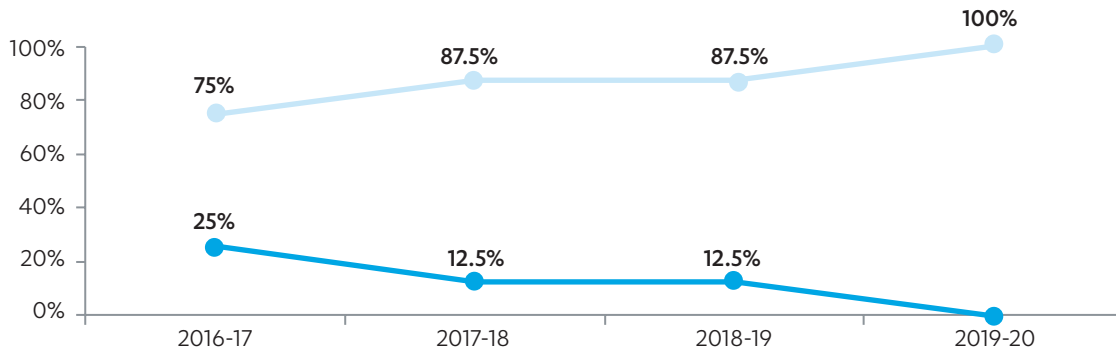
The likelihood that a cable scripted show would win at least one Emmy award during the 2019-20 television season was highest for shows with casts that were from 21 percent to 30 percent minority (11.1 percent chance). A single Emmy-winning show occupied this diversity interval in 2019-20, HBO’s *Succession*. A season earlier, cable scripted shows with the least diverse casts had the greatest odds of winning an Emmy (7.3 percent chance).

FIGURE 13: Emmy Nominees by Creator Race, Digital Scripted, 2018-19 to 2019-20 Seasons (n=25, 31)



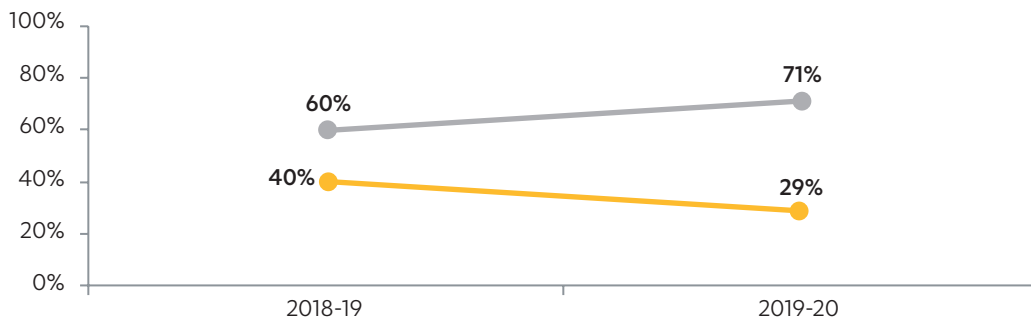
▶ The share of digital scripted shows with at least one Emmy nomination that were also created by a person of color declined from 12 percent in 2018-19 to 9.7 percent in 2019-20. Three shows accounted for the 2019-20 share: Hulu's *Ramy*, Netflix's *Self Made: Inspired by the Life of Madam C.J. Walker*, and Hulu's *Wu-Tang: An American Saga*.

FIGURE 14: Emmy Winners by Creator Race, Digital Scripted, 2016-17 to 2019-20 Seasons (n=9, 7, 8, 9)



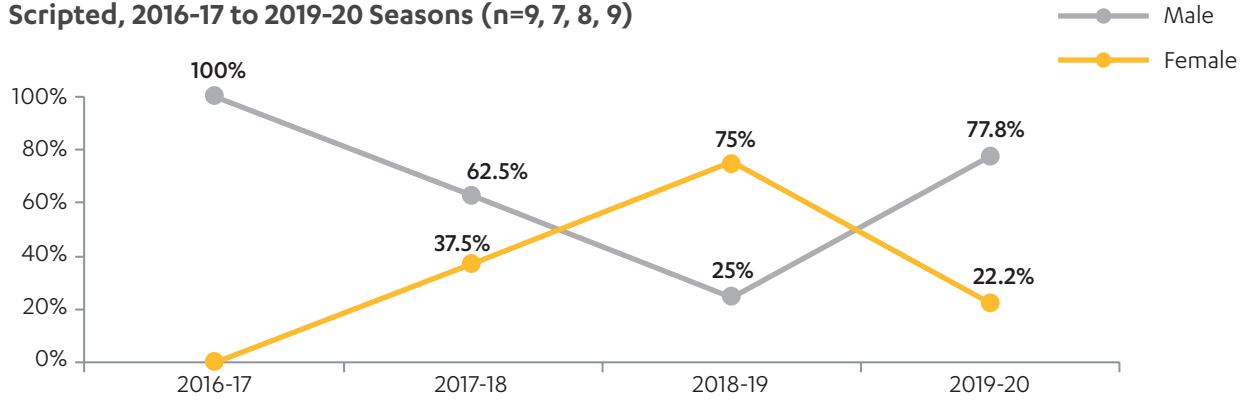
▶ For the first time in at least three television seasons, there was not a single digital scripted show in 2019-20 with at least one Emmy award that was also created by a person of color.

FIGURE 15: Emmy Nominees by Creator Gender, Digital Scripted, 2018-19 to 2019-20 Seasons (n=25, 31)



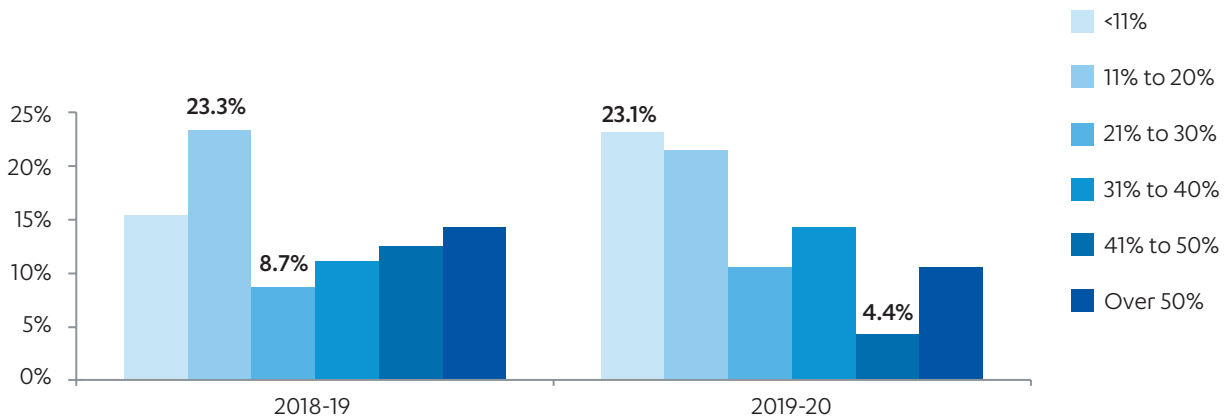
▶ The share of digital scripted shows nominated for at least one Emmy that were also created by a woman was 29 percent in 2019-20, an 11-percentage-point decline from the 40 percent share evident a season earlier. Among the nine shows constituting the 2019-20 share were Netflix's *Dead to Me*, Netflix's *Grace and Frankie*, and Amazon's *The Marvelous Mrs. Maisel*.

FIGURE 16: Emmy Winners by Creator Gender, Digital Scripted, 2016-17 to 2019-20 Seasons (n=9, 7, 8, 9)



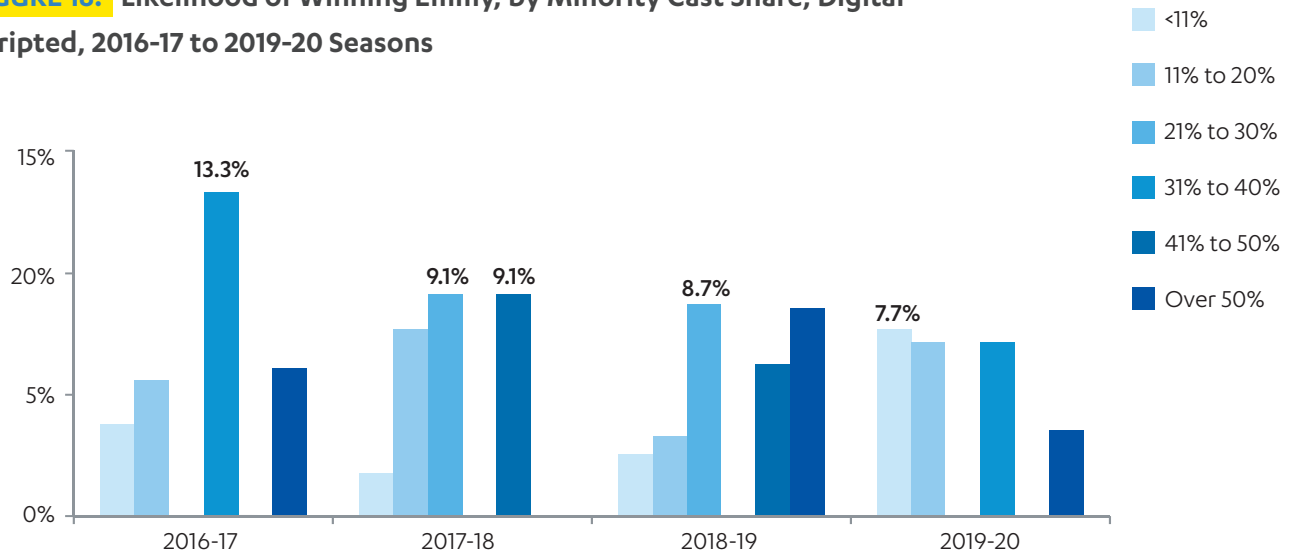
▲ The share of digital scripted shows with at least one Emmy award that were also created by a woman plummeted from 75 percent in 2018-19 to just 22.2 percent in 2019-20. Two shows were responsible for the 2019-20 share: Hulu’s *Mrs. America* and Amazon’s *The Marvelous Mrs. Maisel*.

FIGURE 17: Likelihood of Emmy Nomination, by Minority Cast Share, Digital Scripted, 2018-19 to 2019-20 Seasons



▲ The likelihood that a digital scripted show would receive at least one Emmy nomination during the 2019-20 television season was highest for shows with the least diverse casts (23.1 percent chance). Nine Emmy-nominated shows fell into this diversity interval, including Netflix’s *Dolly Parton’s Heartstrings*, Netflix’s *The Crown*, and Hulu’s *Normal People*. By contrast, the odds were lowest for digital scripted shows with casts that were from 41 percent to 50 percent minority (4.4 percent chance). A season earlier, shows with casts that were from 11 percent to 20 percent minority had the greatest odds of being nominated (23.3 percent), while those featuring casts that were from 21 percent to 30 percent minority faced the longest odds (8.7 percent chance).

FIGURE 18: Likelihood of Winning Emmy, by Minority Cast Share, Digital Scripted, 2016-17 to 2019-20 Seasons



▲ The likelihood that a digital scripted show would win at least one Emmy during the 2019-20 television season was highest for shows with the least diverse casts (7.7 percent chance). Three Emmy-winning shows fell into this diversity interval: Netflix’s *Ozark*, Netflix’s *The Crown*, and Netflix’s *The Ranch*. A season earlier, digital scripted shows with casts that were from 21 percent to 30 percent minority were the most likely to win an Emmy (8.7 percent chance).

THE BOTTOM LINE

The Bottom Line

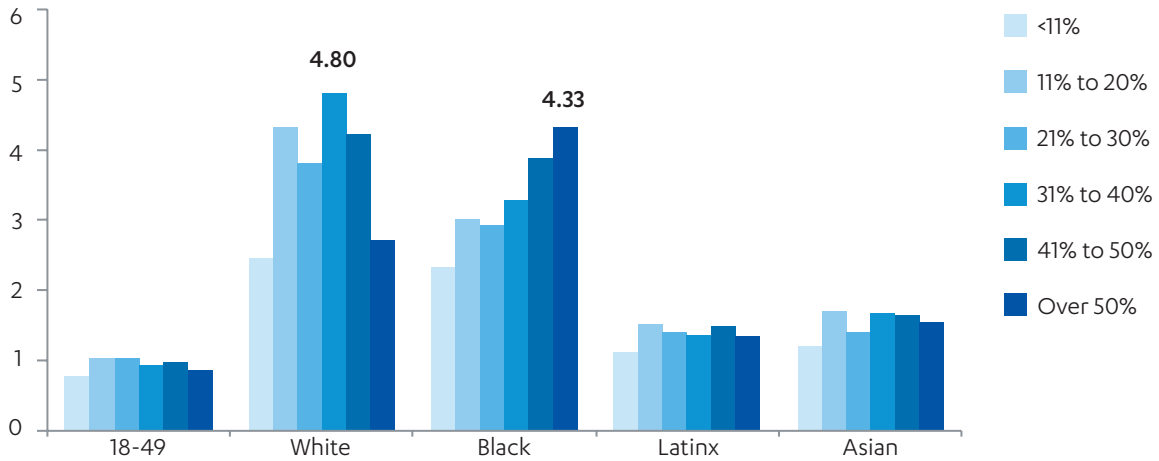


In an effort to document any relationships between diverse television content and the bottom line, the Hollywood Diversity Report examines how ratings and social media engagement have varied over the years with overall cast and writer diversity. The initial report in this series found that television ratings tend to peak, for most audience groups, for shows with relatively diverse casts.

Over the years, this finding has been replicated with compelling degrees of consistency.

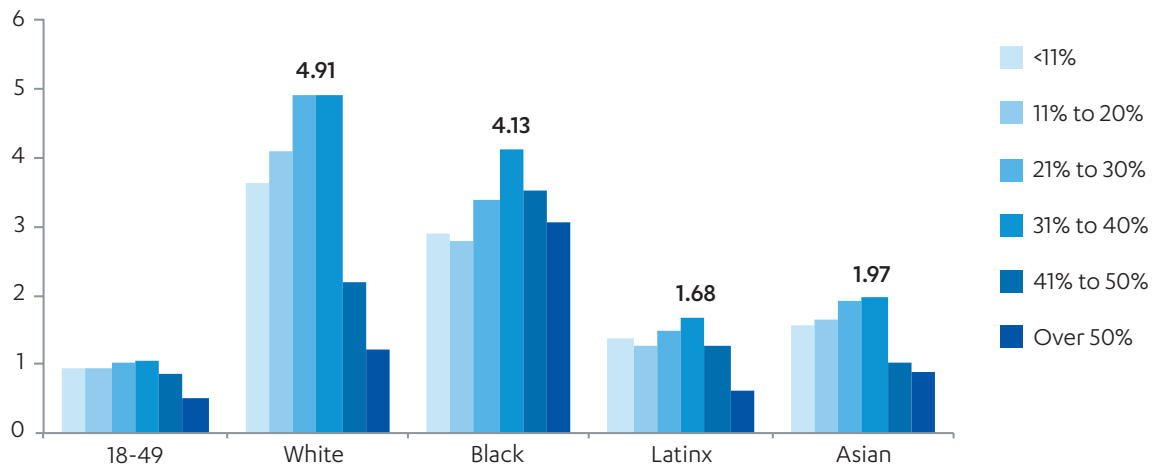
Since the last report, the evidence has continued to mount for the conclusion that diverse television content sells. In the broadcast scripted arena, White and Black household ratings and social media engagement peaked in 2019-20 for shows with relatively diverse casts, while ratings for all groups (except viewers 18-49) were highest for shows in which the credited writers were equally diverse. In cable, the evidence was even more compelling in 2019-20. For all groups, conventional ratings were highest for cable scripted shows with casts that were at least 41 percent minority, while social media engagement peaked for shows with majority-minority casts. For Black and Latinx households, ratings were highest for cable scripted shows in which people of color were also at least 41 percent of credited writers. In digital, ratings peaked for all groups in 2019-20 for shows with relatively diverse casts and for which the credited writers were also relatively diverse. The relationship between social media engagement and cast diversity, however, was more complicated in the digital arena. The following charts and tables flesh out these findings in more detail.

FIGURE 1: Median Ratings by Minority Cast Share, 18-49 and HH Race, Broadcast Scripted, 2019-20 Season (n=104)



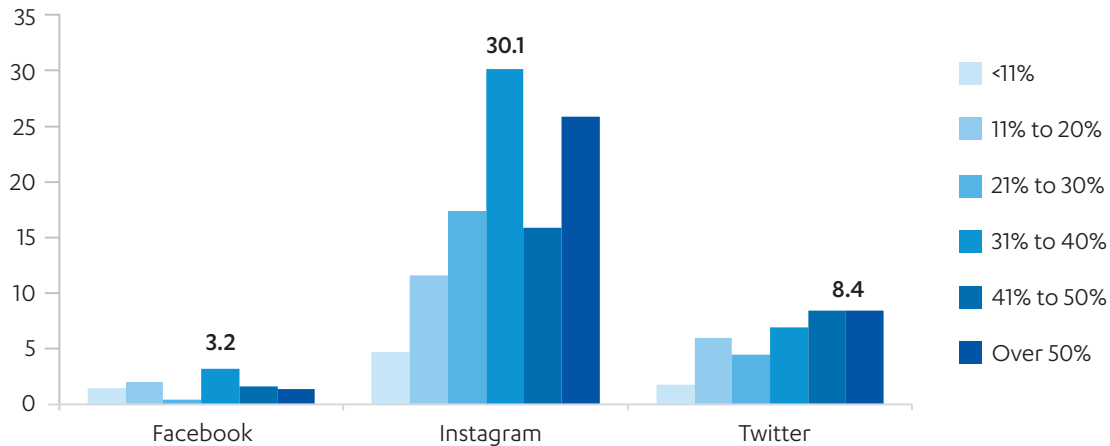
▲ During the 2019-20 television season, median Black household ratings peaked for broadcast scripted shows with majority-minority casts (4.33 ratings points). Examples of shows that fell into this cast diversity interval include Fox’s *911*, ABC’s *How to Get Away with Murder* and Fox’s *Empire*. For White households, median ratings were also highest for broadcast scripted shows with relatively diverse casts — in this case, casts that were from 31 percent to 40 percent minority (4.80 ratings points). Shows such as NBC’s *Law & Order: Special Victims Unit*, ABC’s *Grey’s Anatomy*, and CBS’s *Criminal Minds* fell into this diversity interval. The relationship between ratings and cast diversity was less clear for viewers 18-49, Latinx households and Asian households in the broadcast scripted arena.

FIGURE 2: Median Ratings, by Minority Writer Share, 18-49 and HH Race, Broadcast Scripted Shows, 2019-20 Season (n=104)



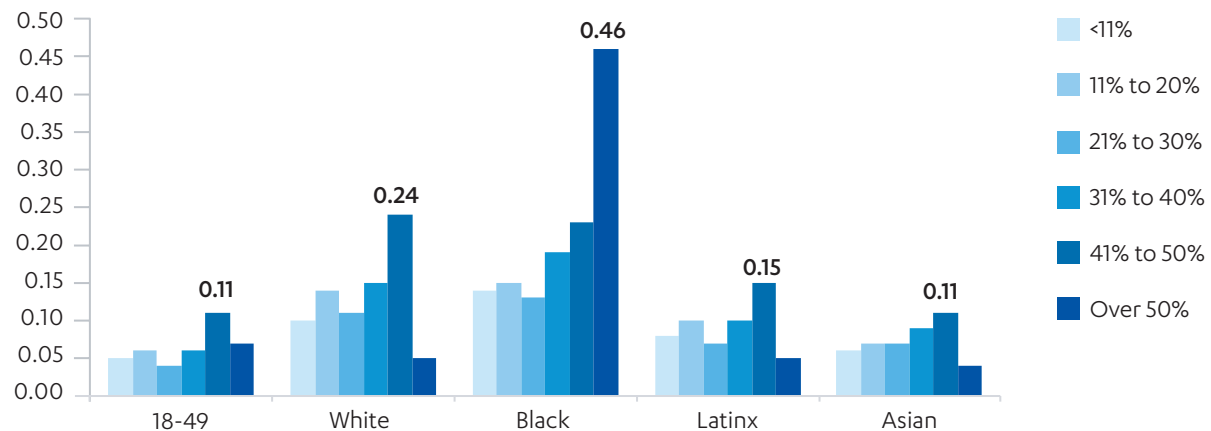
▲ During the 2019-20 television season, median ratings for White (4.91 ratings points), Black (4.13 ratings points), Latinx (1.68 ratings points), and Asian (1.97 ratings points) households peaked for broadcast scripted shows in which writers of color constituted between 31 percent and 40 percent of the credited writers. Examples of shows that fell into this writer diversity interval include CBS’s *S.W.A.T.*, Fox’s *911*, and The CW’s *The Flash*. For White households, it should be noted, ratings also peaked for shows in which people of color accounted for between 21 percent and 30 percent of the credited writers (4.91 ratings points). Shows such as NBC’s *Chicago PD*, The CW’s *Stargirl*, and CBS’s *NCIS: Los Angeles* fell into this writer diversity interval. The relationship between ratings and writer diversity was less clear for viewers 18-49 in the broadcast scripted arena.

FIGURE 3: Median Facebook, Instagram and Twitter Interactions Per Episode (000s), by Minority Cast Share, Broadcast Scripted Shows, 2019-20 Season (n=109)



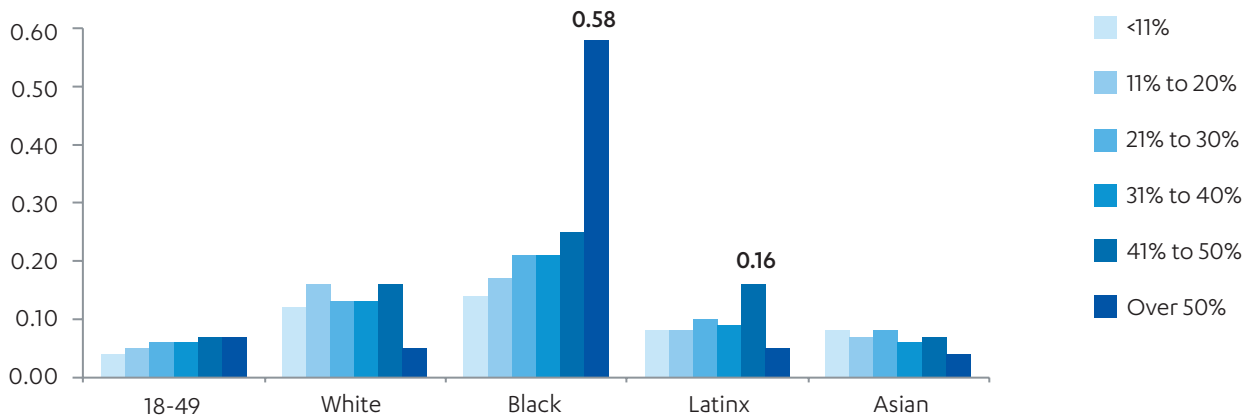
▲ During the 2019-20 television season, Facebook (3,200 interactions) and Instagram (30,100 interactions) engagement peaked for broadcast scripted shows with casts that were from 31 percent to 40 percent minority. Meanwhile, Twitter engagement (8,400 interactions) was highest for broadcast scripted shows with casts that were from 41 percent to 50 percent minority (e.g., The CW’s *Riverdale* and CBS’s *F.B.I.*), as well as shows with majority-minority casts (e.g., The CW’s *Dynasty* and Fox’s *Empire*).

FIGURE 4: Median Ratings, by Minority Cast Share, 18-49 and HH Race, Cable Scripted Shows, 2019-20 Season (n=122)



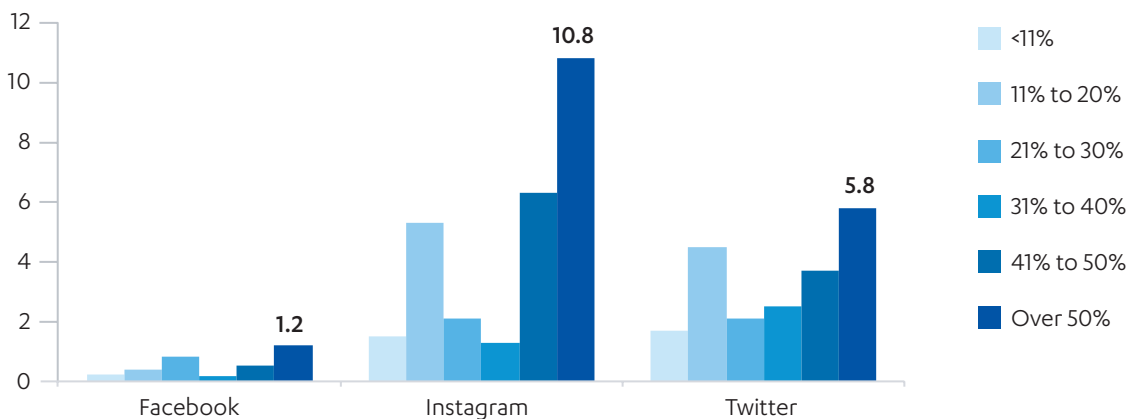
▲ Echoing findings from the previous report, the positive relationship between cast diversity and ratings was much more prominent in the cable scripted arena during the 2019-20 television season than in broadcast. Median ratings for Black households (.46 ratings points) were highest for cable scripted shows featuring majority-minority casts. Examples of shows that fell in this diversity interval include HBO’s *Insecure*, Starz’s *P-Valley*, and BET’s *The Oval*. Meanwhile, median ratings for viewers 18-49 (.11 ratings points), White households (.24 ratings points), Latinx households (.15 ratings points), and Asian households (.11 ratings points) all peaked for cable scripted shows with casts that were from 41 percent to 50 percent minority. Shows such as AMC’s *The Walking Dead*, BBC America’s *Doctor Who*, and USA’s *The Purge* fell into this cast diversity interval.

FIGURE 5: Median Ratings by Minority Writer Share, 18-49 and HH Race, Cable Scripted, 2019-20 Season (n=124)



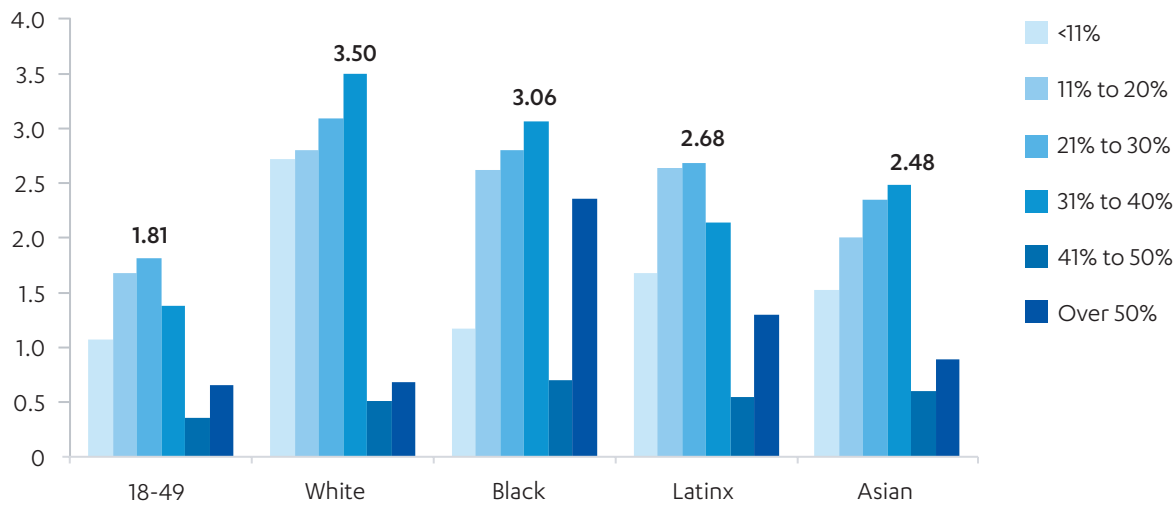
▲ During the 2019-20 season, median ratings for Black households peaked for cable scripted shows in which the majority of credited writers were people of color (.58 ratings points). Examples of shows that fell into this writer diversity interval include FX’s *Snowfall*, BET’s *American Soul*, and HBO’s *I May Destroy You*. For Latinx households, median ratings were highest for shows in which people of color constituted between 41 percent and 50 percent of the credited writers (.16 ratings points). Shows such as Freeform’s *Party of Five*, Disney’s *Raven’s Home*, and USA’s *The Purge* fell into this writer diversity interval. The relationship between writer diversity and ratings was less prominent for viewers 18-49, White households, and Asian households in the cable scripted arena.

FIGURE 6: Median Facebook, Instagram and Twitter Interactions Per Episode (000s), by Minority Cast Share, Cable Scripted Shows, 2019-20 Season (n=159)



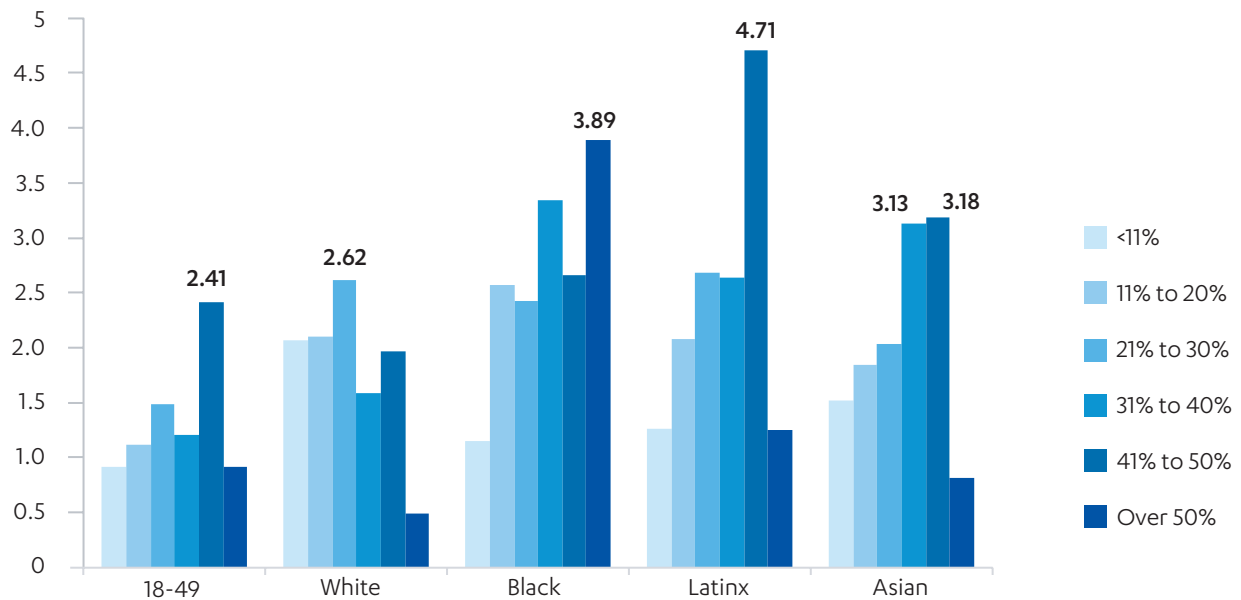
▲ Replicating a pattern observed in the previous report, social media engagement during the 2019-20 television season clearly favored the most diverse cable scripted shows. That is, Facebook (1,200 interactions), Instagram (10,800 interactions), and Twitter (5,800 interactions) engagement all peaked for cable scripted shows with majority-minority casts.

FIGURE 7: Median Ratings, by Minority Cast Share, 18-49 and HH Race, Digital Scripted Shows, 2019-20 Season (n=124)



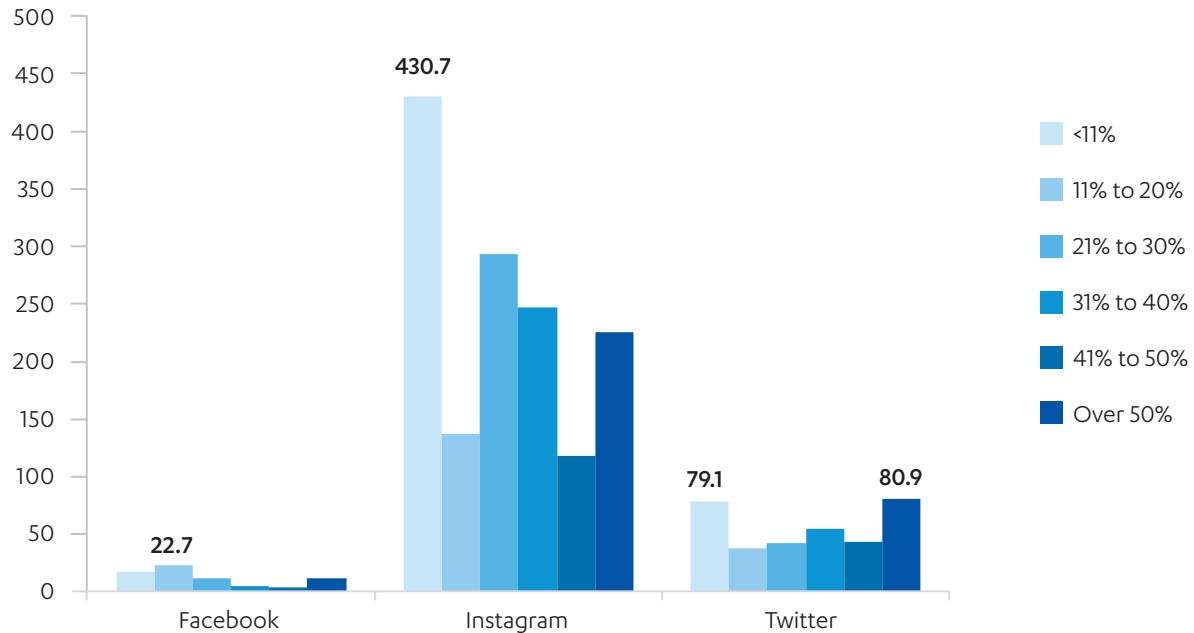
▲ As in the cable scripted arena, a positive relationship between cast diversity and ratings was evident among digital scripted shows³⁴ in 2019-20, if not as prominently. Median ratings for White households (3.50 ratings points), Black households (3.06 ratings points), and Asian households (2.48 ratings points) all peaked for digital scripted shows with casts that were from 31 percent to 40 percent minority. Examples of shows that fell into this cast diversity interval include Netflix’s *The Witcher*, Amazon’s *Upload*, and Hulu’s *Devs*. Meanwhile, median ratings for viewers 18-49 (1.81 ratings points) and Latinx households (2.68 ratings points) were highest for shows with casts that were from 21 percent to 30 percent minority. Shows such as HBO Max’s *Titans*, Netflix’s *Locke & Key*, and Hulu’s *Little Fires Everywhere* fell into this cast diversity interval.

FIGURE 8: Median Ratings, by Minority Writer Share, 18-49 and HH Race, Digital Scripted Shows, 2019-20 Season (n=124)



During the 2019-20 season, a positive relationship between writer diversity and ratings was quite evident in the digital scripted arena. Median ratings for Black households (3.89 ratings points) peaked for digital scripted shows in which the majority of the credited writers were people of color (e.g., Netflix’s *Gentefied* and BET+’s *First Wives Club*), while for viewers 18-49 (2.41 ratings points), Latinx households (4.71 ratings points) and Asian households (3.18 ratings points) ratings were highest for shows in which minorities constituted from 41 percent to 50 percent of credited writers (e.g., Netflix’s *Raising Dion* and Hulu’s *Utopia Falls*). It should be noted that median ratings for shows in which minorities constituted between 31 percent and 40 percent of credited writers (3.13 ratings points) followed closely behind the peak ratings for Asian households (e.g., HBO Max’s *Doom Patrol* and Netflix’s *#blackAF*). Finally, for White households, median ratings peaked for digital scripted shows in which people of color accounted for from 21 percent to 30 percent of credited writers (2.62 ratings points). Shows such as Netflix’s *Ozark*, Hulu’s *Marvel’s Runaways*, and Netflix’s *Altered Carbon* fell into this writer diversity interval in 2019-20.

FIGURE 9: Median Facebook, Instagram and Twitter Interactions (000s), by Minority Cast Share, Digital Scripted Shows, 2019-20 Season (n=178)



▲ During the 2019-20 television season, the relationship between social media engagement and cast diversity for digital scripted shows varied across social media platforms. Instagram engagement (430,700 interactions) peaked for the least diverse digital scripted shows (e.g., Hulu’s *Normal People* and Netflix’s *Ozark*). Twitter engagement (80,900 interactions) was highest for digital scripted shows with majority-minority casts (e.g., BET+’s *First Wives Club* and Netflix’s *On My Block*), followed closely by shows with the least diverse casts (79,100 interactions). Finally, Facebook engagement (22,700 interactions) peaked for shows with casts that were from 11 percent to 20 percent minority in 2019-20 (e.g., Amazon’s *The Marvelous Mrs. Maisel* and Netflix’s *Grace and Frankie*).

TABLE 1: Top 10 broadcast scripted shows for persons 18-49, 2019-20 season

Rank	Show	Network	18-49 rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	This Is Us	NBC	2.87	50.7	364.4	29.4	31% - 40%
2	Grey's Anatomy	ABC	2.33	38.9	606.9	70.5	31% - 40%
3	911	Fox	2.29	7.1	45.0	29.4	Over 50%
4	Saturday Night Live	NBC	2.16	10.6	103.3	93.8	11% - 20%
5	Chicago PD	NBC	2.01	15.0	89.7	23.0	21% - 30%
6	Chicago Fire	NBC	1.92	22.8	81.7	29.2	31% - 40%
7	911: Lone Star	Fox	1.80	0.9	6.2	27.6	Over 50%
8	Chicago Med	NBC	1.73	6.6	46.3	19.3	Over 50%
9	NCIS	CBS	1.70	6.2	31.9	8.8	31% - 40%
10	New Amsterdam	NBC	1.66	7.1	45.6	18.1	41% - 50%

◀ Nine of the top 10 broadcast scripted shows for viewers 18-49 in 2019-20 had casts that were at least 21 percent minority, matching the number of shows from a season earlier.

TABLE 2: Top 10 broadcast scripted shows for Asian HHs, 2019-20 season

Rank	Show	Network	Asian HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Saturday Night Live	NBC	4.61	10.6	103.3	93.8	11% - 20%
2	NCIS	CBS	4.13	6.2	31.9	8.8	31% - 40%
3	This Is Us	NBC	4.07	50.7	364.4	29.4	31% - 40%
4	Hawaii Five-O	CBS	3.94	5.5	68.4	9.4	Over 50%
5	The Good Doctor	ABC	3.59	8.6	57.6	13.3	Over 50%
6	F.B.I.	ABC	3.54	1.1	15.9	4.9	41% - 50%
7	Blue Bloods	NBC	3.37	4.8	26.4	11.1	11% - 20%
8	Bull	CBS	3.23	0.3	3.6	1.3	41% - 50%
9	Chicago Fire	NBC	3.21	22.8	81.7	29.2	31% - 40%
10	New Amsterdam	NBC	3.18	7.1	45.6	18.1	41% - 50%

▶ Eight of the top 10 broadcast scripted shows for Asian households in 2019-20 had casts that were at least 21 percent minority, down from nine shows a season earlier.

TABLE 3: Top 10 broadcast scripted shows for Black HHs, 2019-20 season

Rank	Show	Network	Black HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Empire	Fox	12.54	6.6	46.7	18.6	Over 50%
2	911	Fox	8.89	7.1	45.0	29.4	Over 50%
3	Chicago PD	NBC	8.43	15.0	89.7	23.0	21% - 30%
4	For Life	ABC	7.76	5.8	159.8	10.5	Over 50%
5	All Rise	CBS	7.37	0.1	3.0	4.3	Over 50%
6	Chicago Fire	NBC	7.36	22.8	81.7	29.2	31% - 40%
7	The Neighborhood	CBS	6.92	0.4	6.9	1.4	Over 50%
8	Station 19	ABC	6.85	3.5	70.2	18.5	Over 50%
9	Grey's Anatomy	ABC	6.76	38.9	606.9	70.5	31% - 40%
10	F.B.I.	ABC	6.73	1.1	15.9	4.9	41% - 50%

▶ All the top 10 broadcast scripted shows for Black households in 2019-20 had casts that were at least 21 percent minority, matching the number of shows from the previous three seasons.

TABLE 4: Top 10 broadcast scripted shows for Latinx HHs, 2019-20 season

Rank	Show	Network	Latinx HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	911	Fox	3.43	7.1	45.0	29.4	Over 50%
2	This Is Us	NBC	3.31	50.7	364.4	29.4	31% - 40%
3	Grey's Anatomy	ABC	3.21	38.9	606.9	70.5	31% - 40%
4	Chicago PD	NBC	3.12	15.0	89.7	23.0	21% - 30%
5	Chicago Fire	NBC	3.08	22.8	81.7	29.2	31% - 40%
6	The Good Doctor	ABC	3.05	8.6	57.6	13.3	Over 50%
7	Saturday Night Live	NBC	3.00	10.6	103.3	93.8	11% - 20%
8	911: Lone Star	Fox	2.79	0.9	6.2	27.6	Over 50%
9	Chicago Med	NBC	2.76	6.6	46.3	19.3	Over 50%
10	F.B.I.	ABC	2.73	1.1	15.9	4.9	41% - 50%

◀ Nine of the top 10 broadcast scripted shows for Latinx households in 2019-20 had casts that were at least 21 percent minority, matching the number of shows from a season earlier.

TABLE 5: Top 10 broadcast scripted shows for White HHs, 2019-20 season

Rank	Show	Network	White HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	NCIS	CBS	11.89	6.2	31.9	8.8	31% - 40%
2	F.B.I.	ABC	9.50	1.1	15.9	4.9	41% - 50%
3	Blue Bloods	NBC	9.27	4.8	26.4	11.1	11% - 20%
4	This Is Us	NBC	9.11	50.7	364.4	29.4	31% - 40%
5	Young Sheldon	CBS	8.87	1.7	15.5	2.1	< 11%
6	Chicago Fire	NBC	8.67	22.8	81.7	29.2	31% - 40%
7	Chicago Med	NBC	8.54	6.6	46.3	19.3	Over 50%
8	Bull	CBS	8.13	0.3	3.6	1.3	41% - 50%
9	Chicago PD	NBC	8.11	15.0	89.7	23.0	21% - 30%
10	New Amsterdam	NBC	7.94	7.1	45.6	18.1	41% - 50%

▶ Eight of the top 10 broadcast scripted shows for White households in 2019-20 had casts that were at least 21 percent minority, matching the number of shows from the previous season.

TABLE 6: Top 10 Cable scripted shows for persons 18-49, 2019-20 season

Rank	Show	Network	18-49 rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	0.37	11.5	28.8	35.0	< 11%
2	Snowpiercer	TNT	0.31	0.2	3.6	5.7	31% - 40%
3	Good Witch	Hallmark	0.30	1.5	8.7	9.5	< 11%
4	Vikings	History	0.27	6.5	39.7	2.0	< 11%
5	Yellowstone	Paramount	0.24	16.5	20.4	39.9	11% - 20%
6	American Horror Story	FX	0.23	9.4	49.4	81.4	11% - 20%
7	Three Busy Debras	Cartoon	0.22	N/A	N/A	N/A	31% - 40%
8	Siren	Freeform	0.22	5.2	16.5	5.5	Over 50%
9	Black Jesus	Cartoon	0.21	N/A	N/A	N/A	Over 50%
10	Mayans MC	FX	0.21	5.1	21.1	21.1	Over 50%

▶ Five of the top 10 cable scripted shows for viewers 18-49 in 2019-20 had casts that were at least 21 percent minority, up from just three shows a season earlier.

TABLE 7: Top 10 Cable scripted shows for Asian HHs, 2019-20 season

Rank	Show	Network	Asian HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Good Witch	Hallmark	0.87	1.5	8.7	9.5	< 11%
2	When Calls the Heart	Hallmark	0.57	11.5	28.8	35.0	< 11%
3	Snowpiercer	TNT	0.54	0.2	3.6	5.7	31% - 40%
4	Vikings	History	0.44	6.5	39.7	2.0	< 11%
5	Treadstone	USA	0.31	0.2	4.6	1.2	41% - 50%
6	Better Call Saul	AMC	0.31	8.9	47.6	31.1	41% - 50%
7	The Alienist	TNT	0.30	2.7	8.2	6.1	11% - 20%
8	Siren	Freeform	0.29	5.2	16.5	5.5	Over 50%
9	Killing Eve	BBC Amer	0.28	5.6	45.4	42.3	21% - 30%
10	Awkwafina is Nora from Queens	Comedy	0.27	2.5	8.1	1.9	Over 50%

▲ Six of the top 10 cable scripted shows for Asian households in 2019-20 had casts that were at least 21 percent minority, up from just two shows a season earlier.

TABLE 8: Top 10 Cable scripted shows for Black HHS, 2019-20 season

Rank	Show	Network	Black HHS rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	Sistas	BET	3.18	4.0	16.7	7.2	Over 50%
2	The Oval	BET	3.08	3.2	19.3	7.9	Over 50%
3	American Soul	BET	2.15	3.5	21.4	3.5	Over 50%
4	Greenleaf	OWN	1.74	6.3	13.9	22.2	Over 50%
5	Twenties	BET	1.70	0.1	7.7	2.2	Over 50%
6	Boomerang	BET	1.69	0.6	17.6	3.4	Over 50%
7	If Loving You is Wrong	OWN	1.63	0.9	1.7	2.5	Over 50%
8	The Haves and Have Nots	OWN	1.48	4.8	13.6	7.9	Over 50%
9	Snowpiercer	TNT	1.06	0.2	3.6	5.7	31% - 40%
10	Cherish the Day	OWN	1.06	0.3	1.1	6.8	Over 50%

▲ All the top 10 cable scripted shows for Black households in 2019-20 had casts that were at least 21 percent minority, matching the number of shows from a season earlier. Nine of the top shows for Black households appeared on either OWN or BET, black-themed cable networks whose shows are absent from the top 10 lists for other groups.

TABLE 9: Top 10 Cable scripted shows for Latinx HHs, 2019-20 season

Rank	Show	Network	Latinx HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	0.61	11.5	28.8	35.0	< 11%
2	Siren	Freeform	0.58	5.2	16.5	5.5	Over 50%
3	Mayans MC	FX	0.54	5.1	21.1	21.1	Over 50%
4	Good Witch	Hallmark	0.48	1.5	8.7	9.5	< 11%
5	Snowpiercer	TNT	0.43	0.2	3.6	5.7	31% - 40%
6	Vikings	History	0.40	6.5	39.7	2.0	< 11%
7	Are You Afraid of the Dark?	Nick	0.40	N/A	N/A	N/A	41% - 50%
8	Yellowstone	Paramount	0.37	16.5	20.4	39.9	11% - 20%
9	Danger Force	Nick	0.37	0.7	5.3	0.4	41% - 50%
10	Project Blue Book	History	0.37	0.7	11.8	3.7	< 11%

▲ Five of the top 10 cable scripted shows for Latinx households in 2019-20 had casts that were at least 21 percent minority, up from four shows a season earlier.

TABLE 10: Top 10 Cable scripted shows for White HHs, 2019-20 season

Rank	Show	Network	White HHs rating	Avg. FB (000s)	Average Instagram (000s)	Avg. tweets (000s)	Minority cast share
1	When Calls the Heart	Hallmark	3.01	11.5	28.8	35.0	< 11%
2	Good Witch	Hallmark	2.64	1.5	8.7	9.5	< 11%
3	Yellowstone	Paramount	1.04	16.5	20.4	39.9	11% - 20%
4	Vikings	History	0.95	6.5	39.7	2.0	< 11%
5	Project Blue Book	History	0.94	0.7	11.8	3.7	< 11%
6	Snowpiercer	TNT	0.79	0.2	3.6	5.7	31% - 40%
7	68 Whiskey	Paramount	0.72	1.2	2.8	2.0	31% - 40%
8	Barskins	Nat Geo	0.71	0.2	2.1	0.4	< 11%
9	The Sinner	USA	0.64	1.4	17.3	3.4	31% - 40%
10	The Alienist	TNT	0.52	2.7	8.2	6.1	11% - 20%

▲ Three of the top 10 cable scripted shows for White households in 2019-20 had casts that were at least 21 percent minority, up from just two shows a season earlier.

TABLE 11: Top 10 Digital scripted shows for persons 18-49, 2019-20 season

Rank	Show	Network	18-49 rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Witcher	Netflix	12.17	353.2	3,089.0	4,578.1	31% - 40%
2	You	Netflix	9.97	0.1	9,815.4	2,071.2	31% - 40%
3	Ozark	Netflix	8.78	579.6	448.9	883.8	< 11%
4	The Umbrella Academy	Netflix	6.67	1,632.4	33,155.5	4,758.1	41% - 50%
5	Space Force	Netflix	6.40	221.0	492.4	393.2	11% - 20%
6	Dead to Me	Netflix	6.30	497.3	547.8	334.5	< 11%
7	Jack Ryan	Amazon	6.28	82.3	778.7	298.6	41% - 50%
8	Outer Banks	Netflix	6.02	84.8	25,589.9	354.5	21% - 30%
9	Raising Dion	Netflix	5.53	79.8	1,287.6	171.7	Over 50%
10	Locke & Key	Netflix	5.07	61.7	3,393.1	200.7	21% - 30%

Seven of the top 10 digital scripted shows for persons 18-49 in 2019-20 had casts that were at least 21 percent minority, up from six shows a season earlier.

TABLE 12: Top 10 Digital scripted shows for Asian HHs, 2019-20 season

Rank	Show	Network	Asian HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Witcher	Netflix	20.18	353.2	3,089.0	4,578.1	31% - 40%
2	Jack Ryan	Amazon	14.52	82.3	778.7	298.6	41% - 50%
3	You	Netflix	12.02	0.1	9,815.4	2,071.2	31% - 40%
4	The Umbrella Academy	Netflix	11.59	1,632.4	33,155.5	4,758.1	41% - 50%
5	Ozark	Netflix	11.55	579.6	448.9	883.8	< 11%
6	Space Force	Netflix	10.24	221.0	492.4	393.2	11% - 20%
7	Never Have I Ever	Netflix	8.36	8,176.6	21,888.4	349.1	Over 50%
8	Raising Dion	Netflix	7.93	79.8	1,287.6	171.7	Over 50%
9	The Crown	Netflix	7.52	579.1	1,514.7	874.5	11% - 20%
10	The Marvelous Mrs. Maisel	Amazon	9.30	267.5	1,927.8	524.3	11% - 20%

Six of the top 10 digital scripted shows for Asian households in 2019-20 had casts that were at least 21 percent minority, matching the number of shows from a season earlier.

TABLE 13: Top 10 Digital scripted shows for Black HHs, 2019-20 season

Rank	Show	Network	Black HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	Raising Dion	Netflix	29.61	79.8	1,287.6	171.7	Over 50%
2	Self Made: Inspired by the Life of Madam C.J. Walker	Netflix	27.64	35.7	32.2	87.9	Over 50%
3	You	Netflix	15.51	0.1	9,815.4	2,071.2	31% - 40%
4	On My Block	Netflix	14.42	89.7	1,370.5	593.9	Over 50%
5	The Witcher	Netflix	14.13	353.2	3,089.0	4,578.1	31% - 40%
6	Ozark	Netflix	14.06	579.6	448.9	883.8	< 11%
7	#blackAF	Netflix	14.04	13.3	465.4	215.4	Over 50%
8	The Umbrella Academy	Netflix	10.90	1,632.4	33,155.5	4,758.1	41% - 50%
9	The Stranger	Netflix	9.03	0.2	0.0	41.9	21% - 30%
10	Locke & Key	Netflix	8.47	61.7	3,393.1	200.7	21% - 30%

▲ Nine of the top 10 digital scripted shows for Black households in 2019-20 had casts that were at least 21 percent minority, up from just six shows a season earlier.

TABLE 14: Top 10 Digital scripted shows for Latinx HHs, 2019-20 season

Rank	Show	Network	Latinx HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Witcher	Netflix	16.19	353.2	3,089.0	4,578.1	31% - 40%
2	You	Netflix	13.76	0.1	9,815.4	2,071.2	31% - 40%
3	Raising Dion	Netflix	13.37	79.8	1,287.6	171.7	Over 50%
4	On My Block	Netflix	11.92	89.7	1,370.5	593.9	Over 50%
5	Narcos: Mexico	Netflix	10.87	283.7	1,331.0	219.9	Over 50%
6	Gentefied	Netflix	9.88	45.0	1,139.0	106.4	Over 50%
7	Ozark	Netflix	9.82	579.6	448.9	883.8	< 11%
8	The Umbrella Academy	Netflix	9.23	1,632.4	33,155.5	4,758.1	41% - 50%
9	Dead to Me	Netflix	8.12	497.3	547.8	334.5	< 11%
10	Self Made: Inspired by the Life of Madam C.J. Walker	Netflix	7.74	35.7	32.2	87.9	Over 50%

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

TABLE 15: Top 10 Digital scripted shows for White HHs, 2019-20 season

Rank	Show	Network	White HHs rating	Total FB (000s)	Total Instagram (000s)	Total tweets (000s)	Minority cast share
1	The Witcher	Netflix	15.33	353.2	3,089.0	4,578.1	31% - 40%
2	Ozark	Netflix	14.98	579.6	448.9	883.8	< 11%
3	Jack Ryan	Amazon	12.54	82.3	778.7	298.6	41% - 50%
4	You	Netflix	11.28	0.1	9,815.4	2,071.2	31% - 40%
5	Virgin River	Netflix	11.19	27.1	56.9	22.3	11% - 20%
6	Outer Banks	Netflix	10.90	84.8	25,589.9	354.5	21% - 30%
7	Dead to Me	Netflix	10.78	497.3	547.8	334.5	< 11%
8	The Marvelous Mrs. Maisel	Amazon	9.30	267.5	1,927.8	524.3	11% - 20%
9	Space Force	Netflix	9.21	221.0	492.4	393.2	11% - 20%
10	The Crown	Netflix	8.98	579.1	1,514.7	874.5	11% - 20%

▲ Four of the top 10 digital scripted shows for White households in 2019-20 had casts that were at least 21 percent minority, matching the number from a season earlier.

CONCLUSION

Pandemic in Progress: Part 2

The global spread of COVID-19 in late 2019 and throughout 2020 had a dramatic impact on how Americans watched television. The 2019-20 season was marked by the increasing centrality of television in the home, as the closure of theaters and other recreational outlets in many places, combined with periodic lockdowns, drove movie streaming at home, the binge viewing of series, and other uses of the small screen like never before.³⁵

The 2019-20 television season also continued a trend, albeit with more intensity, that predates the pandemic by several years. One of the most striking patterns observed over the course of the Hollywood Diversity Report series is the dramatic increase in the number of television series streaming on digital platforms and the corresponding decline in titles airing on cable networks. Between the 2012-13 season (when this series first tracked digital platform titles) and 2019-20, the television landscape has undergone a radical shift. In 2012-13, the 11 digital platform series considered in the report accounted for just 3.9 percent of all shows that season; by 2019-20, there were 218 digital series considered in the report, which accounted for nearly half of all shows on television (47.3 percent). Though the number of broadcast offerings remained more or less stable over this period, the number of cable series declined from 167 (58.6 percent of the total) to just 131 (28.4 percent of the total).

Against the declines in cable, the meteoric rise of digital shows over the past eight seasons has netted a significant increase in the overall amount of television available to viewers. There were 285 series examined across the three platform types in the report for 2012-13; by the 2019-20 season considered in this report, the number of shows had grown to 461 — a 61.6 percent increase. But “Peak TV” has not only created a renaissance of choices available to viewers, it also has altered the dynamics by which diversity and inclusion factor into program development processes.



The stunning increases in on-screen diversity in television documented by this report, as well as the more modest progress for talent of color behind the scenes, are the result of two interrelated factors: technological change and demographic shifts.³⁶ First, the emergence of streaming technologies has given rise to a business model different from the advertising-based model that has traditionally hamstrung programming choices in broadcast and cable. For streamers, it's all about paid subscribers. As a recent *Variety* article notes, digital platforms “with deep pockets,” unlike broadcast and cable networks, are thus freer to develop “esoteric stories without pressure from advertisers.”³⁷ And the more diverse the menu of offerings, the more likely that potential subscribers around the globe will find a reason to subscribe. What this has meant in practical terms is that the greenlighting of television shows created by people of color and women —projects that would not have received serious consideration within the reign of Hollywood business as usual —have found new life with the ascendance of digital.

Second, the impact of the increasing diversity of the U.S. population cannot be overstated. According to the 2020 U.S. Census, people of color now constitute 42.7 percent of the population. Moreover, they consume disproportionately more media than their White counterparts,³⁸ thus weighting their increasing share of Hollywood’s audiences even further. Equally notable is the fact that most Americans under 18 are now people of color (53 percent). Within about two decades, people of color of all ages combined will constitute the majority.

This report series has consistently documented the fact that diverse audiences demand diverse television content. As the minority shares of audiences have grown, so too have the conventional ratings and social media engagement for relatively diverse shows. By 2019-20, ratings for most groups (as well as social media engagement) peaked for shows featuring casts that were at least 31 percent minority. The “esoteric” storytelling unleashed by streaming’s advertising-free business model has given diverse viewers a taste of what’s possible, which

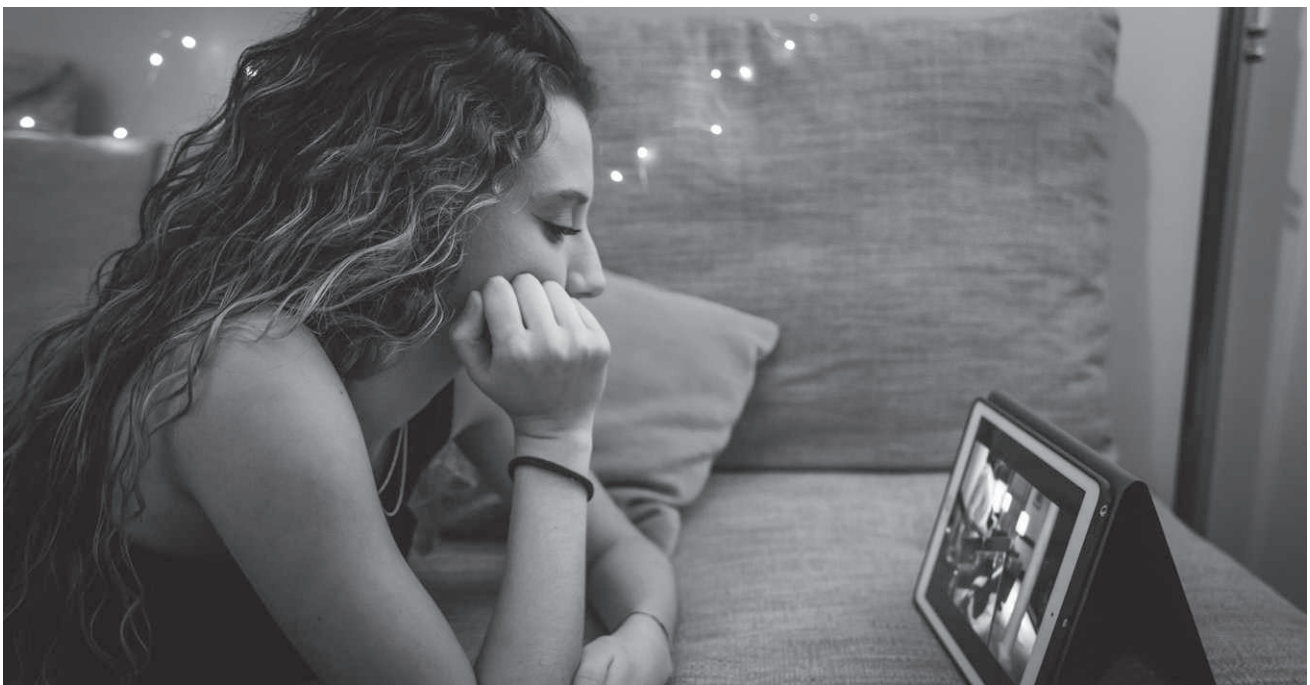
has pressured broadcast and cable networks to step up their on-screen diversity game to remain competitive. The trends documented in this report clearly point to the relationship between these two factors. To be sure, it is no accident that people of color collectively have reached proportionate representation among the top roles in broadcast in the last two years. They are within striking distance of doing so in cable as well.

Despite the promising trends in on-screen diversity recorded in this report, much work remains to be done in solving Hollywood's diversity problem. Even as people of color collectively make progress in front of the camera, specific racial/ethnic groups such as Latinx, Asian, and Native persons continue to be severely underrepresented among television leads and among other top roles. And though the trends generally point in the right direction for people of color among television's writers, directors, and show creators, people of color have considerable

ground to cover before they reach proportionate representation among the talent who shape the stories that air and stream on the small screen.

Meanwhile, women's fortunes in front of and behind the television camera have waxed and waned over the course of the Hollywood Diversity Report series. Only among television directors have women enjoyed steady gains in recent years, though they remain underrepresented in this employment arena as they are in all others.

Finally, as the previous report documents, there has been virtually no progress in diversifying the studio and network executive suites whose greenlighting decisions set the parameters by which everything else evolves. Only when women and people of color are integrated into these defining spaces — and in meaningful proportions — will Hollywood truly solve its diversity problem.



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

Dr. Ana-Christina Ramón is the Director of Research and Civic Engagement for the Division of Social Sciences at UCLA. Dr. Ramón is a social psychologist who has worked on social justice issues related to equity and access in higher education and the entertainment industry for over fifteen years. She is the co-principal investigator of the Hollywood Advancement Project and manages its graduate research team. She is the co-author (with Dr. Darnell Hunt) of the annual *Hollywood Diversity Report* series that the project produces. She is also the managing editor of *LA Social Science*, an e-forum that showcases the vibrant and cutting-edge knowledge generated within the Division of Social Sciences at UCLA. She was recently named the inaugural Latino Film Institute Scholar.

APPENDIX

Table 1: Networks and digital platforms included in the study

ABC Entertainment Group	Comedy Central	History	Showtime Networks
Amazon	CW Television Network	Hulu	Starz
AMC Networks	Disney Channel	IFC	Sundance Now
Apple	Disney+	National Geographic	SundanceTV
BBC America	EPIX	NBC Entertainment	Syfy
BET Networks	Facebook	Netflix	TBS
BET+	Fox Entertainment	Nickelodeon	TNT
BritBox	Freeform	OWN	truTV
Cartoon Network	FX Network	Paramount Network	USA Network
CBS All Access	FXX	PBS	WGN America
CBS Entertainment	Hallmark Channel	Peacock	YouTube Premium
Charter Spectrum	HBO Max	Pop	
Cinemax	HBO Network-Home Box Office	Quibi	

ENDNOTES

- 1 See Janie Boschma, Daniel Wolfe, Priya Krishnakumar, Christopher Hickey, Meghna Maharishi, Renée Rigdon, John Keefe and David Wright, “Census Release Shows America Is More Diverse and More Multiracial Than Ever,” *CNN*, August 12, 2021, <https://www.cnn.com/2021/08/12/politics/us-census-2020-data/index.html>.
- 2 The 2019-20 season is defined as television programming that originally aired or began streaming between September 1, 2019 and August 31, 2020.
- 3 Total numbers for the various analyses in this report may deviate from the overall total for the number of television shows considered due to focused analyses on a subset of the data (noted below) or missing values for some cases. Only English-language shows were included for the digital arena.
- 4 Race/ethnicity was coded into the following major categories: White, Black, Asian, Native, Latinx, Black Latinx, Multiracial/Multiethnic (referred to as multiracial throughout this report), and MENA (Middle Eastern or North African). While Black Latinx cases are combined with Latinx cases in featured charts and tables, Black Latinx counts are included in the endnotes. The Latinx category contains persons of Latin American origin or descent and does not include Spaniards. The Native category contains global indigenous peoples, including Native Americans, Native Hawaiians, and Native New Zealanders. The MENA category contains persons descended from the following nationalities: Algerian, Bahraini, Egyptian, Emirati, Iranian, Iraqi, Israeli, Jordanian, Kuwaiti, Lebanese, Libyan, Moroccan, Omani, Palestinian, Qatari, Saudi Arabian, Syrian, Tunisian, and Yemeni. Transnational ethnic groups from the MENA region are also included, such as Amazigh or Berber, Assyrian, Bedouin, Chaldean, Copt, Druze, Kurdish, and Syriac, as well as pan-ethnic groups such as Arab, Middle Eastern, and North Africa.
- 5 Gender was coded according to the following categories: male, female, transgender, and non-binary. Transgender and non-binary cases were combined as “other” in relevant charts and tables with the separate counts included in the endnotes.
- 6 For each TV series, this study considers the top eight credited actors for the purpose of computing overall cast diversity.
- 7 Household ratings (HH) are defined as the percentage of the universe of households tuned to a particular TV program during the average minute of the program. This includes incremental viewing to programs watched at the time of the telecast as well as watched in DVR playback that occurs within 7 days of the original telecast. Digital series were measured on a 24/7, around-the-clock basis during the reporting period. The HH ratings presented by race are based on the race of the head of household, while 18-49 ratings are based on individual viewers. The social media ratings are collected by TalkWalker, formerly a unit within Nielsen. For broadcast and cable series, the social media ratings are averages per episode for the entire season. However, for digital series, the social media ratings are the total interactions during the period measured. The Twitter interactions measure ascribes tweets to a linear TV episode, 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. The Instagram engagement metric is the sum

- of comments and likes from owned Instagram content (content posted by official accounts associated with a program or sports event, including network, program, talent, league, team, announcer and athlete accounts).
- 8 Gary Levin, Kelly Lawler Bill Keveney, and Erin Jensen, "Pandemic Anniversary: How COVID-19 Changed How TV Was Made, and What We Watched," *USA Today*, March 10, 2021, <https://www.usatoday.com/story/entertainment/tv/2021/03/10/how-pandemic-changed-tv-and-how-much-last/6826073002/>.
 - 9 *2021 Streaming Habits Survey: Americans Admit to Watching 1.5 Months of Streaming TV During Pandemic* (Tampa, Florida: SYKES, 2021), <https://www.sykes.com/resources/reports/americans-pandemic-tv-streaming-habits-survey/>.
 - 10 Ibid.
 - 11 *The Nielsen Total Audience Report 2021* (New York: The Nielsen Company, 2021), p. 26.
 - 12 "Lead role" is defined in this report as the first credited actor/performer for a given project's list of cast members.
 - 13 To compare proportionate representation for the individual groups, this report employs the latest Census population data from 2020 that shows the following shares: 10.2 percent multi-racial/multiethnic, 18.7 percent Hispanic/Latinx, 12.4 percent Black, 6 percent Asian, and approximately 1.3 percent Native (Nicholas Jones, Rachel Marks, Roberto Ramirez, and Merarys Ríos-Vargas, "2020 Census Illuminates Racial and Ethnic Composition of the Country," *United States Census Bureau*, August 12, 2021, <https://www.census.gov/library/stories/2021/08/improved-race-ethnicity-measures-reveal-united-states-population-much-more-multiracial.html>). Although MENA is not considered a separate racial category in the Census, the most recent data show that they are approximately 0.9 percent of the population (Sarah Parvini and Ellis Simani, "Are Arabs and Iranians White? Census Says Yes, But Many Disagree," *Los Angeles Times*, March 28, 2019, <https://www.latimes.com/projects/la-me-census-middle-east-north-africa-race/>).
 - 14 In broadcast for 2019-20, one lead identified as non-binary.
 - 15 In digital for 2019-20, two leads identified as non-binary.
 - 16 Among Latinx leads in broadcast for 2019-20, there was one Black Latinx lead.
 - 17 Among Latinx leads in cable for 2019-20, there was one Black Latinx lead.
 - 18 Among Latinx leads in digital for 2019-20, there was one Black Latinx lead.
 - 19 In broadcast for 2019-20, there were two White transgender actors and two White non-binary actors.
 - 20 Among Latinx actors in broadcast for 2019-20, there were four Black Latinx male actors, and four Black Latinx female actors.
 - 21 In broadcast for 2019-20, there was one multiracial transgender actor.
 - 22 In cable for 2019-20, there was one White transgender actor and one White non-binary actor.
 - 23 Among Latinx actors in cable for 2019-20, there were four Black Latinx male actors, and four Black Latinx female actors.
 - 24 In cable for 2019-20, there was one Latinx non-binary actor.
 - 25 In cable for 2019-20, there was one multiracial transgender actor.
 - 26 In digital for 2019-20, there were four White non-binary actors.
 - 27 Among Latinx actors in digital for 2019-20, there were five Black Latinx male actors, and three Black Latinx female actors.
 - 28 In digital for 2019-20, there was one Black non-binary actor.
 - 29 In digital for 2019-20, there was one multiracial transgender actor and two multiracial non-binary actors.
 - 30 Cynthia Littleton, "Inside Hollywood's Showrunner Apprenticeship Problem," *Variety*, August 19, 2021, <https://variety.com/2021/tv/features/hollywood-showrunner-apprenticeship-problem-1235042207/>.

- 31 Darnell Hunt, *Race in the Writers' Room: How Hollywood Whitewashes the Stories that Shape America*, (Los Angeles: Color of Change, 2019), https://hollywood.colorofchange.org/wp-content/uploads/2019/03/COC_Hollywood_Race_Report.pdf.
- 32 For example, see *DGA 2019-20 Episodic Television Director Inclusion Report* (Los Angeles, CA: Directors Guild of America, 2021), <https://www.dga.org/News/PressReleases/2021/210223-Episodic-Television-Director-Diversity-Report.aspx>.
- 33 In this chart (and others that consider the odds of receiving an Emmy nomination or the odds of winning an Emmy award), the conditional probability of Event A (winning an award) is computed, given that Event B (overall cast diversity) has already occurred.
- 34 Note that these analyses were based on a subset of 2019-20 digital scripted shows for which Nielsen and TalkWalker data were available. This included 125 shows for conventional TV ratings and 182 for social media engagement (out of a total of 218 shows).
- 35 See, Marcus Lu, "How Media Consumption Evolved Throughout COVID-19," *Visual Capitalist*, June 22, 2021, <https://www.visualcapitalist.com/how-media-consumption-evolved-throughout-covid-19/>.
- 36 Ramón, Ana-Christina and Hunt, Darnell M., 2020, "The Future is Now: Evolving Technology, Shifting Demographics, and Diverse TV Content," in Shawn Shimpach, ed. *The Routledge Companion to Global Television*, New York: Routledge.
- 37 Littleton, "Inside Hollywood's Showrunner Apprenticeship Problem."
- 38 See *2020 Theatrical and Home Entertainment Market Environment Report (THEME)* (Washington, DC: Motion Picture Association of America, 2021), <https://www.motionpictures.org/wp-content/uploads/2021/03/MPA-2020-THEME-Report.pdf>.

UCLA College | Social Sciences
Institute for Research
on Labor & Employment