

WGAW 2013 TV Staffing Brief

The 2013 TV Staffing Brief examines employment patterns for 1722 writers¹ working on 190 broadcast and cable television shows during the 2011-12 season.² These shows were subject to Writers Guild of America, West (WGAW) bargaining agreements, and the data in this brief associated with each show were collected during the course of ongoing Guild business.

This brief highlights three groups of writers who traditionally have been underemployed in the television industry — women, minority, and older writers. It documents the employment experiences of these groups of writers relative to their male, white, and younger counterparts in order to identify any trends that suggest either progress or retreat on the industry diversity front. The findings in the brief will be included later this year in the 2013 Hollywood Writers Report, the eighth report in a series that considers patterns in employment and earnings in both the television and film sectors. Using these reports as a diagnostic tool, the WGAW seeks to collaborate with the industry in efforts to increase the employment opportunities of all writers.

Pockets of Promise, Minimal Progress

It all begins with the writing. From concept to characters, from plot to narrative, writers play a foundational role in the fashioning of the stories a society circulates about itself. But in the Hollywood entertainment industry, unfortunately, there has all too often existed a disconnect between the writers hired to tell our stories and an America that's becoming increasingly diverse with each passing day.

Findings from the 2013 WGAW TV Staffing Brief show that — despite a few pockets of promise — much more work must be done on the television diversity front before the corps of writers telling our stories looks significantly more like us as a nation. Recently, women writers have made small gains in overall staff employment and in executive producer positions but remain significantly underrepresented among writers staffing television shows. Minority television writers have nearly doubled their share of staff positions since the turn of the century but, because minorities continue to grow as a share of the U.S. population, these writers have made little headway toward reaching anything approximating proportionate representation. And although older writers have recently claimed a majority share of television staff positions and increased their dominant hold on executive producer positions, earlier Hollywood Writers Reports suggest that the group still faces steeply declining employment prospects as they age.

Below, these general trends are examined more closely.

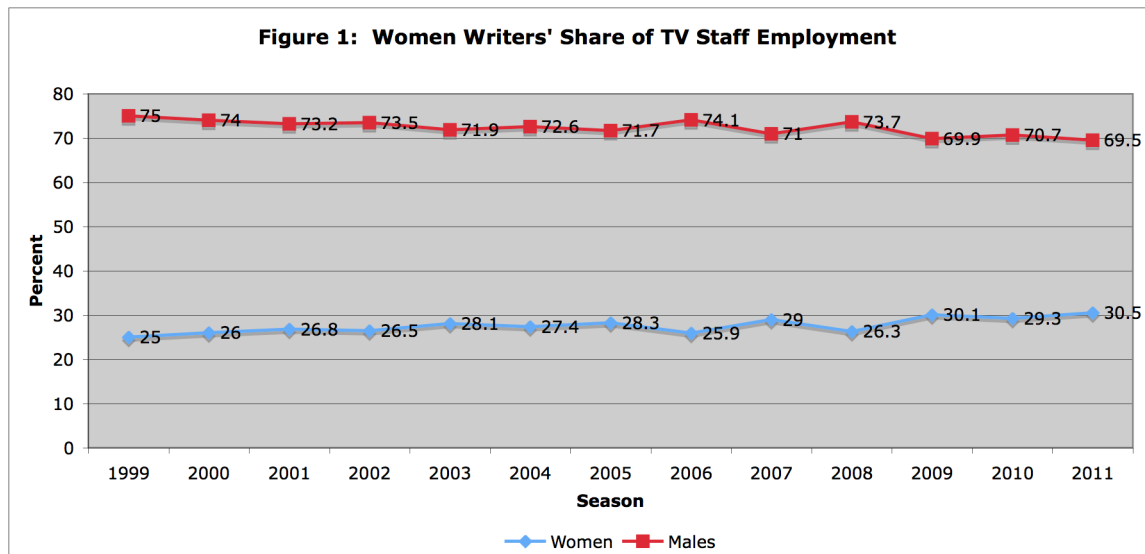
¹ The term “ staff writers” is used in this brief to refer to the writers and writer/producers working on a television show staff for all or part of the season. Due to missing values for gender, race/ethnicity, and age, table totals do not always equal 1722 writers.

² The 2011-12 season is defined as September 1, 2011-August 30, 2012.

The Headlines

Women Writers' Share of TV Staff Employment Slowly Increases

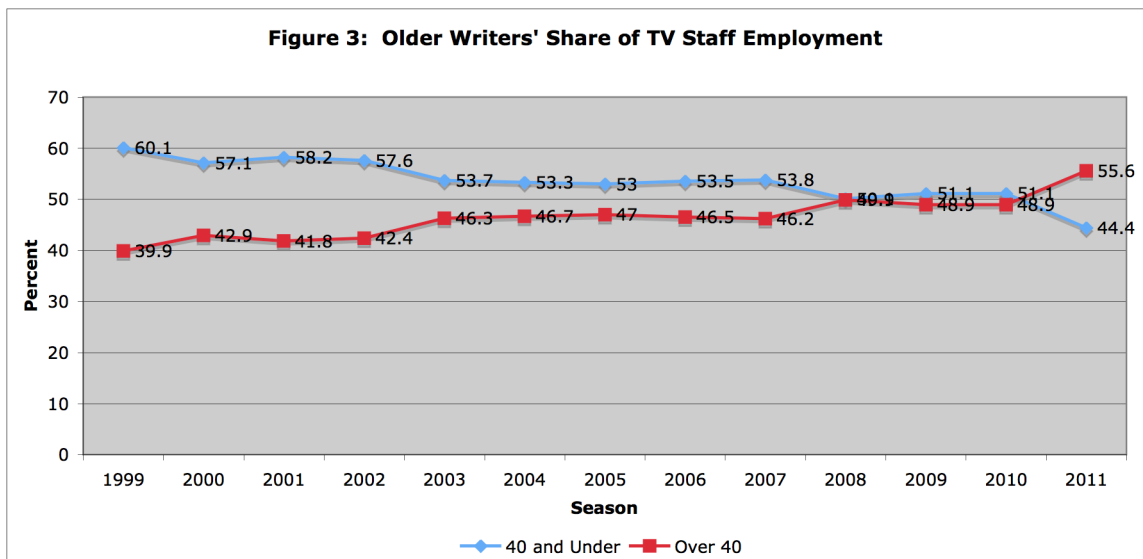
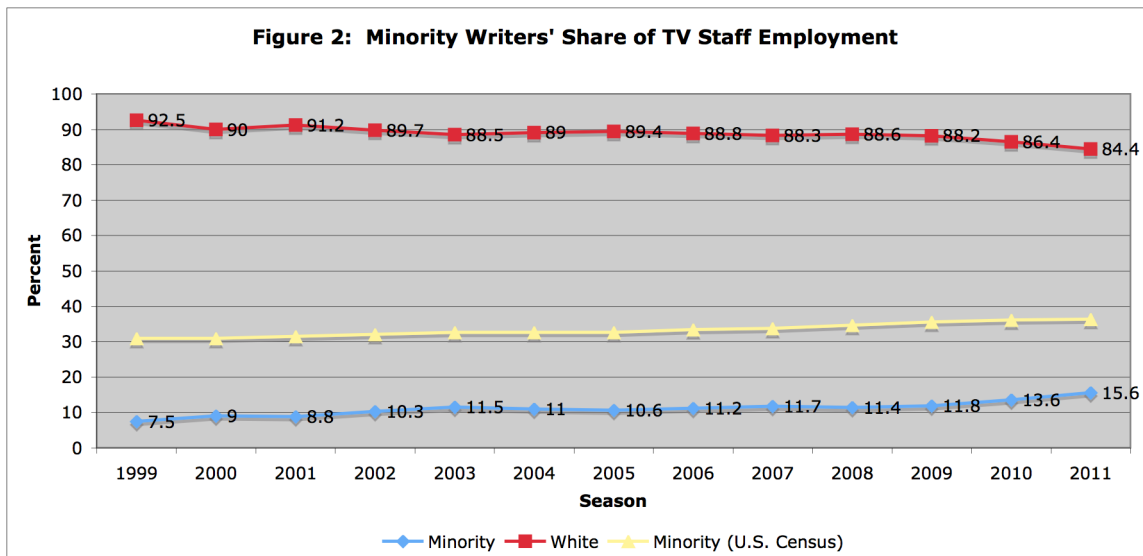
Between the 1999-00 and 2011-12 seasons, women writers' share of television staff employment increased about 5 percentage points — from 25 percent to 30.5 percent (see **Figure 1**). At this rate of increase, it would be another 42 years before women — roughly half of the U.S. population — reach proportionate representation in television staff employment. There were 519 women writers employed across the 190 shows examined in this brief for the 2011-12 season.



Minority Writers Double Their Share of TV Staff Employment Since 1999-2000, But Remain Severely Underrepresented

Between the 1999-00 and 2011-12 seasons, the overall minority writers' share of television employment increased from 7.5 percent to 15.6 percent (see **Figure 2**). This doubling of the minority employment share over the 12 seasons, however, barely kept pace with the growth in the overall minority share of the U.S. population — a share that has increased from 30.9 percent in 2000 to 36.3 percent in 2010 (see yellow line). As a result, minorities as a combined group remain underrepresented by a factor of more than 2 to 1 in television staff employment. There were 269 minority writers employed on the 190 shows for the 2011-12 season.

When we consider individual racial/ethnic groups, however, we see that much of the gain in the minority share of television staff employment over the 12 seasons can be attributed to increases in the Asian and Latino shares. That is, the Asian and Latino shares each increased nearly 3 percentage points between the 1999-00 and 2011-12 seasons — from 1 percent to 3.9 percent (65 writers), and from 1.1 percent to 4.0 percent (66 writers),



respectively (see **Table 1**³). For Asians, who accounted for 4.7 percent of the U.S. population in 2010, these figures show that the group is nearing proportionate representation in television staffing. But Latinos constitute more than 16 percent of the U.S. population, and despite the recent increase in the group’s share of staff employment, Latinos remain underrepresented by a factor of 4 to 1.

Meanwhile, the black share of television staff employment – the largest share among the minority groups — has increased only .7 percentage points since the 1999-2000 season,

³ See Appendix for tables.

from 5.8 percent to 6.5 percent (108 writers). African Americans, who constitute slightly more than 12 percent of the U.S. population, are still underrepresented by a factor of nearly 2 to 1 in television staff employment. Separate figures for the relatively small shares of Native writers and other-race writers — .3 percent (5 writers) and 1.5 percent (25 writers), respectively — were included in this brief for the first time.

Older Writers Claim a Majority Share of TV Staff Employment

Between the 1999-00 and 2010-11 seasons, the over-40 share of television staff employment increased nearly 16 percentage points, from 39.9 percent to 55.6 percent. **Figure 3** charts the trend over the 12 seasons, which — for the first time in 2011-2012 season — resulted in older writers claiming the majority share of television staff employment. The largest year-to-year gain for older writers, 6.7 percentage points, occurred between the last two seasons examined in this brief (see **Table 1**).

Minority Writers Much More Likely to Work in Drama Than in the Past

Previous Hollywood Writers Reports show that minority television writers tended to be ghettoized on sitcom staffs, particularly on black-themed sitcoms. As the numbers of these types of programs ebbed and flowed on the schedule over the years, so did the employment prospects for minority television writers. Indeed, until the recent rise of multicultural dramas like ABC’s *Grey’s Anatomy* and *Scandal* (see below), there had been no successful television dramas that featured a critical mass of minority leading roles or writers.

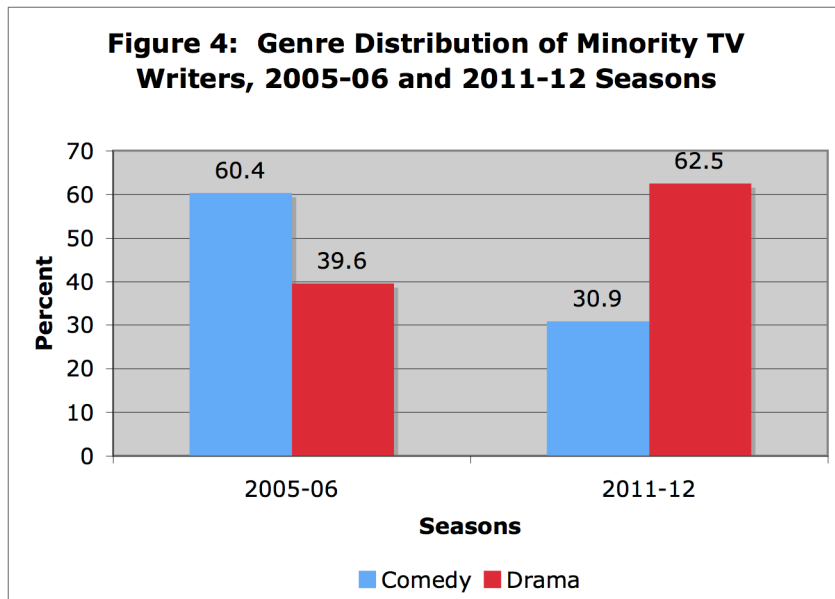


Figure 4, however, reveals that by the 2011-12 season most minority television writers — 62.5 percent — staffed dramas. As recently as the 2005-06 season the opposite was

true: 60.4 percent of minority television writers that season staffed comedies and only 39.6 percent staffed dramas. Most of this shift is undoubtedly driven by the increase in the number of multicultural dramas in recent years and the overall decline in sitcoms as a share of all television programs examined (37.3 percent during the 2011-12 season, down from about 44 percent just a season earlier). The remainder of the shift is likely a function of the changing mix of employed minority television writers. That is, black writers — a group that traditionally has been relegated to working on black-themed sitcoms — represent a declining share of the overall number of minority writers staffing television shows. By contrast, the Latino share has been growing in recent years, and during the 2011-12 season, fully 80.3 percent of Latino television writers (53 writers) staffed dramas. (**Table 2** presents the genre staffing breakdowns for each highlighted group of writers from the 2005-06 to 2011-12 seasons.)

Women Continue to Be Underrepresented Among the Ranks of Executive Producers

Previous Hollywood Writers Reports show that white males have traditionally dominated the high-status position of executive producer in the television sector. Of the 454 executive producers working on the 190 shows examined during the 2011-12 season, 344 were white males (75.8 percent). **Table 3** shows that women accounted for only 18.6 percent of the executive producers staffing television shows in 2011-12 — a figure that actually represented a 4.2 percentage point increase over the group's 14.4 percent share a season earlier. Nonetheless, as women represent slightly more than half of the U.S. population, the group remains underrepresented by a factor of more than 2 to 1 among the writers who run television shows. Males of all ethnic/racial backgrounds combined, by contrast, occupied 81.4 percent of these powerful positions.

When we consider individual television networks, **Table 4** shows that women accounted for notable shares of the executive producers working on five networks during the 2011-12 season: MTV (50 percent), VH1 (50 percent), CW (43.5 percent), BET (42.9 percent), and ABC Family (38.5 percent).

Minorities Continue to Be Underrepresented Among the Ranks of Executive Producers, Despite Recent Gains

Earlier Hollywood Writers Reports reveal that minorities, even more so than women, have been severely underrepresented among the ranks of executive producers. This continues to be the case, despite the fact that the minority share of executive producers doubled between the 2010-11 and 2011-12 seasons. While the previous Hollywood Writers Report notes that minority writers accounted for only 3.9 percent of these high-status positions during the 2010-11 season, by the 2011-12 season the minority share had increased to 7.8 percent (see **Table 3**). Still, as 36.3 percent of the U.S. population, minorities remain underrepresented by a factor of nearly 5 to 1 among executive producers.

When we consider individual television networks, **Table 4** shows that minorities only accounted for a significant share of the executive producer positions on a single network,

the black-oriented BET cable network, where 100 percent of the 7 executive producers were minority writers during the 2011-12 season. With the exception of ABC (13.3 percent), the minority shares of executive producer positions on the other major broadcast networks were particularly low — just 6.1 percent on Fox, 3.7 percent on CBS, and 2.3 percent on NBC.

Older Writers Increase Their Hold on Executive Producer Positions

Despite findings from earlier Hollywood Writer Reports documenting the decline in overall employment prospects for writers as they age, writers over 40 continue to dominate the high-status ranks of executive producers. **Table 3** shows that writers over the age of 40 occupied 79.7 percent of the executive producer positions during the 2011-12 season, an increase of more than 8 percentage points over the figure from the 2010-11 season (71.5 percent).

Women Writers' Share of Employment Highest on Cable Networks

Although women writers occupied only 30.5 percent of all staff positions on the television shows examined for the 2011-12 season, these writers were particularly well represented on key cable networks. **Table 5** shows that the top five networks for women writers — ranked in terms of share of staff positions — were BET (55 percent), ABC Family (49.2 percent), Lifetime (46.7 percent), Nickelodeon (42.9 percent), and MTV (42.1 percent). By contrast, IFC (0 percent), Cartoon (9.1 percent), and Disney XD (13 percent) were notable for women occupying relatively small shares of the staff positions on these networks' shows.

Minority Writers' Share of Employment Highest on Cable Networks

Table 5 reveals that during the 2011-12 season the top six networks for minority share of staff employment were BET (95 percent), VH1 (33.3 percent), USA (22.7 percent), MTV (22.2 percent), TNT (21.6 percent), and TBS (21.4 percent). The minority shares of staff employment on these cable networks all exceeded the overall minority share for the season (15.6 percent). By contrast, two cable networks — IFC and Spike — had no minority writers staffing their shows for the season. With the exception of Fox, where minorities occupied 19.2 percent of the staff positions for the season, the minority shares for the major broadcast networks were at or below the season average — ABC (15.8 percent), NBC (13 percent), CW (10 percent), and CBS (8.1 percent). **Table 6** presents a breakdown of minority-occupied staff positions by specific racial/ethnic group and network.

Ten Percent of TV Shows Have No Women Writers on Staff

Table 7 presents an alphabetical listing of the 190 television shows examined for the 2011-12 season, with figures on the female, minority, and over-40 shares for each show staff. Nineteen of the shows on the list (10 percent) had no women writers on staff, which is a 2.6 percentage point increase from the previous season, when just 7.4 percent

of the 189 shows examined employed no women writers. The top 5 five shows for women writers during the 2011-12 season — ranked in terms of women’s share of staff positions — were MTV’s *Awkward* (83.3 percent), Nickelodeon’s *The Fresh Beat Band* (83.3 percent), BET’s *Let’s Stay Together* (83.3 percent), VH1’s *Single Ladies* (80 percent), and Showtime’s *The Big C* (71.4 percent). Consistent with findings discussed above, each of these top shows for women writers during the season aired on a cable network.

Nearly a Third of TV Shows Have No Minority Writers on Staff

During the 2011-12 season, 55 of the 190 television shows examined (28.9 percent) had no minority writers on staff (see **Table 7**). This figure is an improvement over the 34.4 percent figure reported in the previous Hollywood Writers Report for the 2010-11 season. With the exception of ABC’s *Grey’s Anatomy* (45.5 percent), the top shows ranked by minority share of staff positions were all black-themed and aired on cable networks — BET’s *Let’s Stay Together* (100 percent), BET’s *Reed Between the Lines* (100 percent), VH1’s *Single Ladies* (100 percent), and BET’s *The Game* (85.7 percent).

Older Writers Represented on Nearly Every TV Show Staff

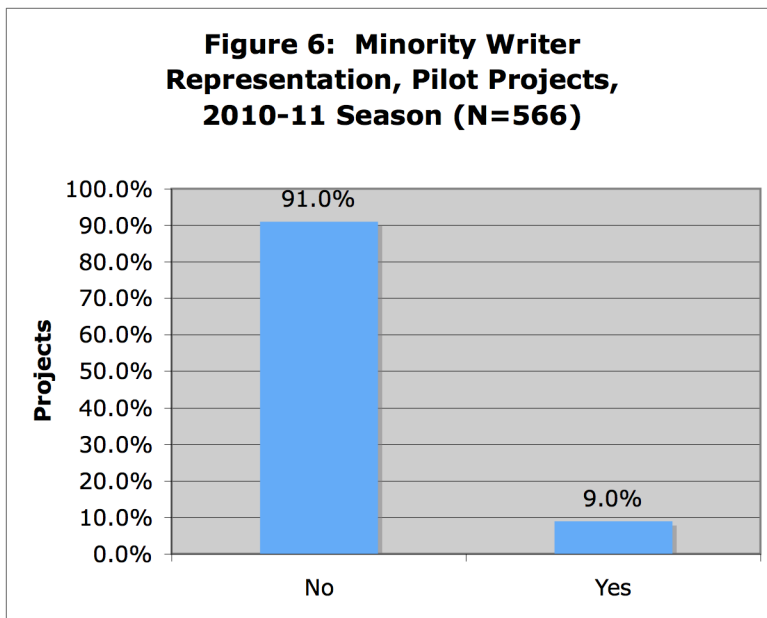
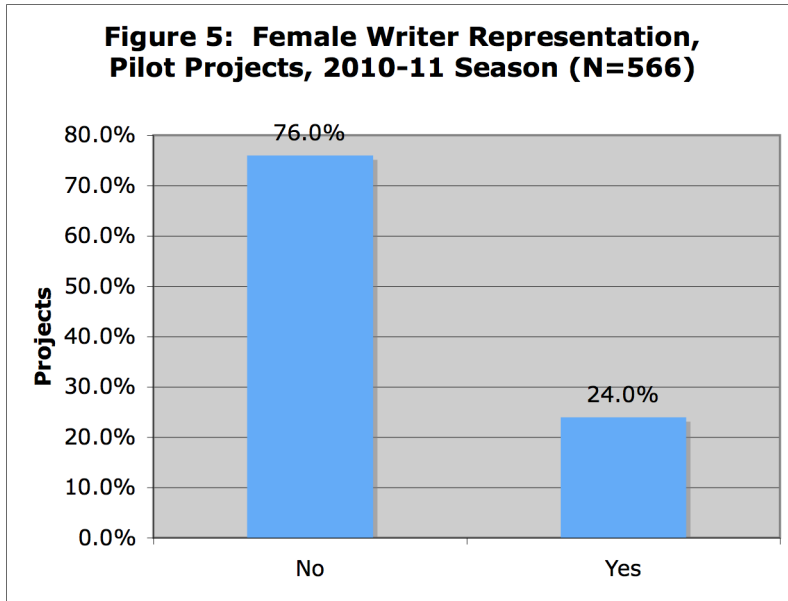
Despite the declining employment prospects generally faced by older writers as they age, **Table 7** reveals that only eight of the 190 television shows examined for the 2011-12 season (4.1 percent) had no writers on staff over the age of 40. Consistent with findings above about other gains older television writers have enjoyed relative to their younger counterparts, this latter figure is a small improvement over the 4.8 percent figure for the 2010-11 season cited in the previous Hollywood Writers Report. Similarly, 22 of the 190 shows examined for the 2011-12 season (11.6 percent) featured writing staffs in which 100 percent of the positions were occupied by writers over the age of 40 — up from 18 of the 189 shows examined for the 2010-11 season (9.5 percent). But as older writers enter their 50s, their prospects for staff employment decline significantly. Nearly a third of the shows examined for the 2011-12 season (59 of 190) had no writers over 50 on staff.

Pilot Pipeline Constrains TV Show Diversity

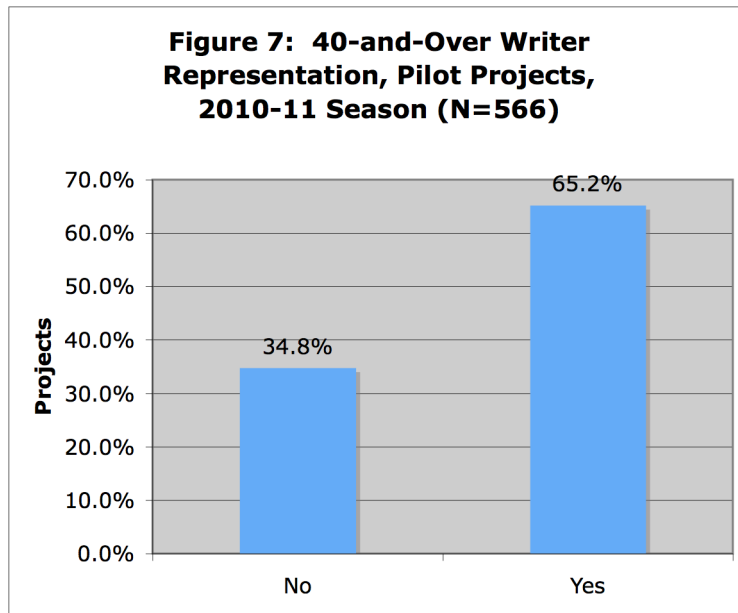
The television pilot process for the 2010-11 season was examined in order to identify any significant patterns in the writers associated with the 566 projects that were in the pipeline.⁴ Just 24 percent of the pilots in the pipeline for the season had at least one woman writer attached to it (see **Figure 5**), while only 9 percent of the projects had at least one minority writer (see **Figure 6**). By contrast, more than 65 percent of the projects had at least one writer older than 40 years of age attached to it (see **Figure 7**). These findings represent little change from the findings reported in the pilot analysis

⁴ Pilot data were pulled from Studio System on July 20, 2012 and included all broadcast and cable pilots in the cable pipeline during the 2010-11 season, which may have included holdovers from earlier seasons. Note that the 2011-2012 pilot season has not yet been analyzed.

introduced in the 2007 Hollywood Writers Report. The more recent analysis also found a compelling degree of congruence between the earliest stages of the television production process — the pilot pipeline — and the employment outcomes we have observed throughout this brief for women, minority, and older writers during the 2011-12 season. That is, women and minorities are significantly underrepresented at both the pitching and writing phases of the television production process, while older writers have enjoyed



a relatively high degree of participation during both phases. It is thus worth repeating here the concluding remarks from the 2007 analysis: “These findings suggest that an important avenue to increasing the representation of women and minorities throughout the television production process probably involves finding ways to increase their participation at the very beginning.”



Conclusion: Going Beyond Business as Usual

Previous Hollywood Writers Reports have underscored the need to go beyond business-as-usual industry practices if any real progress is to be made on the industry diversity front. Toward this end, the Writers Guild of America West (WGAW) in 2009 announced a new initiative aimed at enlisting its own membership in the process of identifying and recognizing outstanding, yet underutilized diverse writing talent. The Writers Access Project (WAP) is a WGAW-sponsored script-judging contest in which active showrunners and executive producers review spec scripts from diverse writers in order to identify experienced writers with top-level writing skills. The idea is *both* to identify “showrunner-certified” talent for the broader television sector *and* to expose the judges (i.e., potential employers themselves) to the richness of the talent pool of diverse writers. Contestants compete in five categories — women writers, minority writers, writers with disabilities, older writers, and LGBT writers — categories associated with the guild’s major diverse writer committees. Submissions are grouped by genre (drama or comedy) and subjected to two rounds of judging by multiple readers. The first cycle of the project was held in 2009, with successive cycles held in 2010, 2011, and 2013.

The 2009 cycle enlisted more than 149 judges and featured 158 submissions, 65 semi-finalists, and 31 honorees. Twenty-one of the honorees were eventually hired under

WGAW contracts (67.7 percent) — 15 in drama and six in comedy. Drama hires included five producer-level writers, four story editors or executive story editors, three staff writers, one feature writer, one daytime writer, and one pilot writer. Comedy hires included two staff writers, three story or executive story editors, and one web series writer. In terms of WGAW diversity categories,⁵ eight women, five African Americans, two Asians, one Latino, and one 55-and-over member were hired in drama, while five women, three Asians, two African Americans, and one Latino were hired in comedy.

Submissions declined in subsequent cycles due in part to contest rules preventing the resubmission of scripts judged in earlier cycles. Nonetheless, the 2010 cycle enlisted 103 judges and featured 95 submissions, 41 semi-finalists, and 21 honorees. Eleven of the 21 honorees were eventually hired (52.4 percent) — ten in drama and one in comedy. Drama hires included two producer-level writers, three story editors, one staff writer, one pilot writer, one freelance script writer, one web series writer, and one feature writer. One staff writer team was hired in comedy. In terms of WGAW diversity categories, seven women, one African American, one Latino, one Asian, and one American Indian were hired in drama, while two women, and two African Americans were hired in comedy.

The 2011 cycle enlisted 73 judges and attracted 78 submissions. Thirteen honorees were selected, 10 in drama and three in comedy. Four of the honorees were hired under WGAW contracts (30.8 percent) — three in drama and one in comedy. Drama hires included one executive story editor and one pilot writer. One female comedy writer was hired to write pilot and feature scripts. In terms of WGAW diversity categories, one woman and two Latinos were hired in drama, while one woman was hired in comedy.

The 2013 cycle enlisted 93 judges and attracted 144 submissions — 45 in the minority writer category, 42 in the women writer category, 38 in the older writer category, 16 in the LGBT writer category, and three in the writers with disabilities category. Ten honorees were selected, four in comedy and six in drama. In terms of WGAW diversity categories, five of the honorees were minorities, six were women, two were over 55, and one was LGBT.

Interventions like the Writers Access Project are an important first step toward the goal of diversifying the contingent of storytellers whose work fuels the Hollywood industry. Subsequent steps forward, as previous reports have concluded, also will require a renewed commitment on the part of other industry players — the networks, studios, and agents — to go beyond what has been done in the past to address the status quo on the industry diversity front. From the initial project pitch to project completion, each phase of the production pipeline has the potential to serve as a barrier to or facilitator of increased diversity among industry writers. The WGAW is committed to working with

⁵ Numbers may not exactly match because some individual writers are counted more than once due to their gender, minority, and/or age statuses. Also, writing teams are counted as a single “honoree” or “writer” in the earlier figures.

the rest of the industry to ensure that the production pipeline is shaped less by the former and more by the latter. The Hollywood industry, in the final analysis, depends on increasingly diverse audiences *and* on the stories to which they can relate.

About the Author

Darnell Hunt is director of the Ralph J. Bunche Center for African American Studies at UCLA and professor of sociology. He has written extensively on media and diversity issues, including several books and numerous scholarly and popular articles. Dr. Hunt also authored the previous four installments of *The Hollywood Writers Report*, which the Writers Guild of America released in 2005, 2007, 2009, and 2012. Prior to his academic positions, he worked in the media (for NBC) and as a media researcher for the U.S. Commission on Civil Rights' 1993 hearings on diversity in Hollywood.

Appendix

Table 1: Gender, Minority Status, and Age Breakdowns, 1999-00 to 2010-11 Seasons

Season	%Female	%Male	%Total	Total
2011-12	30.5	69.5	100	1703
2010-11	29.3	70.7	100	1818
2009-10	30.1	69.9	100	1662
2008-09	26.3	73.7	100	1984
2007-08	29	71	100	1804
2006-07	25.9	74.1	100	1928
2005-06	28.3	71.7	100	2133
2004-05	27.4	72.6	100	1882
2003-04	28.1	71.9	100	1993
2002-03	26.5	73.5	100	2074
2001-02	26.8	73.2	100	1998
2000-01	26	74	100	2204
1999-00	25	75	100	2198

Season	%Minority	%White	%Total	Total
2011-12	15.6	84.4	100	1722
2010-11	13.6	86.4	100	1840
2009-10	11.8	88.2	100	1668
2008-09	11.4	88.6	100	1986
2007-08	11.7	88.3	100	1806
2006-07	11.2	88.8	100	1929
2005-06	10.6	89.4	100	2134
2004-05	11	89	100	1883
2003-04	11.5	88.5	100	1994
2002-03	10.3	89.7	100	2074
2001-02	8.8	91.2	100	2002
2000-01	9	90	99	2206
1999-00	7.5	92.5	100	2199

Season	%40 & under	%Over 40	%Total	Total
2011-12	44.4	55.6	100	1539
2010-11	51.1	48.9	100	1673
2009-10	51.1	48.9	100	1550
2008-09	50.1	49.9	100	1819
2007-08	53.8	46.2	100	1652
2006-07	53.5	46.5	100	1762
2005-06	53	47	100	2006
2004-05	53.3	46.7	100	1798
2003-04	53.7	46.3	100	1949
2002-03	57.6	42.4	100	2037
2001-02	58.2	41.8	100	1954
2000-01	57.1	42.9	100	2123
1999-00	60.1	39.9	100	2125

Table 1 cont.

Season	%Asian	%Black	%Latino	%White	%Native	%Other	%Total*	Total
2011-12	3.9	6.5	4	83.7	0.3	1.5	99.9	1651
2010-11	4.3	7.9	3.4	84.3	n/a	n/a	99.9	1595
2009-10	3.2	6.5	3.2	86.8	n/a	n/a	99.7	1495
2008-09	3.3	6.5	3	87.1	n/a	n/a	99.9	1763
2007-08	3.2	6.5	3.3	86.9	n/a	n/a	99.9	1616
2006-07	2.6	6.8	3.1	87.5	n/a	n/a	100	1731
2005-06	1.9	7.2	2.3	88.5	n/a	n/a	99.9	1981
2004-05	1.8	8	1.9	88.3	n/a	n/a	100	1771
2003-04	1.7	8.2	2	88.1	n/a	n/a	100	1932
2002-03	1.5	6.8	2.3	89.4	n/a	n/a	100	2005
2001-02	1.1	6.1	1.9	90.8	n/a	n/a	99.9	1923
2000-01	1	7.4	1.3	90.4	n/a	n/a	100.1	2081
1999-00	1	5.8	1.1	92.1	n/a	n/a	100	2089

* When totals don't sum to 100% it's due to rounding and/or Native American numbers

Table 2: Genre Staffing Breakdowns by Gender, Minority/White, and Age
2005-06 to 2011-12 Seasons

	%Comedy	%Drama	%Other	%Total	Total
2011-12					
Female	35.5	59.9	4.6	100	519
Male	38.2	53	8.8	100	1184
2010-11					
Female	39.1	59.2	1.7	100	532
Male	46.4	51.4	2.2	100	1286
2009-10					
Female	37.2	61.2	1.6	100	500
Male	45.6	51.8	2.6	100	1162
2008-09					
Female	33.6	65.1	1.3	100	521
Male	49.4	48.3	2.3	100	1463
2007-08					
Female	30	65.4	4.6	100	523
Male	47.7	47.5	4.8	100	1281
2006-07					
Female	33.1	62.7	4.2	100	499
Male	43.3	52.6	4.2	100.1	1429
2005-06					
Female	44.6	52.6	2.8	100	603
Male	50.9	45.5	3.6	100	1530
	%Comedy	%Drama	%Other	%Total	Total
2011-12					
Minority	30.9	62.5	6.7	100.1	269
White	38.5	53.9	7.7	100.1	1453
2010-11					
Minority	39.8	57.4	2.8	100	251
White	44.9	53.1	2	100	1589
2009-10					
Minority	41.1	56.9	2	100	197
White	43.4	54.2	2.3	99.9	1471
2008-09					
Minority	39.7	59.9	0.4	100	227
White	45.9	51.8	2.3	100	1759
2007-08					
Minority	41.2	55	3.8	100	211
White	42.8	52.4	4.9	100.1	1595
2006-07					
Minority	42.9	55.3	1.8	100	217
White	40.4	55.1	4.5	100	1712
2005-06					
Minority	60.4	39.6	0	100	227
White	47.8	48.4	3.8	100	1907

Table 2 cont.

	%Comedy	%Drama	%Other	%Total	Total
2011-12					
40 & Under	39.4	52.1	8.5	100	683
Over 40	34.5	58.2	7.4	100.1	856
2010-11					
40 & Under	45.4	52	2.6	100	855
Over 40	41.1	57.7	1.2	100	818
2009-10					
40 & Under	42.2	54.8	3	100	792
Over 40	43.1	56.1	0.8	100	758
2008-09					
40 & Under	45.1	52.9	2.1	100.1	912
Over 40	44.7	54.4	1	100.1	907
2007-08					
40 & Under	44.3	51.6	4.2	100.1	888
Over 40	39.9	56.7	3.4	100	764
2006-07					
40 & Under	43.3	53.2	3.5	100	942
Over 40	37.4	59.4	3.2	100	820
2005-06					
40 & Under	51.8	45.4	2.8	100	1064
Over 40	45.6	50.7	3.7	100	942

Table 3: Job Titles by Gender, Minority Status, and Age, 2011-12 Season

Title	Gender			Total
	%Female	%Male	%Total	
Exec Prod	18.6	81.4	100	451
Co-Exec Prod	30.1	69.9	100	296
Sup Prod	44.8	55.2	100	96
Producer	31.7	68.4	100.1	79
Co-Prod	32.5	67.5	100	83
Exec Story Edit	32.9	67.1	100	73
Story Editor	38.6	61.4	100	114
Exec Consult	100	0	100	1
Script Coord	25	75	100	4
Consult Prod	31.6	68.4	100	152
Head Writer	0	100	100	1
Staff Writer	35.4	64.6	100	226
Freelance	41.2	58.8	100	102

Title	Minority Status			Total
	%Minority	%White	%Total	
Exec Prod	7.8	92.2	100	447
Co-Exec Prod	9.9	90.1	100	283
Sup Prod	22.3	77.7	100	94
Producer	21.1	79	100.1	76
Co-Prod	22.8	77.2	100	79
Exec Story Ed	26.5	73.5	100	68
Story Editor	20.4	79.7	100.1	113
Exec Consult	50	50	100	2
Script Coord	50	50	100	4
Consult Prod	12	88	100	142
Head Writer	0	100	100	1
Staff Writer	28.4	71.6	100	222
Freelance	22.5	77.6	100.1	98

Title	Age			Total
	%40 & under	%Over 40	%Total	
Exec Prod	20.3	79.7	100	413
Co-Exec Prod	25.1	74.9	100	267
Sup Prod	51.7	48.4	100.1	91
Producer	58.6	41.4	100	70
Co-Prod	78.8	21.3	100.1	80
Exec Story Ed	79.7	20.3	100	69
Story Editor	86.7	13.3	100	105
Exec Consult	50	50	100	2
Script Coord	100	0	100	3
Consult Prod	17.6	82.4	100	131
Head Writer	100	0	100	1
Staff Writer	79.1	20.9	100	196
Freelance	47.3	52.8	100.1	91

Table 4: Networks with Female and Minority Executive Producers,
Ranked by Percent, 2011-2012 Season

Network	Female	Net Share
MTV	2	50.0%
VH1	2	50.0%
CW	10	43.5%
BET	3	42.9%
ABC Family	5	38.5%
TV Land	2	33.3%
Showtime	6	28.6%
TNT	4	28.6%
Nikelodeon	1	25.0%
NBC	10	23.3%
CBS	9	17.0%
ABC	10	16.7%
Starz	1	16.7%
Fox	10	15.2%
Lifetime	1	14.3%
USA	4	13.3%
AMC	1	12.5%
Syfy	1	12.5%
Disney	1	9.1%
FX	1	7.7%
Total	84	18.8%

Network	Minority	Net Share
BET	7	100.0%
Cartoon	1	25.0%
Nickelodeon	1	25.0%
VH1	1	25.0%
ABC	8	13.3%
USA	4	13.3%
AMC	1	12.5%
Comedy	2	11.8%
TNT	1	7.1%
Fox	4	6.1%
Showtime	1	4.8%
CW	1	4.3%
CBS	2	3.7%
NBC	1	2.3%
Total	35	7.8%

Table 5: Gender, Minority/White, and Age Breakdowns by Network, 2011-12 Season

Network	%Female	%Male	%Total	Total
A & E	38.1	61.9	100	21
ABC	34.4	65.6	100	224
ABC Family	49.2	50.8	100	61
AMC	30.8	69.2	100	26
BET	55	45	100	20
Cartoon	9.1	90.9	100	11
CBS	32.7	67.3	100	205
Comedy	3	97	100	33
CW	40	60	100	90
Disney	30.2	69.8	100	43
Disney XD	13	87	100	23
Fox	20.5	79.5	100	268
FX	22.2	77.8	100	54
HBO	22.2	77.8	100	36
IFC	0	100	100	5
Lifetime	46.7	53.3	100	45
MTV	42.1	57.9	100	19
NBC	31.7	68.3	100	167
Nickelodeon	42.9	57.1	100	21
Showtime	38.7	61.3	100	62
Spike	20	80	100	5
Starz	23.8	76.2	100	21
Syfy	25	75	100	32
Syndicated*	0	100	100	1
TBS	35.7	64.3	100	14
TNT	30.2	69.8	100	53
TV Land	33.3	66.7	100	30
USA	23.5	76.5	100	98
VH1	40	60	100	15
Total				1703

Table 5 cont.

Network	%Minority	%White	%Total	Total
A & E	26.3	73.7	100	19
ABC	15.8	84.2	100	221
ABC Family	5.2	94.8	100	58
AMC	11.1	88.9	100	27
BET	95	5	100	20
Cartoon	16.7	83.3	100	12
CBS	8.1	92	100.1	194
Comedy	9.1	90.9	100	33
CW	10	90	100	90
Disney	15	85	100	40
Disney XD	4.6	95.5	100.1	22
Fox	19.2	80.8	100	260
FX	17.7	82.4	100.1	51
HBO	8.8	91.2	100	34
IFC	0	100	100	5
Lifetime	14	86.1	100.1	43
MTV	22.2	77.8	100	18
NBC	13	87	100	162
Nickelodeon	15	85	100	20
Showtime	8.5	91.5	100	59
Spike	0	100	100	5
Starz	15	85	100	20
Syfy	25	75	100	32
Syndicated*	0	100	100	1
TBS	21.4	78.6	100	14
TNT	21.6	78.4	100	51
TV Land	14.3	85.7	100	28
USA	22.7	77.3	100	97
VHI	33.3	66.7	100	15
Total				1651

Table 5 cont.

Network	%40 & Under	%Over 40	%Total	Total
A & E	33.3	66.7	100	18
ABC	41.9	58.1	100	203
ABC Family	41.4	58.6	100	58
AMC	34.8	65.2	100	23
BET	40	60	100	20
Cartoon	54.6	45.5	100.1	11
CBS	44.8	55.2	100	183
Comedy	58.6	41.4	100	29
CW	51.8	48.2	100	83
Disney	25.6	74.4	100	39
Disney XD	38.1	61.9	100	21
Fox	51.8	48.2	100	249
FX	58	42	100	50
HBO	34.8	65.2	100	23
IFC	75	25	100	4
Lifetime	30	70	100	40
MTV	88.2	11.8	100	17
NBC	47.9	52.1	100	142
Nickelodeon	30	70	100	20
Showtime	33.9	66.1	100	56
Spike TV	100	0	100	5
Starz	45	55	100	20
Syfy	30	70	100	30
Syndicated*	0	100	100	1
TBS	78.6	21.4	100	14
TNT	38	62	100	50
TV Land	3.7	96.3	100	27
USA	40.2	59.8	100	92
VHI	54.6	45.5	100.1	11
Total				1539

* Syndicated programming not associated with a specific network

Table 6: Minority Staff Positions by Racial/Ethnic Group and Network, 2011-12 Season

Network	Black	Native	Asian	Latino	Other	Total
A & E	2	0	0	3	0	5
ABC	13	0	9	10	3	35
ABCF	1	0	2	0	0	3
AMC	0	0	2	0	1	3
BET	19	0	0	0	0	19
Cartoon	1	0	0	1	0	2
CBS	10	0	7	6	3	26
Comedy	3	0	0	0	0	3
CW	1	0	4	4	0	9
Disney	2	0	2	1	1	6
Disney XD	1	0	0	0	0	1
Fox	16	2	13	10	9	50
FX	2	0	5	2	0	9
HBO	2	0	1	0	0	3
IFC	0	0	0	0	0	0
Lifetime	3	0	1	2	0	6
MTV	0	1	0	1	2	4
NBC	8	1	7	5	0	21
Nickelodeon	2	0	0	0	1	3
Showtime	4	0	0	1	0	5
Spike	0	0	0	0	0	0
Starz	1	0	1	1	0	3
Syfy	3	0	1	4	0	8
TBS	1	0	2	0	0	3
TNT	2	0	4	5	0	11
TV Land	0	0	1	2	1	4
USA	6	1	3	8	4	22
VH1	5	0	0	0	0	5
Total	108	5	65	66	25	269

Table 7: Television Shows, by Percent Female, Percent Minority and Percent Over 40*, 2011-12 Season

Show	All Writers	Percent Female	Percent Minority	Percent Over 40	Number Female	Number Minority	Number Over 40
2 Broke Girls	14	50.0%	7.1%	37.5%	7	1	5
90210	11	54.5%	9.1%	45.5%	6	1	5
A.N.T. Farm	8	37.5%	12.5%	42.9%	3	1	3
Against the Wall	11	63.6%	18.2%	63.6%	7	2	7
Alcatraz	10	40.0%	20.0%	50.0%	4	2	5
Allen Gregory	11	9.1%	27.3%	9.1%	1	3	1
Alphas	20	20.0%	20.0%	70.0%	4	4	14
America's Funniest Home	10	0.0%	0.0%	80.0%	0	0	8
American Dad	21	14.3%	9.5%	30.0%	3	2	6
American Horror Story	6	33.3%	16.7%	83.3%	2	1	5
Anger Management	9	22.2%	0.0%	71.4%	2	0	5
Are You Smarter Than	4	25.0%	0.0%	25.0%	1	0	1
Are You There, Chelsea?	7	42.9%	14.3%	83.3%	3	1	5
Army Wives	10	50.0%	20.0%	55.6%	5	2	5
Austin & Ally	8	12.5%	37.5%	75.0%	1	3	6
Awake	9	22.2%	11.1%	62.5%	2	1	5
Awkward	6	83.3%	16.7%	0.0%	5	1	0
Baby Daddy	9	44.4%	0.0%	66.7%	4	0	6
Being Human	7	28.6%	28.6%	50.0%	2	2	3
Bent	7	28.6%	14.3%	50.0%	2	1	2
Best Friends Forever	7	42.9%	0.0%	33.3%	3	0	2
Big Bang Theory	9	11.1%	11.1%	75.0%	1	1	6
Big C, The	7	71.4%	14.3%	83.3%	5	1	5
Big Time Rush	6	0.0%	0.0%	66.7%	0	0	4
Blue Mountain State	5	20.0%	0.0%	0.0%	1	0	0
Bob's Burgers	14	28.6%	14.3%	38.5%	4	2	5
Body of Proof	10	20.0%	30.0%	75.0%	2	3	6
Bones	10	30.0%	30.0%	70.0%	3	3	7
Boss	6	33.3%	0.0%	60.0%	2	0	3
Breaking Bad	7	28.6%	0.0%	85.7%	2	0	6
Breaking In	10	20.0%	20.0%	44.4%	2	2	4
Breakout Kings	8	25.0%	25.0%	66.7%	2	2	4
Burn Notice	10	10.0%	30.0%	30.0%	1	3	3
CSI: Crime Scene Inve	12	33.3%	8.3%	60.0%	4	1	6
CSI: Miami	13	46.2%	7.7%	58.3%	6	1	7
CSI: New York	9	22.2%	22.2%	50.0%	2	2	4
Californication	4	0.0%	0.0%	50.0%	0	0	2
Castle	12	50.0%	25.0%	54.5%	6	3	6
Charlie's Angels	10	30.0%	30.0%	40.0%	3	3	4
Chuck	9	22.2%	11.1%	0.0%	2	1	0
Cleveland Show, The	24	16.7%	25.0%	29.2%	4	6	7
Client List, The	7	57.1%	0.0%	66.7%	4	0	4
Comedy Bang! Bang!	5	0.0%	0.0%	25.0%	0	0	1
Common Law	9	22.2%	33.3%	66.7%	2	3	6

Table 7 cont. Show	All Writers	Percent Female	Percent Minority	Percent Over 40	Number Female	Number Minority	Number Over 40
Community	13	38.5%	7.7%	36.4%	5	1	4
Cougar Town	14	35.7%	21.4%	21.4%	5	3	3
Covert Affairs	10	30.0%	30.0%	50.0%	3	3	5
Criminal Minds	10	40.0%	40.0%	60.0%	4	4	6
Dallas	7	42.9%	14.3%	57.1%	3	1	4
Dancing With the Stars	1	0.0%	0.0%	100.0%	0	0	1
Desperate Housewives	10	30.0%	10.0%	70.0%	3	1	7
Dexter	9	44.4%	11.1%	55.6%	4	1	5
Don't Trust the B In	9	55.6%	22.2%	14.3%	5	2	1
Drop Dead Diva	11	27.3%	18.2%	75.0%	3	2	6
Eagleheart	7	0.0%	14.3%	50.0%	0	1	3
Eastbound and Down	7	14.3%	0.0%	0.0%	1	0	0
Enlightened	1	0.0%	0.0%	100.0%	0	0	1
Exes, The	7	28.6%	14.3%	100.0%	2	1	7
Fairly Legal	11	27.3%	9.1%	100.0%	3	1	8
Falling Skies	7	14.3%	14.3%	80.0%	1	1	4
Family Guy	21	14.3%	19.0%	36.8%	3	4	7
Finder	14	21.4%	14.3%	66.7%	3	2	8
Firm, The	9	22.2%	0.0%	100.0%	2	0	8
Franklin & Bash	7	28.6%	28.6%	57.1%	2	2	4
Free Agents	11	45.5%	0.0%	85.7%	5	0	6
Fresh Beat Band, The	6	83.3%	33.3%	100.0%	5	2	6
Fringe	16	12.5%	31.3%	60.0%	2	5	9
Futurama	9	0.0%	0.0%	88.9%	0	0	8
GCB	10	30.0%	10.0%	50.0%	3	1	5
Game of Thrones	3	33.3%	0.0%	100.0%	1	0	1
Game, The	7	42.9%	85.7%	42.9%	3	6	3
Geniuses	1	0.0%	0.0%	0.0%	0	0	0
Gifted Man, A	7	57.1%	0.0%	100.0%	4	0	6
Glades, The	9	55.6%	33.3%	71.4%	5	3	5
Glee	8	25.0%	0.0%	80.0%	2	0	4
Good Luck, Charlie	8	12.5%	0.0%	100.0%	1	0	6
Good Wife	8	50.0%	12.5%	62.5%	4	1	5
Gossip Girl	14	50.0%	0.0%	41.7%	7	0	5
Grey's Anatomy	11	63.6%	45.5%	50.0%	7	5	5
Grimm	10	30.0%	30.0%	62.5%	3	3	5
Gurland on Gurland	1	0.0%	0.0%	100.0%	0	0	1
Happily Divorced	8	50.0%	0.0%	83.3%	4	0	5
Happy Endings	13	46.2%	15.4%	36.4%	6	2	4
Harry's Law	7	28.6%	14.3%	100.0%	2	1	4
Hart of Dixie	9	55.6%	0.0%	57.1%	5	0	4
Hawaii Five-O	11	45.5%	18.2%	40.0%	5	2	4
Hell on Wheels	6	16.7%	16.7%	80.0%	1	1	4
Homeland	7	14.3%	0.0%	83.3%	1	0	5
Hot In Cleveland	8	37.5%	12.5%	100.0%	3	1	7

Table 7 cont. Show	All Writers	Percent Female	Percent Minority	Percent Over 40	Number Female	Number Minority	Number Over 40
House	14	12.0%	14.3%	71.4%	3	2	10
House of Lies	9	55.6%	22.2%	75.0%	5	2	6
How I Met Your Mother	11	18.2%	9.1%	0.0%	2	1	0
How To Be A Gentleman	13	7.0%	0.0%	25.0%	1	0	3
How To Rock	11	36.4%	9.1%	50.0%	4	1	4
I Hate My Teenage Dau	11	36.4%	18.2%	44.4%	4	2	4
In Plain Sight	11	27.3%	18.2%	80.0%	3	2	8
InBetweeners, The	9	33.3%	11.1%	12.5%	3	1	1
Insider, The	1	0.0%	0.0%	100.0%	0	0	1
It's Always Sunny In	12	16.7%	16.7%	0.0%	2	2	0
Jane By Design	9	66.7%	0.0%	25.0%	6	0	2
Jessie	11	45.5%	9.1%	80.0%	5	1	8
Justified	10	20.0%	30.0%	33.3%	2	3	3
Key & Peele	9	11.1%	33.3%	33.3%	1	3	2
Kickin' It	8	0.0%	0.0%	80.0%	0	0	4
Killing, The	8	50.0%	12.5%	28.6%	4	1	2
Lab Rats	7	28.6%	0.0%	14.3%	2	0	1
Last Man Standing	12	25.0%	0.0%	80.0%	3	0	8
League, The	2	50.0%	0.0%	100.0%	1	0	1
Let's Stay Together	6	83.3%	100.0%	66.7%	5	6	4
Level Up	7	14.3%	14.3%	57.1%	1	1	4
Leverage	9	11.1%	22.2%	44.4%	1	2	4
Locke & Key	3	0.0%	33.3%	33.3%	0	1	1
Longmire	5	20.0%	0.0%	60.0%	1	0	3
Luck	9	22.2%	11.1%	55.6%	2	1	5
Magic City	5	0.0%	20.0%	100.0%	0	1	5
Make It Or Break It	8	50.0%	0.0%	75.0%	4	0	6
Man Up	9	11.1%	0.0%	50.0%	1	0	4
Melissa & Joey	10	50.0%	10.0%	80.0%	5	1	8
Mentalist, The	9	22.2%	11.1%	50.0%	2	1	4
Middle, The	9	44.4%	11.1%	100.0%	4	1	6
Mike and Molly	7	28.6%	0.0%	100.0%	2	0	6
Missing	10	40.0%	20.0%	60.0%	4	2	6
Modern Family	13	23.1%	15.4%	76.9%	3	2	10
NCIS	12	16.7%	8.3%	80.0%	2	1	8
NCIS: Los Angeles	10	30.0%	30.0%	70.0%	3	3	7
Napoleon Dynamite	12	16.7%	0.0%	45.5%	2	0	5
Necessary Roughness	10	30.0%	20.0%	77.8%	3	2	7
New Girl	13	23.1%	15.4%	27.3%	3	2	3
Newsroom, The	9	22.2%	11.1%	40.0%	2	1	2
Nikita	8	25.0%	37.5%	71.4%	2	3	5
Office, The	16	18.8%	12.5%	46.7%	3	2	7
Once Upon A Time	8	25.0%	0.0%	37.5%	2	0	3
One Tree Hill	8	25.0%	0.0%	25.0%	2	0	2
Pair of Kings	9	11.1%	11.1%	55.6%	1	1	5

Table 7 cont. Show	All Writers	Percent Female	Percent Minority	Percent Over 40	Number Female	Number Minority	Number Over 40
Pan Am	14	42.9%	21.4%	76.9%	6	3	10
Parenthood	8	50.0%	12.5%	71.4%	4	1	5
Parks & Recreation	11	27.3%	18.2%	30.0%	3	2	3
Perception	7	14.3%	28.6%	85.7%	1	2	6
Person of Interest	9	22.2%	11.1%	25.0%	2	1	2
Playboy Club	10	30.0%	20.0%	28.6%	3	2	2
Pretty Little Liars	7	42.9%	14.3%	42.9%	3	1	3
Prime Suspect	11	27.3%	18.2%	72.7%	3	2	8
Private Practice	10	50.0%	30.0%	75.0%	5	3	6
Protector, The	7	42.9%	0.0%	100.0%	3	0	7
Psych	9	0.0%	22.2%	66.7%	0	2	6
Raising Hope	13	15.4%	38.5%	69.2%	2	5	9
Ray Donovan	5	20.0%	0.0%	60.0%	1	0	3
Reed Between the Lines	7	42.9%	100.0%	71.4%	3	7	5
Retired at 35	7	14.3%	28.6%	100.0%	1	2	7
Revenge	12	33.3%	0.0%	27.3%	4	0	3
Ringer	8	37.5%	25.0%	25.0%	3	2	2
River, The	8	25.0%	12.5%	62.5%	2	1	5
Rizzoli and Isles	8	50.0%	12.5%	62.5%	4	1	5
Rob!	7	28.6%	14.3%	80.0%	2	1	4
Royal Pains	12	33.3%	16.7%	50.0%	4	2	5
Rules of Engagement	13	30.8%	15.4%	46.2%	4	2	6
Scandal	5	40.0%	20.0%	75.0%	2	1	3
Secret Circle	11	54.5%	9.1%	88.9%	6	1	8
Secret Life of the Am	9	55.6%	11.1%	50.0%	5	1	4
Shake It Up	8	37.5%	12.5%	75.0%	3	1	6
Shameless	9	44.4%	11.1%	50.0%	4	1	3
Simpsons	21	9.5%	14.3%	88.9%	2	3	16
Single Ladies	5	80.0%	100.0%	100.0%	4	5	4
Sons of Anarchy	7	28.6%	28.6%	71.4%	2	2	5
Southland	8	50.0%	25.0%	57.1%	4	2	4
Spartacus	10	30.0%	20.0%	30.0%	3	2	3
State of Georgia	9	33.3%	0.0%	62.5%	3	0	5
Stevie TV	10	20.0%	0.0%	14.3%	2	0	1
Suburgatory	7	42.9%	14.3%	40.0%	3	1	2
Suits	8	25.0%	25.0%	50.0%	2	2	4
Supernatural	12	16.7%	8.3%	41.7%	2	1	5
Teen Wolf	4	0.0%	25.0%	25.0%	0	1	1
Terra Nova	15	26.7%	20.0%	38.5%	4	3	5
Touch	5	60.0%	20.0%	60.0%	3	1	3
True Blood	6	33.3%	16.7%	66.7%	2	1	4
Two and A Half Men	11	27.3%	0.0%	77.8%	3	0	7
Unforgettable	13	53.8%	23.1%	60.0%	7	3	6
Up All Night	12	33.3%	8.3%	44.4%	4	1	4
Vampire Diaries	10	30.0%	10.0%	40.0%	3	1	4

Table 7 cont. Show	All Writers	Percent Female	Percent Minority	Percent Over 40	Number Female	Number Minority	Number Over 40
Veep	3	0.0%	0.0%	100.0%	0	0	2
Walking Dead	6	16.7%	16.7%	75.0%	1	1	3
Warehouse 13	11	18.2%	27.3%	77.8%	2	3	7
Web Therapy	3	33.3%	0.0%	100.0%	1	0	3
Weeds	8	37.5%	0.0%	50.0%	3	0	4
White Collar	9	22.2%	22.2%	33.3%	2	2	3
Whitney	12	33.3%	16.7%	33.3%	4	2	4
Wilfred	8	12.5%	12.5%	25.0%	1	1	2
Work It	13	23.1%	7.7%	63.6%	3	1	7
Workaholics I	7	0.0%	0.0%	33.3%	0	0	2
Workaholics II	9	0.0%	0.0%	0.0%	0	0	0

*Figures for Percent Over 40 may not conform to those for All Writers on a given show due to omitted cases that have missing values for age.