Before the
FEDERAL COMMUNICATIONS COMMISSION
WASHINGTON, D.C. 20554

In the Matter of	)	
	)	
Promoting the Availability of Diverse and	)	MB Docket No. 16-41
Independent Sources of Video Programming	)	
	)	

COMMENTS OF THE WRITERS GUILD OF AMERICA, WEST, INC.

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I. Summary and Introduction

Writers Guild of America, West, Inc. ("WGAW") is pleased to submit the following comments in response to the Federal Communication Commission's ("FCC" or "Commission") February 18, 2016 Notice of Inquiry ("NOI") in the Matter of Promoting the Availability of Diverse and Independent Sources of Video Programming, MB Docket No. 16-41.

WGAW is a labor organization representing more than 8,000 professional writers working in film, television, news, documentaries and digital media. WGAW advocates for a competitive media marketplace that allows a wide variety of writing services to reach, entertain and inform the public. Our members and the members of our affiliate, Writers Guild of America, East (jointly, "WGA") create nearly all of the entertainment programming and a significant portion of the news programming viewed on television today.

WGAW thanks the Commission for initiating this inquiry on an issue of concern to many industry stakeholders. While there is more quality original scripted television programming than ever before, our research shows that a handful of large media conglomerates control a supermajority of the market for video programming. Despite the proliferation of outlets and programs that define this new Golden Age of Television, little comes from independent or diverse sources. With only a few companies controlling whose stories are being told, there remains work to be done.

Section 257 of the Communications Act tasks the FCC with creating a competitive and diverse media marketplace that serves the public interest, and requires the FCC to eliminate market barriers confronting entrepreneurs and small businesses in the telecommunications and

information services industries.[1] Pursuant to Section 257, the Commission has opened an inquiry into the challenges of independent programmers with respect to carriage by large multichannel video programming distributors ("MVPDs") in particular. While acknowledging the influence of large MVPDs, the issue of programming diversity and independence extends beyond network carriage. As such, WGAW asks the Commission to examine the upstream content market that supplies the wholesale programming market as part of this inquiry.

Independent programmers face exclusion and the suppression of competition both from large distributors and large content suppliers. Large MVPDs, through their control of access to subscribers, wield significant power over programmers. The CEO of Charter has said publicly that "Anybody who sells their content over the top and also expects to continue to exist within a bundle sold to cable or satellite providers is really deluding themselves," and "[a]nybody who pushes that [over-the-top] envelope and sells their content to Netflix is really sowing their own seeds of destruction."[2] DISH Network has noted to the Commission that large MVPDs impose prohibitions and restrictions on granting online distribution rights that limit how programmers may reach the public, to the detriment of competition.[3] Independent programmers also face threats from the large programmers with the leverage to crowd out space for competing networks. Large conglomerations of producers, broadcast and cable networks and local stations

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[1] 47 U.S. C. § 257.

[2] Richard Greenfield, *Will Tom Rutledge's Harsh OTT Comments Doom Charter's Acquisition of Time Warner Cable?*, BTIG (Jan. 15, 2016) attachment to Ex Parte Communication from Pantelis Michalopoulos and Stephanie A. Roy, Counsel for DISH Network Corporation to Marlene H. Dortch, Secretary, FCC, Application of Charter Communications, Inc., Time Warner Cable Inc., and Advance/Newhouse Partnership for Consent to the Transfer of Control of Licenses and Authorizations, MB Docket No. 15-149 (Jan. 20, 2016).

[3] DISH Network Corporation Petition to Deny, In the Matter of Application of Charter Communications, Inc., Time Warner Cable Inc., and Advance/Newhouse Partnership For Consent to the Transfer of Control of Licenses and Authorizations, MB Docket No. 15, (Oct. 13, 2015) at 64.

crowd independent programmers out of the wholesale programming market by leveraging their control over "must have" programming into carriage of affiliated networks. Seventy-four percent[4] of the top 50 most widely distributed cable networks belong to a large media conglomerate.[5]

The Commission's authority over the content market rests on longstanding precedent. From 1970 to 1995, the Commission explicitly protected independent producers of television programming through Fin-Syn rules. The repeal of Fin-Syn and the loosening of ownership restrictions across the media landscape led to the combination of broadcast networks with producers and cable networks as well as the consolidation of local stations. Benign neglect in the content market has harmed consumers and content creators alike. Until the high-speed broadband disruption, programming consolidation homogenized content and creators faced a shrinking pool of increasingly powerful buyers.

The following comment contains analysis of the state of competition in programming and content markets, with a focus on the 2014-2015 television season. We document the enormous market barriers confronting independent programmers and programming. The Commission stands to materially increase programming diversity and independence through regulations that promote competition and reduce market barriers erected by incumbent programmers and distributors.

II. The Issue of Programming Independence and Diversity Must Be More Broadly Assessed

[4] WGAW Analysis.
[5] Fox, CBS, Viacom, Disney, Comcast, and Time Warner.

This proceeding addresses the issue of "promoting the availability of diverse and independent sources of video programming" through a fact-finding exercise "on the current state of programming diversity" with a goal of "beginning a conversation on the state of independent and diverse programming."[6] We welcome this timely and necessary inquiry and view it as requisite under Section 257 of the Communications Act wherein Congress directs the Commission to "promote the policies and purposes of this chapter favoring diversity of media voices, vigorous economic competition, technological advancement, and promotion of the public interest, convenience, and necessity."[7]

Yet the NOI narrowly construes the problem of programming independence and diversity as one of network carriage. Focused on the relationship between large MVPDs and independent networks, the NOI asks how the FCC "could foster greater consumer choice and enhance diversity in the evolving video marketplace by eliminating or reducing any barriers faced by independent programmers in reaching viewers."[8] While we support a fair marketplace for network carriage, this approach overlooks threats to programming diversity and independence arising in the upstream content market.

The focus on network carriage leads the Commission to define an independent programmer as "one that is not vertically integrated with a MVPD."[9] By this definition, ESPN would be considered an independent programmer despite being a Disney subsidiary, an owner of "must-have" programming, and a sibling of the ABC broadcast network and ABC's O&O stations. Although independent from an MVPD, ESPN hardly needs special consideration from

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[6] In the Matter of Promoting the Availability of Diverse and Independent Sources of Video Programming, *Notice of Inquiry*, MB Docket No. 16-41, ¶ 2 (2016) ("NOI").
[7] 47 U.S.C. § 257 (b).
[8] NOI, ¶ 2.
[9] NOI, ¶ 1 n.4.

the Commission in carriage negotiations because of the multiple sources of leverage it brings to bear on MVPDs.

Typically, three factors determine whether a programmer is independent: 1) affiliation with an MVPD, 2) affiliation with a media conglomerate, and 3) size. As a condition of the Comcast-NBCU merger, for example, the Commission required Comcast to carry four new independent programmers, defined as "networks that are not carried by Comcast and not an Affiliate of Comcast or a top 15 programming network, as measured by annual revenues."[10] An independent programmer as defined in the Comcast proceeding is neither affiliated with Comcast a major cable network. Section 257 consideration for such a network is warranted given its vulnerability in the wholesale programming market, and as a voice unconstrained by the interests of large MVPDs or media conglomerates.

For the purposes of this proceeding, WGAW defines an independent programmer along the lines of the Commission's definition in Comcast-NBCU. An independent programmer is neither affiliated with an MVPD nor with large media conglomerations of producers, broadcast networks, cable networks, or local O&Os. This definition captures the consolidation on both sides of the wholesale programming market—both of which present barriers for entrepreneurs and other small businesses in the provision and ownership of telecommunications and information services.

Such a definition is necessary because it is not only the power of the vertical relationship between programmer and MVPD that has limited independence in the video programming

[10] Applications of Comcast Corporation, General Electric Company and NBC Universal, Inc. for Consent to Assign Licenses and Transfer Control of Licenses, *Memorandum Opinion and Order*, MB Docket No. 10-56, 26 FCC Rcd. 4238, 4359, Appendix A (2011).

market. The combination of broadcast networks with producers, cable networks or local stations provides the large media conglomerates with considerable leverage in the wholesale programming market. Control over "must have" programming allows them to advantage affiliated networks in competition for carriage while crowding out independent programmers. Both the Commission and MVPDs facilitated programmer concentration through the retransmission consent regime. The Commission sanctioned channel bundling in its 2000 Retransmission Consent Good Faith Order by defining "proposals for carriage conditioned on carriage of any other programming, such as a broadcaster's digital signals, an affiliated cable programming service, or another broadcast station either in the same or a different market" as "presumptively…consistent with competitive marketplace considerations and the good faith negotiation requirement."[11] MVPDs encouraged programmer consolidation as well by refusing to pay programmers in cash for retransmission consent, offering them network carriage instead.[12] The result, outlined in this filing, is a basic cable market dominated by a handful of media companies.

Oligopoly power in the upstream content markets warrants Section 257 scrutiny under this NOI, given its implications for programming diversity and independence. The public interest in and the Commission's jurisdiction over the content market rests on well-established precedent. In 1970, the Commission adopted the Financial Interest and Syndication ("Fin-Syn") rules to "limit network control over television programming and thereby foster diversity of programming

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[11] In the Matter of the Implementation of the Satellite Home Viewer Improvement Act of 1999; Retransmission Consent Issues: Good Faith Negotiation and Exclusivity, *First Report and Order*, CS Docket No. 99-363, 15 FCC Rcd. 5445, 5469, ¶ 56 (2000) ("Good Faith Order").
[12] In the Matter of Implementation of Section 103 of the STELA Reauthorization Act of 2014; Totality of the Circumstances Test, *Notice of Proposed Rulemaking*, MB Docket No. 15-216, 30 FCC Rcd. 10327, 10339, ¶ 15 (2015) ("NPRM").

through the development of diverse and antagonistic programming sources"[13] The oligopsony power of the big three broadcast networks in the distribution market motivated the Commission to protect independent production through ownership restrictions. At the time, Fin-Syn received the support of "a broad and impressive array of every non-network facet of the American television industry, including virtually all commenting representatives of America's independent television stations, licensees of independent and network-affiliated stations, group broadcast station owners, the national advertising community, television producers, directors, writers, actors and distributors, and minority, women's public interest, educational, church, and children's television groups."[14]

The Commission justified the repeal of Fin-Syn rules in the mid-1990s on the basis of the erosion of the big three broadcast networks' market position due to the advent of new broadcast networks, new local stations, the off-network and first-run syndication markets, cable television, and increased concentration in content production.[15] The repeal of the Fin-Syn rules, however, triggered aggressive consolidation across the media industry with the broadcast networks rolling up producers, cable networks, and local stations into large media conglomerates and thereby creating a dominant market position that once again warrants Commission scrutiny.

III. Analyzing Network and Program Independence

Analysis of the 2014-2015 television season reveals a troubling lack of independence in both network carriage and content supply. The proliferation of cable networks post-Fin-Syn has

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[13] Repeal of the Network Financial Interest and Syndication Rules, 60 Fed. Reg. 48,907, 48,908 (Sept. 21, 1995).
[14] Reply Comments of the Committee for Prudent Deregulation, In the Matter of Amendment of the Syndication and Financial Interest Rules, BC Docket No. 82-345 (Apr. 26, 1983) at 2.
[15] In re: Review of the Syndication and Financial Interest Rules, *Report and Order*, MM Docket No. 95-39, 10 FCC Rcd. 12165, 12165 n.5 (1995).

failed to translate into meaningful competition and diverse voices as the broadcasters extended their control to cable programming. In the content market, large media companies continued to favor in-house production and ownership of the vast majority of original scripted television.

A. Network Carriage

To assess the state of competition and diversity in the wholesale programming market, we analyzed the ownership structure of cable television networks with 50 million or more subscribers in 2015, according to SNL Kagan. Since broadcast networks reach approximately 116 million homes,[16] the 50 million subscriber threshold captures the universe of cable networks that could potentially pose a competitive threat to the broadcast networks. In 2015, 99 cable networks reached 50 million households or more. Of those 99 networks, 79 (80%) are affiliated with a large media conglomerate[17] or an MVPD. Among the top 20 most widely distributed cable networks, 17 (85%) are affiliated with either a large media conglomerate or an MVPD.

Table 1: Basic Cable Networks

Network Name	2015 Subscribers	Cable Network Owner	Status
C-SPAN	99.8	C-SPAN	Unaffiliated
Food Network	95.2	Scripps/Tribune	Unaffiliated
Discovery Channel	94.6	Discovery	Affiliated
USA	94.5	Comcast	Affiliated
TBS	94.5	Time Warner	Affiliated
Disney Channel	94.3	Disney	Affiliated
CNN	94.3	Time Warner	Affiliated
Cartoon Network	94.2	Time Warner	Affiliated
History	94.2	Hearst/Disney	Affiliated
Lifetime Television	94.1	Hearst/Disney	Affiliated
A&E	93.8	Hearst/Disney	Affiliated

[16] *Nielsen Estimates 116.4 Million TV Homes in the US for the 2015-2016 TV Season*, Nielsen Newswire (August 28, 2015), http://www.nielsen.com/us/en/insights/news/2015/nielsen-estimates-116-4-million-tv-homes-in-the-us-for-the-2015-16-tv-season.html.
[17] Fox, CBS, Viacom, Disney, Comcast and Time Warner.

HLN	93.7	Time Warner	Affiliated
AMC	93.6	AMC	Affiliated
HGTV	93.6	Scripps	Unaffiliated
TNT	93.2	Time Warner	Affiliated
FX Network	93.0	Fox	Affiliated
TLC	92.7	Discovery	Affiliated
FOX News Channel	92.6	Fox	Affiliated
E!	92.6	Comcast	Affiliated
Syfy	92.5	Comcast	Affiliated
Nickelodeon/Nick At Nite	92.2	Viacom	Affiliated
Freeform	92.2	Disney	Affiliated
MSNBC	92.2	Comcast	Affiliated
MTV	92.2	Viacom	Affiliated
Spike TV	92.1	Viacom	Affiliated
Comedy Central	92.0	Viacom	Affiliated
ESPN2	92.0	Hearst/Disney	Affiliated
Animal Planet	91.7	Discovery	Affiliated
ESPN	91.4	Hearst/Disney	Affiliated
CNBC	91.2	Comcast	Affiliated
TV Land	91.0	Viacom	Affiliated
VH1	90.4	Viacom	Affiliated
Hallmark Channel	90.4	Crown Media	Unaffiliated
Bravo	90.0	Comcast	Affiliated
truTV	89.7	Time Warner	Affiliated
Travel Channel	88.8	Scripps	Unaffiliated
National Geographic Channel	88.6	Fox/National Geographic	Affiliated
The Weather Channel	88.1	Comcast/Bain/Blackstone	Affiliated
WE tv	86.5	AMC	Affiliated
BET	86.3	Viacom	Affiliated
Investigation Discovery	85.0	Discovery	Affiliated
CMT	84.8	Viacom	Affiliated
FOX Sports 1	84.6	Fox	Affiliated
NBCSN	83.4	Comcast	Affiliated
FOX Business Network	83.1	Fox	Affiliated
LMN	81.4	Hearst/Disney	Affiliated
INSP	80.7	Inspiration Ministries	Unaffiliated
TCM	80.7	Time Warner	Affiliated
OWN: Oprah Winfrey Network	79.6	Discovery/Harpo	Affiliated
FXX	79.0	Fox	Affiliated
GSN	79.0	Sony/AT&T	Unaffiliated
Disney XD	77.9	Disney	Affiliated
MTV2	77.3	Viacom	Affiliated

Oxygen Network	77.1	Comcast	Affiliated
BBC America	77.0	BBC/AMC	Affiliated
Golf Channel	77.0	Comcast	Affiliated
Bloomberg Television	74.5	Bloomberg	Unaffiliated
Disney Junior	74.2	Disney	Affiliated
POP	73.7	CBS/Lions Gate	Affiliated
Nick Jr./NickMom	73.2	Viacom	Affiliated
WGN America	72.3	Tribune	Unaffiliated
Science	72.2	Discovery	Affiliated
ESPNU	71.3	Hearst/Disney	Affiliated
IFC	71.1	AMC	Affiliated
Viceland	70.5	Hearst/Disney	Affiliated
TeenNick	70.5	Viacom	Affiliated
ESPNews	69.6	Hearst/Disney	Affiliated
FYI	69.5	Hearst/Disney	Affiliated
NFL Network	69.4	NFL	Unaffiliated
FUSE	69.1	Dish/MSG/Time Warner/Columbia Capital/Rho Ventures/Syndicated Comm Ventures/DND Capital Partners/Llano Partners/Barshop Ventures	Affiliated
Esquire Network	68.5	Comcast	Affiliated
Galavision	67.4	Univision	Unaffiliated
Discovery Family Channel	67.0	Discovery/Hasbro	Affiliated
ReelzChannel	66.8	Hubbard Broadcasting	Unaffiliated
MLB Network	66.3	MLB/AT&T/Comcast/Time Warner Cable/Cox	Affiliated
UP	66.2	InterMedia Partners	Unaffiliated
Velocity	65.8	Discovery	Affiliated
Cooking Channel	64.8	Scripps/Tribune	Unaffiliated
Nicktoons	64.4	Viacom	Affiliated
Hallmark Movies & Mysteries	62.2	Crown Media	Unaffiliated
BTN	62.0	Fox/Big Ten Conference	Affiliated
SEC Network	61.9	Hearst/Disney	Affiliated
DIY Network	61.4	Scripps	Unaffiliated
Al Jazeera America	61.1	beIN Media Group	Unaffiliated
SundanceTV	59.6	AMC	Affiliated
Great American Country	58.2	Scripps	Unaffiliated
American Heroes Channel	58.0	Discovery	Affiliated
Nat Geo WILD	57.9	Fox/National Geographic	Affiliated

VH1 Classic	56.4	Viacom	Affiliated
Sprout	56.4	Comcast	Affiliated
TV One	56.1	Radio One	Unaffiliated
Destination America	56.0	Discovery	Affiliated
CBS Sports Network	55.0	CBS	Affiliated
NBA TV	53.5	NBA	Unaffiliated
FXM	53.0	Fox	Affiliated
FOX College Sports	52.3	Fox	Affiliated
Nick 2	51.6	Viacom	Affiliated
CENTRIC	51.4	Viacom	Affiliated
FOX Sports 2	51.0	Fox	Affiliated

B. Content Supply

To assess the state of competition and diversity in the content market, we analyzed all original half-hour comedy and one-hour dramatic series created for the US market and aired/released during the 2014-2015 television season.[18] Following from our earlier definition, "independent production" refers to a series produced by a company that is neither affiliated with an MVPD nor with a large media conglomerate. We do not consider a program produced by an unaffiliated company to which the network or parent company holds the copyright an independent production. In such cases, the production company operates more like a subcontractor instead of a content entrepreneur with its own capital and creativity at risk.

Table 2: Independent Production of Scripted Series for the 2014-2015 Television Season

	Network Prime Time	Basic Cable	Pay TV	Digital Media	Grand Total
Captive Production	106	113	23	18	260
Independent Production	5	16	3	17	41
Grand Total	111	129	26	35	301
% Independent	5%	12%	12%	49%	14%

[18] The season runs from September 2014 through August 2015.

WGAW Analysis. See Appendix for series list

Network Prime Time offers the least diversity of voices. Only 5% of original scripted shows airing on the broadcast networks in prime time during the 2014-2015 television season were independently produced. Basic Cable and Pay TV offer slightly more diversity with 12% of all scripted series produced by independent companies. In contrast, independent producers accounted for 49% of the TV-length scripted shows released by Digital Media programmers over the 2014-2015 television season. Despite the fact that Digital Media programmers released roughly a third as many shows as the broadcast networks air in primetime and roughly a quarter of the series aired on Basic Cable, Digital Media programmers released the largest number of independent productions overall.

Despite the strong independent streak in TV-length Digital Media programming, 49% independent is still only modest by historical standards, while independence among linear programmers is at record lows. In 1989, under Fin-Syn, independent productions made up 76% of the fall broadcast network primetime lineup.[19] By 2013, independent productions accounted for only 10% of fall broadcast network primetime programming.[20] Over the entire 2012-2013 season, 27% of the programs on broadcast television were independently produced, but only 9 were scripted series.[21] Basic cable offered slightly more independent programming that year—only 22% of original scripted programming on basic cable was independently produced.

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[19] This analysis includes all genres of series programming including documentary and reality.
[20] Comments of the Writers Guild of America, West, Inc., In the Matter of Annual Assessment of Competition in the Market for Delivery of Video Programming, MB Docket No 14-16 (March 21, 2014) at 5.
[21] *Id*. at 6.

The lack of independence in programming production is exacerbated by the trend toward in-house production, which further reduces competition as networks choose to air primarily the content that they own. WGAW previously documented a trend toward in-house production driven by increased opportunities to exploit intellectual property across secondary markets.[22] Media companies generate revenue off of reruns, cable and local syndication sales, DVDs, online streaming and international licensing. In 2015, international licensing of US television programming generated $4.5 billion[23] in revenue and Amazon and Netflix spent $4.2 billion acquiring traditional television and film programming.[24] The rapid growth in online streaming and international licensing markets further incentivizes media companies to own and control the copyright to programming. Even when a large media company turns to an external producer instead of an in-house production company, the network or parent increasingly insists on owning or co-owning the copyright, which limits revenue opportunities for independent production companies.

Table 3 documents the extent of in-house production. In 2014-2015, linear programmers produced the majority of their original scripted series in-house. In traditional television, Pay TV does the most in-house production at 73% while Basic Cable does the least at 60%. In contrast, Digital Media only produces 23% of its programming in-house. However, as Digital Media programmers increase their investment and experience in original scripted programming, they too will likely vertically integrate by bringing production in-house.

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[22] *Id*. at 10-11.
[23] *Worldwide TV Programming Market for US-Produced Programming*, SNL Kagan (Dec. 29, 2014), https://www.snl.com/interactivex/doc.aspx?id=30365530&IOP=1.
[24] *Amazon Prime Estimated Streaming Programming Costs, 2014-2019*, SNL Kagan (Oct. 22, 2015), https://www.snl.com/InteractiveX/article.aspx?Id=32736161; *Netflix Estimated Streaming Programming Costs*, SNL Kagan (May 27, 2015), https://www.snl.com/InteractiveX/article.aspx?Id=34215228.

Table 3: In-House Production of Scripted Series for the 2014-2015 Television Season

	Network Prime Time	Basic Cable	Pay TV	Digital Media	Grand Total
In-House Production	76	77	19	8	180
External Production	35	52	7	27	121
Grand Total	111	129	26	35	301
% In-House	68%	60%	73%	23%	60%

WGAW Analysis. See Appendix for series list

Digital Media currently offers the greatest opportunities for independent programmers. Despite releasing far fewer shows than linear programmers, Digital Media programmers provided an outlet to the largest number of independent programs. Digital Media programmers released series not only from large independent producers such as Sony, Lions Gate, DreamWorks Animation, and The Weinstein Company but from smaller production studios as well such as Media Rights Capital (*House of Cards*), Gaumont International Television (*Narcos*), and The Tornante Company (*BoJack Horseman*). Fourteen different television production companies reached the public via Internet video streaming services in 2014-2015, which helps explain why Digital Media is such a vibrant media ecosystem.

IV. Diversity

In 1993, WGAW stated that "True network programming diversity comes only from a diversity of individual human storytellers and that diversity comes only from providing those individuals with the benefits of working cooperatively with networks while protecting them from the financial coercion of both the networks and the major studios."[25] The same holds true today.

[25] Reply Comments of the Writers Guild of America, West, Inc., In the Matter of Evaluation of the Syndication and Financial Interest Rules, MM Docket No. 90-162 (Feb. 16, 1993) at 3.

However, as WGAW documents in the 2016 *Hollywood Writers Report*[26], our biannual study of labor market outcomes for Guild members from historically disadvantaged groups, the television industry systematically fails to fairly employ and compensate women and minority writers. While women writers' share of television employment increased 1.2% between 2009 and 2014 to 28.7%, women writers remain underrepresented relative to the female population of the US by a ratio of 1.7 to 1. Women TV writers earned 96 cents on the dollar relative to their male peers. Writers of color increased their share of television employment 1.8% between 2009 and 2014 to 13.1%. However, writers of color remain underrepresented relative to the minority population of the US by a factor of 2.9 to 1. Minority television writers earned 80 cents for every dollar earned by white male television writers in 2014.

Numerous other reports have similarly documented a lack of diversity throughout Hollywood. [27] Despite the awareness of underrepresentation and the pressure to change, major producers and programmers seem unable to adapt to demographic change in America. The lack of diversity among storytellers bleeds through into the stories told and ultimately into the programming Hollywood offers up to increasingly multicultural media consumers. With demographic change at home and rapidly globalizing media markets abroad, now more than ever Hollywood must speak credibly to diverse audiences.

Entrepreneurship by women and minorities must be part of the solution. The Commission could encourage greater diversity throughout the value chain by protecting and encouraging

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[26] See appendix.
[27] E.g. Stacy L. Smith, Marc Choueiti, and Katherine Pieper, *Inclusion or Invisibility? Comprehensive Annenberg Report on Diversity in Entertainment*, Institute for Diversity and Empowerment at Annenberg, School for Communication and Journalism, USC (Feb. 22, 2016); Darnell Hunt and Ana-Christina Ramon, *2015 Hollywood Diversity Report: Flipping the Script*, Ralph J. Bunche Center for African American Studies, UCLA (Feb. 2015).

women and minority producers and programmers. New entrepreneurs with new perspectives will tap underserved market segments and underutilized talent pools to create the compelling content that today's multicultural audiences demand.

V. The Commission Can Take Meaningful Action to Promote Programming from Diverse and Independent Sources

The information provided in this filing makes clear that challenges remain for independent and diverse programming. Traditional television, which still accounts for the majority of viewing and production, is dominated by a few large companies and features few independent programmers or independently produced programming. As WGAW has noted, Commission action can have a meaningful impact on independent production, as it did with the Fin-Syn regulations. While we agree with Commissioner Pai when he notes that "Over-the-top video in particular has been a game changer: It's given diverse voices a new way to be heard, and it has given Americans novel content they might never previously have seen,"[28] we also recognize that these diverse voices remain outside the traditional video programming distribution value chain and the Commission's Open Internet rules are necessary to protect their ability to reach viewers. We urge the Commission to do more to address the power of the large incumbent MVPDs and programmers who have controlled access to audiences and limited the availability of diverse and independent programming. Action such as the creation of a competitive set-top box market where consumers have real choice and can easily access television and online programming through one interface and limitations on MVPD restrictive contracting practices would enhance competition and make it easier for independent programming to reach the public.

[28] NOI, Statement of Commissioner Ajit Pai at 17.

Appendix

A. Original Scripted Programming, 2014-2015 Season

Title	Producer	Outlet	Independently produced?	Vertically Integrated?	2014-15 Premiere Date
Ali G: Rezurection	FOX	FX	No	Yes	9/3/2014
The League	FOX	FX	No	Yes	9/3/2014
Transparent	Amazon	Amazon	No	Yes	9/6/2014
Boardwalk Empire	Time Warner	HBO	No	Yes	9/7/2014
Sons Of Anarchy	FOX	FX	No	Yes	9/9/2014
Haven	Entertainment One	SyFy	Yes	No	9/11/2014
Z Nation	Global Asylum	SyFy	Yes	No	9/12/2014
Nicky, Ricky, Dicky & Dawn	Viacom	NICK	No	Yes	9/13/2014
The Thundermans	Viacom	NICK	No	Yes	9/13/2014
American Dad	FOX	TBS	No	No	9/14/2014
Brickleberry	FOX	Comedy Central	No	No	9/16/2014
New Girl	FOX	FOX	No	Yes	9/16/2014
The Mindy Project	NBCU	FOX	No	No	9/16/2014
Red Band Society	Disney	FOX	No	No	9/17/2014
The Mysteries of Laura	Time Warner	NBC	No	No	9/17/2014
Tim & Eric's Bedtime Stories	Abso Lutely Productions	Cartoon Network	No	No	9/18/2014
Liv & Maddie	Disney	Disney	No	Yes	9/21/2014
Madam Secretary	CBS	CBS	No	Yes	9/21/2014
Mr Pickles	Time Warner	Cartoon Network	No	Yes	9/21/2014
Squidbillies	Time Warner	Cartoon Network	No	Yes	9/21/2014
The Good Wife	CBS	CBS	No	No	9/21/2014
Forever	Time Warner	ABC	No	No	9/22/2014
Gotham	Time Warner	FOX	No	No	9/22/2014
Scorpion	CBS	CBS	No	Yes	9/22/2014
Sleepy Hollow	FOX	FOX	No	Yes	9/22/2014
The Big Bang Theory	Time Warner	CBS	No	No	9/22/2014
The Blacklist	Sony, Universal	NBC	No	No	9/22/2014
Chicago Fire	NBCU	NBC	No	Yes	9/23/2014
Faking It	Viacom	MTV	No	Yes	9/23/2014

Marvel's Agents of S.H.I.E.L.D.	Disney	ABC	No	Yes	9/23/2014
NCIS	CBS	CBS	No	Yes	9/23/2014
NCIS: New Orleans	CBS	CBS	No	Yes	9/23/2014
Person of Interest	Time Warner	CBS	No	No	9/23/2014
Black-ish	Disney	ABC	No	Yes	9/24/2014
Chicago PD	NBCU	NBC	No	Yes	9/24/2014
Law & Order: Special Victims Unit	NBCU	NBC	No	Yes	9/24/2014
Modern Family	FOX	ABC	No	Yes	9/24/2014
Nashville	ABC, Lions Gate	ABC	No	No	9/24/2014
South Park	Viacom	Comedy Central	No	Yes	9/24/2014
The Goldbergs	Sony	ABC	Yes	No	9/24/2014
The Middle	Time Warner	ABC	No	No	9/24/2014
Bones	FOX	FOX	No	Yes	9/25/2014
Grey's Anatomy	Disney	ABC	No	Yes	9/25/2014
How To Get Away With Murder	Disney	ABC	No	Yes	9/25/2014
Parenthood	NBCU	NBC	No	Yes	9/25/2014
Scandal	Disney	ABC	No	Yes	9/25/2014
Blue Bloods	CBS	CBS	No	Yes	9/26/2014
Hawaii Five-0	CBS	CBS	No	Yes	9/26/2014
Brooklyn Nine-Nine	NBCU	FOX	No	No	9/28/2014
C.S.I.: Crime Scene Investigation	CBS	CBS	No	Yes	9/28/2014
Family Guy	FOX	FOX	No	Yes	9/28/2014
Once Upon A Time	Disney	ABC	No	Yes	9/28/2014
Resurrection	Disney	ABC	No	Yes	9/28/2014
Revenge	Disney	ABC	No	Yes	9/28/2014
The Simpsons	FOX	FOX	No	Yes	9/28/2014
Castle	Disney	ABC	No	Yes	9/29/2014
NCIS: Los Angeles	CBS	CBS	No	Yes	9/29/2014
Happyland	Viacom	MTV	No	Yes	9/30/2014
Manhattan Love Story	Disney	ABC	No	Yes	9/30/2014
Selfie	Time Warner	ABC	No	No	9/30/2014
Criminal Minds	Disney	CBS	No	No	10/1/2014
Stalker	Time Warner	CBS	No	No	10/1/2014
A to Z	Time Warner	NBC	No	No	10/2/2014
Bad Judge	NBCU	NBC	No	Yes	10/2/2014
Dog With a Blog	Disney	Disney	No	Yes	10/2/2014

Gracepoint	FOX	FOX	No	Yes	10/2/2014
Instant Mom	Viacom	NICK	No	Yes	10/2/2014
Mulaney	NBCU	NBC	No	Yes	10/2/2014
Reign	CBS	CW	No	Yes	10/2/2014
The Vampire Diaries	Time Warner	CW	No	Yes	10/2/2014
Last Man Standing	FOX	ABC	No	No	10/3/2014
Teenage Mutant Ninja Turtles	Viacom	NICK	No	Yes	10/3/2014
Survivor's Remorse	Starz	Starz!	No	Yes	10/4/2014
Bob's Burgers	FOX	FOX	No	Yes	10/5/2014
Homeland	FOX	Showtime	No	No	10/5/2014
Ben 10: Omniverse	Time Warner	Cartoon Network	No	Yes	10/6/2014
The Last Airbender: The Legend of Korra	Viacom	NICK	No	Yes	10/6/2014
The Originals	Time Warner	CW	No	Yes	10/6/2014
Supernatural	Time Warner	CW	No	Yes	10/7/2014
The Flash	Time Warner	CW	No	Yes	10/7/2014
American Horror Story	FOX	FX	No	Yes	10/8/2014
Arrow	Time Warner	CW	No	Yes	10/8/2014
Kingdom	Endemol Shine	DirecTV	Yes	No	10/8/2014
Regular Show	Time Warner	Cartoon Network	No	Yes	10/9/2014
Cristela	FOX	ABC	No	No	10/10/2014
The Affair	CBS	Showtime	No	Yes	10/12/2014
The Walking Dead	AMC	AMC	No	Yes	10/12/2014
Jane the Virgin	CBS	CW	No	Yes	10/13/2014
About a Boy	NBCU	NBC	No	Yes	10/14/2014
Marry Me	Sony	NBC	Yes	No	10/14/2014
The Real Husbands of Hollywood	JSR Productions	BET	No	No	10/14/2014
Things You Shouldn't Say Past Midnight	Momentum TV, DirecTV	DirecTV	No	No	10/14/2014
Black Dynamite	Titmouse	Cartoon Network	No	No	10/18/2014
The Transporter	Lagardere Entertainment	Cinemax	Yes	No	10/18/2014
Kirby Buckets	Time Warner	Disney	No	No	10/20/2014
Mighty Med	Disney	Disney	No	Yes	10/20/2014
The Millers	CBS	CBS	No	Yes	10/20/2014
The 100	Time Warner	CW	No	Yes	10/22/2014
Newsreaders	Abominable	Cartoon	No	No	10/23/2014

	Pictures	Network			
Alpha House	Amazon	Amazon	No	Yes	10/24/2014
Constantine	Time Warner	NBC	No	No	10/24/2014
Grimm	NBCU	NBC	No	Yes	10/24/2014
2 Broke Girls	Time Warner	CBS	No	No	10/27/2014
Mike Tyson Mysteries	Time Warner	Cartoon Network	No	Yes	10/27/2014
Benched	Disney	USA	No	No	10/28/2014
Elementary	CBS	CBS	No	Yes	10/30/2014
Mom	Time Warner	CBS	No	No	10/30/2014
The McCarthys	Sony, CBS	CBS	No	No	10/30/2014
Two and a Half Men	Time Warner	CBS	No	No	10/30/2014
Borgia	Lagardere Entertainment, KINEOS, CANAL+, Etic Films	Netflix	Yes	No	11/1/2014
Hot In Cleveland	Viacom	TVLand	No	Yes	11/5/2014
The Exes	Viacom	TVLand	No	Yes	11/5/2014
White Collar	FOX	USA	No	No	11/6/2014
Getting On	Time Warner	HBO	No	Yes	11/9/2014
The Comeback	Time Warner	HBO	No	Yes	11/9/2014
The Newsroom	Time Warner	HBO	No	Yes	11/9/2014
Halo: Nightfall	Scott Free Productions	Xbox	No	No	11/11/2014
State of Affairs	NBCU	NBC	No	Yes	11/17/2014
Gortimer Gibbon's Life on Normal Street	Amazon	Amazon	No	Yes	11/21/2014
Veggie Tales in the House	DreamWorks Animation SKG	Netflix	Yes	No	11/26/2014
The Mentalist	Time Warner	CBS	No	No	11/30/2014
Girlfriend's Guide to Divorce	NBCU	Bravo	No	Yes	12/2/2014
The Heart, She Holler	PFFR BBQ	Cartoon Network	No	No	12/2/2014
The Librarians	Electric Entertainment	TNT	Yes	No	12/7/2014
Mike & Molly	Time Warner	CBS	No	No	12/8/2014
Ground Floor	Time Warner	TBS	No	No	12/9/2014
Baby Daddy	Disney	ABC Family	No	Yes	12/10/2014
Melissa & Joey	Disney	ABC Family	No	Yes	12/10/2014
Marco Polo	Weinstein Company	Netflix	Yes	No	12/12/2014
Hart of Dixie	Time Warner	CW	No	Yes	12/15/2014

All Hail King Julien	DreamWorks Animation SKG	Netflix	Yes	No	12/19/2014
Mozart in the Jungle	Amazon	Amazon	No	Yes	12/23/2014
Galavant	Disney	ABC	No	Yes	1/4/2015
Cougar Town	Disney	TBS	No	No	1/6/2015
Marvel's Agent Carter	Disney	ABC	No	Yes	1/6/2015
Switched at Birth	Disney	ABC Family	No	Yes	1/6/2015
Empire	FOX	FOX	No	Yes	1/7/2015
Hindsight	Viacom	VH1	No	Yes	1/7/2015
Banshee	Time Warner	Cinemax	No	Yes	1/9/2015
Glee	FOX	FOX	No	Yes	1/9/2015
Jessie	Disney	Disney	No	Yes	1/9/2015
Episodes	Hat Trick Holdings	Showtime	Yes	No	1/11/2015
Girls	Time Warner	HBO	No	Yes	1/11/2015
House of Lies	CBS	Showtime	No	Yes	1/11/2015
Looking	Time Warner	HBO	No	Yes	1/11/2015
Shameless	Time Warner	Showtime	No	No	1/11/2015
Togetherness	Time Warner	HBO	No	Yes	1/11/2015
Eye Candy	Viacom	MTV	No	Yes	1/12/2015
Parks & Recreation	NBCU	NBC	No	Yes	1/13/2015
Broad City	JAX Media	Comedy Central	No	No	1/14/2015
It's Always Sunny in Philadelphia	FOX	FX	No	Yes	1/14/2015
The Game	CBS	BET	No	No	1/14/2015
Workaholics	Avalon Television	Comedy Central	No	No	1/14/2015
12 Monkeys	NBCU	SyFy	No	Yes	1/16/2015
Helix	Sony	SyFy	Yes	No	1/16/2015
The Adventures of Puss in Boots	DreamWorks Animation SKG	Netflix	Yes	No	1/16/2015
Bella & The Bulldogs	Viacom	NICK	No	Yes	1/17/2015
Austin & Ally	Disney	Disney	No	Yes	1/18/2015
KC Undercover	Disney	Disney	No	Yes	1/18/2015
Justified	Sony, Fox	FX	No	No	1/20/2015
Backstrom	FOX	FOX	No	Yes	1/22/2015
Black Sails	Starz	Starz!	No	Yes	1/24/2015
Sirens	FOX	USA	No	No	1/27/2015
The Americans	FOX	FX	No	Yes	1/28/2015
Being Mary Jane	Disney	BET	No	No	2/3/2015

Fresh Off the Boat	FOX	ABC	No	No	2/4/2015
Allegiance	NBCU	NBC	No	Yes	2/5/2015
Better Call Saul	Sony	AMC	Yes	No	2/8/2015
The Slap	NBCU	NBC	No	Yes	2/12/2015
Bosch	Fabrik Entertainment	Amazon	Yes	No	2/13/2015
I Didn't Do It	Disney	Disney	No	Yes	2/15/2015
The Odd Couple	CBS	CBS	No	Yes	2/19/2015
Vikings	MGM	History	Yes	No	2/19/2015
The Jack And Triumph Show	NBCU	Cartoon Network	No	No	2/20/2015
Ninjago: Masters of Spinjitzu	Wil Film	Cartoon Network	Yes	No	2/23/2015
The Night Shift	Sony	NBC	Yes	No	2/23/2015
House of Cards	Media Rights Capital	Netflix	Yes	No	2/27/2015
Battle Creek	Sony, CBS	CBS	No	No	3/1/2015
Secrets & Lies	Disney	ABC	No	Yes	3/1/2015
The Last Man On Earth	FOX	FOX	No	Yes	3/1/2015
The Following	Time Warner	FOX	No	No	3/2/2015
CSI: Cyber	CBS	CBS	No	Yes	3/4/2015
American Crime	Disney	ABC	No	Yes	3/5/2015
Dig	NBCU	USA	No	No	3/5/2015
Unbreakable Kimmy Schmidt	NBCU	Netflix	No	No	3/6/2015
Bates Motel	NBCU	A&E	No	No	3/9/2015
Nicky, Ricky, Dicky & Dawn	Viacom	NICK	No	Yes	3/9/2015
The Returned	A&E	A&E	No	Yes	3/9/2015
Powers	Sony	Playstation	No	Yes	3/10/2015
Steven Universe	Time Warner	Cartoon Network	No	Yes	3/13/2015
The Royals	Lions Gate, Universal	E!	No	No	3/15/2015
Community	Sony, Universal	Yahoo!	No	No	3/17/2015
IZombie	Time Warner	CW	No	Yes	3/17/2015
One Big Happy	Time Warner	NBC	No	No	3/17/2015
Undateable	Time Warner	NBC	No	No	3/17/2015
Lab Rats	Disney	Disney	No	Yes	3/18/2015
The Soul Man	Viacom	TVLand	No	Yes	3/18/2015
Bloodline	Sony	Netflix	Yes	No	3/20/2015
Childrens Hospital	Abominable	Cartoon	No	No	3/20/2015

	Pictures	Network			
Sin City Saints	Tollin Productions	Yahoo!	Yes	No	3/23/2015
Big Time In Hollywood, FL	Viacom	Comedy Central	No	Yes	3/24/2015
Full Circle	Momentum TV	DirecTV	Yes	No	3/25/2015
Young & Hungry	Disney	ABC Family	No	Yes	3/25/2015
Finding Carter	Viacom	MTV	No	Yes	3/31/2015
Weird Loners	FOX	FOX	No	Yes	3/31/2015
The Red Road	Stu Segall Productions	Sundance	No	No	4/2/2015
Granite Flats	Remnant Pictures	BYUtv	No	No	4/4/2015
A.D.: The Bible Continues	NBCU	NBC	No	Yes	4/5/2015
American Odyssey	NBCU	NBC	No	Yes	4/5/2015
China, IL	Titmouse	Cartoon Network	No	No	4/5/2015
Salem	FOX	WGN America	No	No	4/5/2015
Your Family or Mine	Sony	TBS	Yes	No	4/7/2015
Louie	FOX	FX	No	Yes	4/9/2015
Resident Advisors	Viacom	Hulu	No	No	4/9/2015
The Comedians	FOX	FX	No	Yes	4/9/2015
Daredevil	Disney	Netflix	No	No	4/10/2015
Game of Thrones	Time Warner	HBO	No	Yes	4/12/2015
Nurse Jackie	Lions Gate, Showtime	Showtime	No	No	4/12/2015
Silicon Valley	Time Warner	HBO	No	Yes	4/12/2015
Veep	Time Warner	HBO	No	Yes	4/12/2015
Turn: Washington's Spies	AMC	AMC	No	Yes	4/13/2015
Other Space	Abominable Pictures	Yahoo!	Yes	No	4/14/2015
The Messengers	CBS	CW	No	Yes	4/17/2015
Deadbeat	Dakota Pictures, Fox, Disney	Hulu	No	No	4/20/2015
When Calls The Heart	Motion Picture Corporation of America	Hallmark	Yes	No	4/25/2015
Make It Pop	DHX Media	NICK	Yes	No	4/26/2015
Penny Dreadful	CBS	Showtime	No	Yes	5/3/2015
Grace and Frankie	Viacom	Netflix	No	No	5/8/2015
Girl Meets World	Disney	Disney	No	Yes	5/11/2015
Maron	FOX	Independent	No	No	5/14/2015

		Film Channel			
Wayward Pines	FOX	FOX	No	Yes	5/14/2015
Aquarius	ITV Studios	NBC	Yes	No	5/28/2015
100 Things to Do Before High School	Viacom	NICK	No	Yes	5/30/2015
Golan the Insatiable	FOX	FOX	No	Yes	5/31/2015
Halt and Catch Fire	AMC	AMC	No	Yes	5/31/2015
Devious Maids	Disney	Lifetime	No	Yes	6/1/2015
The Whispers	Disney	ABC	No	Yes	6/1/2015
Pretty Little Liars	Time Warner	ABC Family	No	No	6/2/2015
UnREAL	Hearst/Disney	Lifetime	No	Yes	6/2/2015
Hannibal	Gaumont	NBC	Yes	No	6/4/2015
Sense8	Unpronounceable Productions	Netflix	Yes	No	6/5/2015
Power	Starz	Starz!	No	Yes	6/6/2015
Major Crimes	Time Warner	TNT	No	Yes	6/8/2015
Murder in the First	Time Warner	TNT	No	Yes	6/8/2015
The Fosters	Disney	ABC Family	No	Yes	6/8/2015
Beauty and the Beast	CBS	CW	No	Yes	6/11/2015
Orange Is The New Black	Lions Gate	Netflix	Yes	No	6/11/2015
Defiance	NBCU	SyFy	No	Yes	6/12/2015
Rizzoli & Isles	Time Warner	TNT	No	Yes	6/16/2015
Tyrant	FOX	FX	No	Yes	6/16/2015
Complications	FOX	USA	No	No	6/18/2015
Mistresses	Disney	ABC	No	Yes	6/18/2015
The Astronaut Wives Club	Disney	ABC	No	Yes	6/18/2015
Killjoys	Boat Rocker Studios	SyFy	Yes	No	6/19/2015
Aqua Teen Hunger Force	Time Warner	Cartoon Network	No	Yes	6/21/2015
The Brink	Time Warner	HBO	No	Yes	6/21/2015
The Last Ship	Time Warner	TNT	No	Yes	6/21/2015
True Detective	Time Warner	HBO	No	Yes	6/21/2015
Another Period	Viacom	Comedy Central	No	Yes	6/23/2015
Mr. Robot	NBCU	USA	No	No	6/24/2015
Suits	NBCU	USA	No	No	6/24/2015
Graceland	FOX	USA	No	No	6/25/2015
Under the Dome	CBS	CBS	No	Yes	6/25/2015
The Kicks	Amazon	Amazon	No	Yes	6/26/2015

The Thundermans	Viacom	NICK	No	Yes	6/27/2015
Falling Skies	Time Warner	TNT	No	Yes	6/28/2015
Ninjago: Masters of Spinjitzu	Wil Film	Cartoon Network	Yes	No	6/29/2015
Teen Wolf	Viacom	MTV	No	Yes	6/29/2015
Zoo	CBS	CBS	No	Yes	6/30/2015
Extant	CBS	CBS	No	Yes	7/1/2015
Chasing Life	Disney	ABC Family	No	Yes	7/6/2015
The Spoils of Babylon	Funny or Die	Independent Film Channel	Yes	No	7/8/2015
Dominion	NBCU	SyFy	No	Yes	7/9/2015
Rectify	Gran Via Productions	Sundance	No	No	7/9/2015
Masters of Sex	Sony, Showtime	Showtime	No	No	7/12/2015
The Strain	FOX	FX	No	Yes	7/12/2015
Your Pretty Face is Going to Hell	Time Warner	Cartoon Network	No	Yes	7/12/2015
East Los High	Wise Entertainment	Hulu	Yes	No	7/15/2015
Married	FOX	FX	No	Yes	7/16/2015
Sex&Drugs&Rock&Roll	FOX	FX	No	Yes	7/16/2015
Bojack Horseman	The Tornante Company	Netflix	Yes	No	7/17/2015
Hell on Wheels	Entertainment One	AMC	Yes	No	7/18/2015
Rick & Morty	Time Warner	Cartoon Network	No	Yes	7/26/2015
South Beach	Dolphin Digital Media	Hulu	Yes	No	7/29/2015
Teen Titans Go!	Time Warner	Cartoon Network	No	Yes	7/31/2015
Turbo F.A.S.T	DreamWorks Animation SKG	Netflix	Yes	No	7/31/2015
Wet Hot American Summer	Abominable Pictures	Netflix	No	No	7/31/2015
Significant Mother	Time Warner	CW	No	Yes	8/3/2015
Playing House	NBCU	USA	No	No	8/4/2015
Difficult People	NBCU	Hulu	No	Yes	8/5/2015
Mr. Robinson	NBCU	NBC	No	Yes	8/5/2015
Regular Show	Time Warner	Cartoon Network	No	Yes	8/6/2015
Club de Cuervos	Alazraki Entertainment	Netflix	Yes	No	8/7/2015
Wishenpoof!	Amazon	Amazon	No	Yes	8/14/2015

The Hotwives of Las Vegas	Abominable Pictures	Hulu	No	No	8/18/2015
From Dusk Till Dawn	Factory Made Ventures	El Rey	No	Yes	8/25/2015
Legends	FOX	TNT	No	No	8/25/2015
Public Morals	Time Warner	TNT	No	Yes	8/25/2015
The Carmichael Show	FOX	NBC	No	No	8/26/2015
Narcos	Gaumont	Netflix	Yes	No	8/28/2015
Awkward	Viacom	MTV	No	Yes	8/31/2015

B. 2016 Hollywood Writers Report

WRITERS GUILD OF AMERICA, WEST
THE 2016 HOLLYWOOD WRITERS REPORT

Renaissance in Reverse?

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March 2016

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I. BACKGROUND AND INTRODUCTION

The 2016 Hollywood Writers Report: Renaissance in Reverse? is the tenth in a series of reports released by the Writers Guild of America, West (WGAW) examining employment and earnings trends for writers in the Hollywood industry. These reports have highlighted three groups of writers — women, minority, and older writers — who traditionally have been underemployed in the industry. The reports have documented the employment experiences of these study groups relative to their male, white, and younger counterparts in order to identify any patterns that suggest either progress or retreat on the industry diversity front. Using the reports as a diagnostic tool, the WGAW seeks to collaborate with the industry in efforts to increase the employment opportunities of all writers.

The 2016 report serves as a follow-up to its predecessor, The 2014 Hollywood Writers Report: Turning Missed Opportunities Into Realized Ones. While it focuses primarily on hiring and earnings patterns for the latest two-year period not covered in the previous report (i.e., 2013 to 2014), it also includes new analyses of data for the years 2009 to 2012 and data for select years imported from previous reports. Prior reports in the series provide summary data on trends going back to 1982.

Organization of the Report

This report is organized as follows: Section II discusses the sources and limitations of the data and provides background information on the types of analyses performed throughout the report; Section III provides a general overview of WGAW membership, employment, and earnings trends over the study period; Section IV focuses on the experiences of women writers, particularly as they compare to those of their male counterparts; Sections V and VI present similar, detailed analyses for minority writers and for older writers, respectively; Section VII summarizes the report findings and presents conclusions.

A Note on Other Groups of Writers

Depictions of LGBT persons and those with disabilities have increased in film and television in recent years. Yet questions remain regarding the degree to which writers from these groups have been incorporated into the industry workforce, particularly to work on projects for which their perspectives and sensitivities might be most valued. Indeed, anecdotes suggest that television and film projects featuring depictions of LGBT persons and those with disabilities all too often fail to employ writers from these groups. Beyond the industry experiences reported by select Guild members, however, the data do not currently exist to systematically examine the industry positions of these groups of writers.

The WGAW sponsors member committees that represent the special concerns of these groups of writers and that work with the Guild's Diversity Department to make sure

that their concerns are addressed by internal Guild programs and industry-Guild, collaborative initiatives. The LGBT Writers Committee has advocated using current estimates of gay and lesbian representation in the overall population as a benchmark against which to measure the group's position in the industry. By this logic, at least one in ten voices and perspectives on a project writing staff ideally should be LGBT. Meanwhile, there are only a handful of self-identified writers with disabilities who are members of the WGAW. This fact is associated, in part, with the dearth of characters with disabilities in film and on television. The mission of the Writers with Disabilities Committee is to nurture young writers with disabilities (future WGA members) and to serve as a resource for the whole Guild in matters pertaining to disability. Although one out of two Americans has a family member or close friend who is disabled, this reality has yet to be reflected on the big or small screen.

In an effort to increase the employment opportunities of all writers, the WGAW announced a TV Writer Access Program (TV WAP) in January 2009 designed to identify and connect outstanding screenwriters from each of the diverse communities to showrunners looking to staff their television shows. Modeled on this television initiative, the Feature WAP was introduced in 2011 for writers seeking exposure to decision makers in the film sector. The WGAW's goal is to employ data from this report in order to strengthen the impact of the TV WAP and Feature WAP, as well as collaborate with key industry players on rewriting the all-too-familiar story about the challenges faced by diverse writers.

II. STUDY DATA

The primary data for The 2016 Hollywood Writers Report come from the computerized files of the WGAW, which are based on member reports of employment and earnings for each quarter. The Guild collects these reports in the normal course of business for the purpose of establishing member dues. They include information on the nature of the employment (e.g., staff writer, executive story editor, rewrite, development deal, and so on), whether it was provided for the television or film sectors, the company and/or conglomerate for which the work was completed, and the amount of compensation for the work. The WGAW also keeps track of basic demographic information on its members, such as gender, ethnicity, birth date, and the year in which each member joined the Guild. This demographic information is linked to each work report in the computerized files. Six separate datasets — each based on member employment and earnings reports for a specific year between 2009 and 2014 — were analyzed to produce this report.

Because the cases examined in this report essentially constitute entire populations of interest (i.e., "current Guild members," "employed television writers," "employed film writers," and so on), inferential statistics are unnecessary for making distinctions between groups and are thus not used.

Missing Data

Despite Guild efforts to collect basic demographic information on its members, some members choose not to identify their gender and/or ethnicity. In the 2014 earnings dataset, for example, less than 1 percent of the cases had missing information for gender, while about 5 percent had missing information for age and about 16 percent for ethnicity. Whenever feasible, the first name of members was used to identify gender for cases where the information was missing. Since an analysis of cases with missing ethnicity information revealed that these cases were more similar to white writers in terms of earnings than to other writers, and because research suggests that minority respondents generally are less likely to omit ethnicity information than non-minorities, cases with missing ethnicity information were coded as "white" for the purposes of analysis (which follows the practice employed in earlier Hollywood Writers Reports). Cases with missing age information were singled out and examined separately in some of the tables that summarize age differences in employment and earnings. In other tables that examine these differences, the year a member joined the Guild was used to approximate age if the exact age of a member was missing. That is, if the data show that a given member joined the WGAW 20 years or more prior to the year for which employment and earnings were being reported (i.e., prior to 1994 in the 2014 data set), it was assumed that the member was more than 40 years old in the report year (i.e., the case was coded as "over 40 age n/a").

Earnings Statistics

"Median" earnings statistics are used throughout this report to compare earnings trends[1] among different groups of writers: non-minority writers, minority writers, white male writers, female writers, writers over 40 years of age, writers under 40 years of age, and so on.

The "median" refers to the value physically in the middle of a ranked distribution of numbers. Like the "mean" or arithmetic "average," it is a measure of what is typical for a given distribution of numbers. But unlike the mean or average it has the advantage of not being unduly influenced by extremely high or extremely low values, which might otherwise produce a distorted view of what is typical for the distribution. For these reasons, the median is conventionally used to examine income distributions, as they often contain very low and/or very high values. In this report, the median is the primary measure used to identify any meaningful earnings differences between the different groups of writers.

The "95th percentile," by contrast, provides us with a measure of what the highest paid writers in a particular group of writers earned in a given year. That is, only 5 percent of writers in a given group earned this amount or more, while 95 percent earned less. Using this statistic provides us with another way of thinking about any earnings differences between the groups: To what degree do earnings differences between the groups exist when we consider only the writers who are at the very top of the profession?

"Relative earnings" statistics are ratios used in some tables to compare a group's earnings at the median or 95th percentile to those of another referent group. In this report, the earnings of women and minorities (numerator) are reported in relation to those of white males (denominator), while the earnings of writers over 40 (numerator) are reported relative to those of writers under 40 (denominator). When the ratio is below $1.00, the group in question earns less than the referent group; when it is above $1.00, the group earns more.

For reasons of writer confidentiality and because both the median and 95th percentile statistics are less reliable when the number of observations is low, earnings statistics are reported for a given group of writers only when there are five or more observations.

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[1] While member-reported film earnings reflect the total earnings of writers from film employment, television earnings are reported on all script fees and on approximately the first $6,500 earned per week by television writers employed in additional capacities.

Production Companies

Due to changes in media ownership in recent years, this report omits the production company analyses presented in earlier reports. Future reports in this series will consider employment and earnings statistics for each group of writers by conglomerate and larger independent production company.

Comparing Tables and Figures Across Hollywood Writers Reports

The WGAW member reports on which this study is based are received by the Guild on a continual basis, sometimes significantly beyond the year in which the work was performed. For this reason, each of the six yearly data sets used to compile this report's tables may be adjusted in future reports as new member information is received by the Guild. By contrast, data reported herein for years prior to 2009 have not been updated and thus conform to those presented in tables from the previous report.

III. OVERALL TRENDS

The 2016 Hollywood Writers Report provides an update on the progress of women, minority, and older writers on the employment and earnings fronts. Relative to their white male and younger counterparts, these groups of writers have traditionally faced underemployment and/or lower earnings in Hollywood's television and film sectors. This report focuses on changes in the groups' prospects since 2012, which must be considered in the context of major trends in the Hollywood industry. One of the most important industry trends is the volume of film and television production. While theatrical film production among the major studios has declined significantly since 2006,[2] the explosion in original programming across broadcast, cable, and digital platforms has ushered in a renaissance in television. Indeed, the increase in jobs in the television sector has more than offset the losses in film in recent years. How have women, minority and older writers fared in this expanding Hollywood context?

The previous report — which considered employment and earnings through 2012[3] — found modest progress for women and minorities in television, and gains for older writers in film. It noted that women writers had reduced the gender earnings gap in television, despite a small decline in the group's share of sector employment. By contrast, the report found that minority television writers had posted small increases in employment share and earnings relative to their white male counterparts by 2012. In the film sector, however, the report found stagnation for both women and minority writers as neither group had gained any ground on their white male counterparts. As a result, both groups remained seriously underrepresented among the corps of writers in both sectors. Meanwhile, the report noted that older writers (particularly those aged 41 to 50) claimed the largest share of employment in television and film in 2012, as well as the highest earnings in each sector.

The current report reveals a mixture of slow, forward progress, stalls and reversals on the Hollywood diversity front. Women writers have made small advances in television employment and earnings since 2012. Though women writers also made small gains in film employment, the report reveals they lost ground in sector earnings by 2014. For minority television writers, however, any advances in employment share and relative earnings have stalled since the previous report. Only in the film sector have minority writers enjoyed any gains since 2012 — a slight increase in their share of employment and a small closing of the earnings gap. Meanwhile, the corps of employed writers in television and film has continued to age since the last report. Older writers aged 51 to 60

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[2] The number of films released by the major studios declined from 204 in 2006 to just 136 in 2014, a 33.3 percent decrease (see *Theatrical Market Statistics, 2014*, p. 21, Motion Pictures Association of America). Meanwhile, the number of writers employed in the film sector dropped 16.3 percent over the same period, from 1922 in 2006 to 1608 in 2014 (see Table 4 from the *2014* and *2016 Hollywood Writers Report*).

[3] *The 2014 Hollywood Writers Report* considered employment and earnings in television and film through 2012. It can be accessed on-line at: http://www.wga.org/uploadedFiles/who_we_are/HWR14.pdf

became the highest paid television writers among the age groups by 2014, while writers aged 41 to 50 remained the highest paid in the film sector.

Below, key findings from The 2016 Hollywood Writers Report are summarized in order to document in greater detail recent trends in employment and earnings for women, minority, and older writers. The WGAW's goal is to employ these data to diagnose specific areas in need of intervention so that it can collaborate with key industry players to facilitate progress on the industry diversity front.

Membership

Over the six-year period 2009 to 2014, the number of WGAW current members increased 2.4 percent, from 8499 to 8704 (see **Table 1**). This growth in Guild membership over the most current period builds on the smaller .9 percent increase between 2007 and 2012 noted in the previous Hollywood Writers Report. **Figure 1** shows that current membership has steadily increased since 2007, before peaking in the most recent year examined in this report. Despite the upturn since 2007, membership numbers would have to increase another 4 percent in order to reach the figure of 9056 seen in 2000.

Changes in WGAW membership between 2009 and 2014 were not evenly distributed across the study groups (see **Table 1**). The overall number of minority current members increased 15.4 percent over the period (from 777 to 897 members), despite a decline in African American current members (from 361 to just 326) — the only minority group to register a decline in membership. Overall, minority writers comprised 10.3 percent of current WGAW members in 2014, up just about a percentage point from the group's 9.1 percent share in 2009. (**Figure 2** charts the trend in minority share of current membership since 2007, when it stood at 7.8 percent.) The share of current membership claimed by women writers was also up slightly over the period, from 24 percent in 2009 to 24.9 percent in 2014. (**Figure 2** shows that female share of current membership has hovered at around 24 percent since at least 2007.) By contrast, the white/other share of current membership declined a bit over the study period, from 90.9 percent in 2009 to 89.7 percent in 2014 (see **Table 1**).

Meanwhile, Guild membership continued to age relative to previous years. The largest group of older current members, those aged 41 to 50, registered a 3.1 percent increase in its numbers over the period (from 2390 to 2463 members), while the largest group of younger members, those aged 31 to 40, posted an 8.5 percent decline in its numbers over the period (from 2203 to 2016 members). It should be noted that largest increase in current membership among the age groups was posted by members aged 61 to 70 (25.1 percent), followed by those aged 71 to 80 (24.6 percent). The youngest group of Guild members, those younger than 31, increased its numbers by 18.8 percent over the period (from 325 to 386 members). As a result of these changes, the membership share of writers over 40 increased from 68.2 percent in 2009 to 70.9 percent in 2014.

When minority status, gender, and age are considered simultaneously (see **Table 2**), we find that white males over 40, as in the previous report, posted the largest increase in the share of current Guild membership — 1.7 percentage points (from 47.3 percent in 2009 to 49 percent in 2014). By contrast, white males 40 and under posted the largest single decline in current membership, 2.4 percentage points (from 19 percent in 2009 to 16.6 percent in 2014). The figures for all other groups indicate smaller increases or decreases in current membership share between 2009 and 2014 or they remain flat.

Employment

The number of employed writers increased 12.4 percent between 2009 and 2014, dwarfing the 2.2 percent uptick between 2007 and 2012 noted in the previous report. That is, there were 4983 writers employed in 2014, compared to just 4432 in 2009 (see **Table 1**). As **Figure 3** shows, overall employment plummeted after 2007, reaching its nadir of 4189 writers in 2008, before commencing a steady rise in subsequent years. Between 2008 and 2009 alone, overall employment increased 5.8 percent (from 4189 to 4432 writers). Employment increases for minority writers were even more marked (see **Table 1**). Between 2009 and 2014, the number of employed minority writers increased 41.4 percent, from 425 to 601 writers. This increase in the number of employed minority writers continues a recent trend first noted in the 2011 Hollywood Writers Report.

But when minority groups are considered separately, it becomes clear that not all groups advanced equally over the period. That is, while the numbers of employed Latino and Asian writers increased markedly over the period (by 64.5 percent and 42.9 percent, respectively), the number of employed African American writers increased by a more modest 12.6 percent and the already small number of employed Native writers actually dropped by 44.4 percent.[4]

Among the age groups, employment numbers were flat for younger writers aged 31 to 40, while for the oldest writers, those 81 and over, employment dropped 16.7 percent between 2009 and 2014. All other age groups enjoyed increases in employment over the period. Writers aged 61 to 70 led the way with a 57.1 percent increase in employment, while those aged 51 to 60 (27.5 percent increase), younger than 31 (26.4 percent increase), 71 to 80 (25.9 percent increase), and 41 to 50 (13.7 percent) followed.

Consistent with earlier findings about the recent rebound in employment for writers, **Table 2** shows that the overall employment *rate* (i.e., "percent employed") for 2014 was 57.2 percent, up about 5 percentage points from the 52.1 percent figure for 2009. This dwarfs the .7 percentage point increase noted in the 2014 Hollywood Writers Report for the previous 5-year study period (i.e., 2007 to 2012). Moreover, when we consider white males, white women, minority males, and minority women separately, it becomes clear that each group enjoyed increases in employment rate over the period. Minority and women writers enjoyed the largest increases. Specifically, the overall

[4] Note that trends for multiracial writers will be considered in subsequent reports due to the recent inclusion of the multiracial category in study data.

employment rate for minority women increased more than 18 percentage points between 2009 and 2014 (from 54.5 percent in 2009 to 72.9 percent in 2014), while the overall employment rates for minority males and white women increased 8 percentage points (from 54.8 percent to 62.8 percent) and 6.1 percentage points (from 51.9 percent and 58 percent), respectively. By contrast, the overall employment rate for white male writers increased a more modest 3.7 percentage points between 2009 and 2014 (from 51.9 percent to 55.6 percent). As we would expect given Guild requirements for new membership, the employment rates for younger members of each group were significantly higher than those for their older counterparts.

Table 3 compares the number of employed writers from key study groups, by year, between 2008 and 2014. It also presents each group's *share* of overall employment in any given year. Each group posted increases in the number employed over the study period, but the biggest winners were minority writers, over-40 writers and women writers. Minority writers enjoyed a 63.3 percent increase in employment over the period (from 368 writers in 2008 to 601 in 2014), while over-40 writers and women writers posted increases in employment of 31.5 percent (from 2233 to 2936 writers) and 31 percent (from 1000 writers to 1310 writers), respectively. As a result, each of these groups registered a sizable increase in its share of overall employment between 2008 and 2014 — from 51.2 percent to 58.9 percent of all employment for over-40 writers[5], from 8.4 percent to 12.1 percent for minority writers, and from 22.9 percent to 26.3 percent for women writers. Employment gains for white male writers and 40-and-under writers were more modest. That is, white males posted a 12.5 percent increase in employment (from 2968 to 3339 writers) and 40-and-under writers followed with the smallest increase in employment, 10.1 percent (from 1634 to 1799 writers).

Earnings

Overall median earnings increased 17.4 percent between 2008 and 2014, from $106,470 to $125,000. Consistent with findings from the previous report, writers over 40 were the highest earning group in 2014, with median earnings of $141,884 (see **Table 3**). By contrast, the median earnings figure for white males in was just $133,500 in 2014. Indeed, median earnings for writers over 40 increased 41.9 percent between 2008 and 2014, compared to just 16.4 percent for those of white male writers. While the earnings of women and minority writers continued to lag behind those of white male and older writers, both groups posted notable increases in earnings over the six-year period: the earnings of women writers increased 31.5 percent to $118,293 in 2014, and those of minority writers increased 18.2 percent to $100,649. As a result of these developments, women writers earned 89 cents for every dollar earned by their white male counterparts in 2014, while minority writers earned 75 cents. It's worth noting that relative earnings for minority writers peaked in 2002, when they earned 90 cents for every dollar earned by

[5] Note: The totals for over-40 and under-40 writers do not sum to 100 percent in this table due to missing values for age; thus the magnitude of the increase noted for older writers over the period should be read as an estimate of the actual figure.

their white male counterparts — roughly the same as women in 2014. Finally, older writers earned $1.34 for every dollar earned by their younger counterparts in 2014.

Group differences in earnings, as also noted in previous reports, were generally more pronounced for the most highly paid writers. As in the previous report, **Table 3** shows that women writers posted the largest increase in earnings over the period at the 95th percentile (18.3 percent), followed by minority writers who enjoyed a 12.6 percent increase in earnings at the 95th percentile. Still, white males continued to dominate among the highest paid writers in 2014 with earnings of $646,202 at the 95th percentile, followed closely by over-40 writers with earnings of $642,301. The 95th percentile earnings for the other groups were considerably lower in 2014: $447,097 for women, $445,853 for writers 40 and under, and $386,885 for minority writers — who, as in the previous report, held up the rear. Relative to their white male counterparts that year, women writers and minority writers earned about 69 cents and 60 cents on the dollar at the 95th percentile, respectively.

White Males Continue to Dominate in Overall Earnings; Women and Minorities Gain No Ground

The previous report noted small gains for women and minority writers in overall median earnings relative to their white male counterparts. But as **Figure 4** shows, neither group has gained any ground on white men since 2012, the last year considered in the previous report. In 2014, overall median earnings for women were $118,293, compared to $133,500 for their white male counterparts. The resulting gender gap in overall earnings of $15,207 that year was actually a bit larger than the $14,272 gap evident in 2012. For minorities, the overall earnings gaps were nearly identical in 2014 and 2012 — $32,851 and $32,238, respectively. In 2014, minority writers posted overall median earnings of just $100,649, compared to $133,500 for their white male counterparts. As a result of these developments, the relative earnings figures for women and minority writers were flat between 2012 and 2014. That is, women writers earned 89 cents for every dollar earned by their white male counterparts in 2012 and 2014, while the figure for minorities was virtually unchanged at 75 cents on the dollar in 2014 and 76 cents in 2012.

Conclusions

The familiar story of male and white dominance told in previous Hollywood Writers Reports still characterized industry employment and earnings patterns in 2014, the last year covered in this report. Some of the key findings:

Membership

* WGAW current membership increased 2.4 percent between 2009 and 2014, an increase in membership more than double the size of the one noted in the previous report.

* As in the previous report, writers aged 61 to 70, writers aged 71 to 80, and minority writers posted the largest gains in WGA membership, while the membership numbers for women increased more modestly between 2009 and 2014.

* Male writers continued to dominate current membership, accounting for 75.1 percent of members in 2014.

Employment

* The overall number of employed writers increased 12.4 percent between 2009 and 2014, dwarfing the 2.2 percent increase for the five-year period considered in the previous report.

* The overall number of employed minority writers increased 41.4 percent over the period, due primarily to increases in employment enjoyed by Latino and Asian American writers.

* Male writers accounted for 73.7 percent of industry employment in 2014, down about a percentage point from the 75 percent share the group claimed in 2012, the last year examined in the previous report.

Earnings

* Overall median earnings increased 17.4 percent since 2008.

* Older writers posted the largest median earnings increases, followed by women and minority writers, whose earnings nonetheless continued to lag behind those of their white male counterparts.

* As in previous reports, group differences were generally more pronounced when only the highest-earning writers were considered.

* The earnings gap between white male writers and women writers increased slightly between 2012 and 2014, reversing the decline in the gap noted in the previous report. For minority writers, the earnings gap was virtually unchanged between reports.

* In 2014, women writers earned 89 cents and minority writers earned 75 cents for each dollar earned by white male writers.

The sections that follow provide more-detailed findings regarding television and film employment and earnings for women, minority, and older writers.

IV. WOMEN WRITERS

Television Employment

Table 4 presents employment trends by gender and industry sector for the seven-year study period, 2008 to 2014. While women constitute a little more than half of the population**,** previous reports consistently show that women have traditionally claimed considerably less than half of all employment in the television sector. **Table 4** reveals that this pattern held throughout the study period. While women writers clearly benefitted from the recent renaissance in television production — the 35.8 percent increase in overall sector employment — they gained little ground on their male counterparts because male writers also enjoyed sizable increases in sector employment over the period. That is, the number of women employed in the television sector increased 41.7 percent between 2008 and 2014 (from 828 to 1173 writers), compared to a smaller but still robust 33.5 percent increase in the number of employed male writers (from 2181 to 2912 writers). The net result of these developments was an increase of only about a percentage point in women writers' share of television employment over the period, from 27.5 percent to 28.7 percent.

Film Employment

While employment soared in the television sector over the study period, it continued to decline in the film sector (7.1 percent between 2008 and 2014), continuing the trend noted in the previous report. However, **Table 4** shows that it was male writers who took the biggest hit in the latest period, posting an 8 percent decline in the number of employed film writers (from 1452 writers in 2008 to 1336 in 2014). The employment numbers for women writers, by contrast, declined only 2.5 percent over the period (from 279 to 272 writers). Women film writers thus were able to gain a little ground on their male counterparts since the last report, claiming 16.9 percent of sector employment in 2014 compared to only 16.1 percent in 2008.

Women Writers' Share of Television and Film Employment Rises

Since 2012, the last year examined in the previous report, women writers have made notable gains in television and film employment relative to their male counterparts. **Figure 5** shows women's share of television employment increased 2 percentage points between 2012 and 2014, from 27 percent to about 29 percent. This latter figure is the highest share on record for women television writers. The group also posted an increase of 2 percentage points in its share of film employment over the period, from 15 percent to about 17 percent. Its share of overall industry employment in 2014 was 26 percent, up 1 percentage point from the 25 percent figure registered in 2012. If we consider the 5-year period beginning in 2010, women writers made small, steady gains in television relative to their male counterparts but merely treaded water in film. That is, the group's share of

television employment increased 2 percentage points between 2010 and 2014 (from 27 percent to 29 percent) but remained flat in film (17 percent). Women were underrepresented by factors of a little less than 2 to 1 among television writers and nearly 3 to 1 among film writers in 2014, both small improvements over the findings from the previous report for 2012.

Television Earnings

Table 5 presents earnings trends by gender and employment sector over the seven-year study period. It shows that overall median earnings in television increased 27.4 percent between 2008 and 2014. For women, median earnings in television increased considerably after 2008, peaking at $118,910 in 2014. Over the study period, women's earnings in television increased 34.8 percent (from $88,207 to $118,910), compared to a 24.1 percent increase for their male counterparts (from $100,000 to $124,071).

Gender Earnings Gap in Television Continues to Shrink

The previous report showed that women television writers closed the gap in median earnings a bit with their white male counterparts by 2012, the last year examined in the report. This trend continued into 2014. Consistent with their gains in television employment since 2012 (see **Figure 5** above), women writers continued to enjoy gains in sector earnings compared to their white male counterparts as well (see **Figure 6**). In 2012, white male television writers earned $124,905, while women earned $113,350 (91 cents on the dollar). By 2014, white male sector earnings had increased by less than $3,000 to $127,768, compared to an increase of more than $5000 for women to $118,910 (93 cents on the dollar). It is worth noting that women posted the highest relative earnings over the study period, 96 cents, in 2010 and 2011, when the gender earnings gap nearly closed altogether. In 2011, for example, the gap between white male and female sector earnings was less than $5,000 ($116,504 and $112,091, respectively).

Film Earnings

Previous reports show that the earnings of women writers in the film sector have routinely lagged behind those of their male counterparts. **Table 5** shows this pattern continues, despite earnings gains women writers made relative to men over the seven-year study period. That is, though the median earnings of women film writers increased 5.5 percent between 2008 and 2014 (from $48,299 to $50,938) and those of male film writers declined 5.5 percent (from $77,857 to $73,557), the earnings of women film writers continued to trail those of their male counterparts in the sector. Across all film writers, earnings declined 8.3 percent between 2008 and 2014 (from $75,000 to $68,750).

Gender Earnings Gap in Film Continues to Widen

The gender earnings gap in film has traditionally been greater than the gap in television, and since the last report, it has widened even more (see **Figure 7**). In 2012,

women film writers earned 78 cents for every dollar earned by their white male counterparts ($62,138 versus $80,000). By 2014, the relative earnings figure had dropped to just 68 cents. In that year, the median earnings figure for women film writers was $50,938, compared to $75,000 for white males. It's worth noting that the lowest relative earnings figure over the six-year period appeared a year earlier, in 2013, when women earned just 61 cents for every dollar earned by men ($43,708 versus $71,077).

Conclusions

The previous Hollywood Writers Report noted that women's shares of both television and film employment were on a downward trajectory, falling about a percentage point over the study period. This report, however, reveals a small rebound in employment for women in both sectors, if not in relative earnings:

* Since 2012, the last year covered in the previous report, women's share of television employment increased from 27 percent to about 29 percent — which is the highest share for the group on record.

* Women were underrepresented among television writers by a factor of a little less than 2 to 1 in 2014.

* Since the last report, women's share of film employment increased by 2 percentages points to about 17 percent — which equals the share the group posted four years earlier in 2010.

* Women were underrepresented among film writers by a factor of nearly 3 to 1 in 2014.

* Since the previous report, the gender earnings gap in television has continued to decline slowly.

* Women television writers earned 93 cents for every dollar earned by their white male counterparts in 2014, which represents a 2 cent increase in relative earnings since the previous report.

* The gender earnings gap in film continued to widen a bit after 2012, the last year covered in the previous report, despite a 5.5 percent increase in film earnings for women writers between 2008 and 2014.

* Women film writers earned 68 cents for every dollar earned by their white male counterparts in 2014, down 9 cents since the last report.

V. MINORITY WRITERS

Television Employment

Between 2008 and 2014, overall television sector employment increased 35.8 percent (see **Table 6**). As in the previous report, the recent renaissance in television continues to benefit white writers more than others in terms of the actual numbers of hires. That is, the number of employed white writers in the sector increased by 833 over the period (from 2715 in 2008 to 3548 in 2014), a 30.7 percent increase. For minority writers collectively, however, the percentage increase was much larger, if not the actual number of writers. The overall number of minority writers employed in television increased a whopping 82.7 percent over the study period, from 294 in 2008 to 537 in 2014. But this increase was not equally divided between the individual minority groups. Latino television writers replaced their Asian American counterparts, who had led the way among minority groups in the previous report, with a 77.6 percent increase in the number of employed writers (from 76 writers in 2008 to 135 in 2014). Asian American television writers were a close second among the minority groups with a 69 percent increase in the number of employed writers (from 71 to 120 writers). By contrast, Native American writers, as in the previous report, were the biggest losers in television employment. Between 2008 and 2014, the number of employed Native American television writers declined 60 percent, from 10 to just 4 writers. While African American writers posted a 35.8 percent increase in television employment over the seven-year study period (from 137 writers in 2008 to 186 in 2014), the number of African Americans employed in the sector actually declined by 7 writers since 2012, the last year considered in the previous report.

Minority Share of Television Employment Flat

The last two reports revealed small increases in the minority share of television employment, after it had declined by about a percentage point between 2006 and 2008. **Figure 8**, however, shows that the minority share of sector employment has remained flat at about 13 percent since 2012, the last year reported in the previous report.[6] Still, this latest figure represents an increase of two percentage points over the 11 percent share minority television writers posted in 2010. There were 537 minority writers employed in the television sector in 2014 (186 African American, 135 Latino, 120 Asian American, four Native American, and 92 multiracial),[7] compared to 3548 white writers. Because minorities constituted about 38 percent of the U.S. population in 2014, they remained

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[6] Note there may be small differences between this report and the last in minority figures for earlier years due to the incorporation of a "multiracial" category in the current report, which has the effect of boosting minority figures slightly.

[7] The gender breakdown for employed minority television writers in 2014 was as follows: 106 African American men and 80 women; 77 Latino men and 58 women; 53 Asian American men and 67 women; 3 Native American men and 1 women; and 47 multiracial men and 45 women.

underrepresented by a factor of nearly 3 to 1 among television writers. As previous reports have concluded, it appears as if minority television writers are at best treading water when it comes to their representation in sector employment, particularly when we consider how rapidly the nation is diversifying.[8]

In 2014, Latinos were the largest minority group in the nation, accounting for about 17.4 percent of the population. The population shares for African Americans (13.2 percent), Asian Americans (5.4 percent) and Native Americans (1.2 percent) followed behind. When each individual minority group's share of television employment (see **Table 6**) is considered in tandem with the group's share of the U.S. population, we can compute the degree to which each group was underrepresented among employed television writers in 2014. Native Americans were the most underrepresented in sector employment, by a factor of 12 to 1, and Latinos were next, underrepresented by a factor of more than 5 to 1. By comparison, African Americans were underrepresented by a factor of nearly 3 to 1 in television, while Asian Americans were closest to proportionate representation, underrepresented by a factor of less than 2 to 1.

Film Employment

As noted above**,** production in the film sector between 2008 and 2014 hardly resembled the renaissance defining activity in the television sector. This reality was reflected in the employment of film writers (see **Table 6**), whose overall numbers declined 7.1 percent over the period (from 1731 writers in 2008 to 1608 in 2014). When we consider the racial and/or ethnic background of film writers, we see that the number of white film writers declined 7.7 percent over the period (from 1619 writers in 2008 to 1494 in 2014), while the overall number of minority writers was virtually flat (112 in 2008 and 114 in 2014). Among the individual minority groups, the number of Latino writers increased 6.7 percent over the period (from 30 to 32 writers) and the number of multiracial writers was not counted in 2008 but stood at 22 in 2014. By contrast, African American, Asian American, and Native American film writers all registered declines in sector employment over the period. For African Americans, the drop in the number of employed film writers was quite significant, 31.5 percent (from 54 writers in 2008 to just 34 writers in 2014). For Native American and Asian American writers the declines in sector employment were smaller in absolute terms: 33.3 percent (from just 3 writers to an even smaller number of 2 writers) and 16 percent (from 25 writers to 21 writers), respectively.

Taking into account the population statistics cited above, we find that Native Americans have since the last report replaced Latinos as the most underrepresented minority group among writers in the film sector — by a factor of 12 to 1. Latinos were next, underrepresented by a factor of nearly 9 to 1. Meanwhile, African Americans and Asian Americans faired moderately better compared to their minority peers,

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[8] The U.S. Census Bureau estimated the minority share of the nation's population to be about 38 percent in 2014, up considerably from the Census count of 31 percent in 2000 (*QuickFacts, 2014 Estimate*).

underrepresented in film sector employment by factors of about 6 to 1 and 4 to 1, respectively.

Minority Share of Film Employment Increases Slightly

The last few reports revealed either no progress or slight declines in minority representation among the corps of film writers. **Figure 9**, however, shows the minority share of film employment has actually increased a percentage point to about 7 percent since 2012, the last year examined in the previous report. There were 114 minority writers employed in the film sector in 2014 (37 African American, 32 Latino, 21 Asian American 2 Native American, and 22 multiracial)[9], compared to 1494 white writers. Though the small gain for minority film writers since the last report contrasts with minority stagnation in the television sector, minority film writers have much farther to go before they catch up with their white counterparts. Indeed, minorities were collectively underrepresented by a factor of more than 5 to 1 among film writers in 2014.

Television Earnings

Table 7 shows that median earnings for all writers in the television sector increased 27.4 percent between 2008 and 2014 (from $96,351 to $122,760). This overall increase was led by the earnings of African American television writers, which rose 31.7 percent over the period (from $75,300 in 2008 to $99,199 in 2014). White writers followed, posting a 27.4 percent increase in sector earnings (from $99,103 in 2008 to $126,253 in 2014). White writers were the highest paid of any racial or ethnic group of writers in 2014, followed closely by Asian American writers, whose earnings increased 16.5 percent over the period (from $105,000 to $122,336). Though the earnings of Latino television writers increased 14.6 percent over the period (from $80,633 to $92,400), they were the lowest paid writers in the sector in 2014.

Television Earnings Gap for Minorities Unchanged

The previous report noted that the television earnings gap for minorities shrank significantly in 2011, before widening again in 2012, the last year considered in the report. **Figure 10** shows that the widening of the gap between 2011 and 2012 held steady through 2014, when the median earnings figure for minority television writers collectively ($102,492) was $25,276 less than the figure posted by their white male counterparts ($127,768). In other words, minority television writers earned about 80 cents for every dollar earned by white male television writers in 2014, virtually identical to the 79 cents on the dollar they earned in 2012. By contrast, minority writers had earned 91 cents for every dollar earned by their white male counterparts in 2011, when the gap momentarily approached closure.

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[9] The gender breakdown for employed minority film writers in 2014 was as follows: 26 African American men and 11 women; 28 Latino men and 4 women; 16 Asian American men and 5 women; 2 Native American men and no women; 15 multiracial men and 7 women.

Film Earnings

Table 7 shows that median earnings for all writers in the film sector fell 8.3 percent between 2008 and 2014 (from $75,000 to $68,750). When racial and ethnic groups are considered separately, however, winners and losers become evident. Latino film writers were the only racial or ethnic group to post a gain in earnings over the period (from $33,209 in 2008 to $42,889 in 2014). White film writers posted the smallest loss, just 4.9 percent (from $75,000 to $71,358). Meanwhile, the losses in sector earnings over the period were more significant for African American writers, the biggest loser, and Asian Americans writers. That is, the earnings of African American film writers dropped 39.9 percent over the period (from $49,500 to just $29,739), while those of Asian American film writers declined by 16.1 percent (from $62,500 to $52,415). It is worth noting that multiracial film writers, who were not counted separately in 2008, were the highest paid minority film writers in 2014 ($61,116).

Film Earnings Gap for Minorities Shrinks a Bit

As earlier reports have documented, minority writers usually fare worse in the film sector than in television, both in terms of employment opportunities and earnings. **Figure 11** shows that despite momentary narrowing in 2009 and 2011, the gap between the median earnings of minority film writers and their white male counterparts has remained significant in recent years. Indeed, the median earnings of minority film writers in 2014 ($45,500) was $29,500 less than the figure posted by their white male counterparts ($75,000). Nonetheless, this gap was a slight improvement over the $35,625 gap evident in 2012, the last year considered in the previous report. In 2014, minority film writers earned 61 cents for every dollar earned by white male film writers, up from the 55 cents on the dollar figure posted for 2012.

Conclusions

Figure 12 charts trends in minority employment share for the television and film sectors between 1990 and 2014. The slopes of the lines graphically depict the degree to which — over the long run — minorities are falling further behind in industry employment relative to their growing share of the U.S. population (i.e., the top line), particularly in the film sector (i.e., the bottom line). Since the last Hollywood Writers report, however, minority writers gained a little ground on their white male counterparts in film employment but treaded water in television. The earnings story for minorities largely parallels the employment one. That is, while the minority earnings gap in television remained unchanged since the last report, it shrank slightly in film. Some key findings:

* The number of employed minority television writers increased 82.7 percent between 2008 and 2014.

* Since the last report, the minority share of television employment has remained

flat at about 13 percent.

* Minorities remained underrepresented by a factor of nearly 3 to 1 among employed television writers.

* The minority share of film employment increased a percentage point to about 7 percent in 2014.

* Minorities were underrepresented by a factor of more than 5 to 1 among employed film writers.

* The television earnings gap for minorities was unchanged since the last report.

* Minority television writers earned 80 cents for every dollar earned by white male television writers in 2014, virtually identical to the 79 cents figure evident in 2012..

* The film earnings gap for minorities closed slightly again between 2012 and 2014.

* Minority film writers earned 61 cents for every dollar earned by white male film writers in 2014, up from 55 cents figure evident in 2012.

VI. OLDER WRITERS

Employment Rate Increases for All Groups of Writers 70 and Under

"Employment rate" is a measure of the percentage of those seeking work that actually finds it. In this report series, "employment rate" is defined as the percentage of current Guild members who are actually employed in some capacity during the year in question. **Figure 13** shows that employment rate has increased for all age groupings of writers 70 and under since the last report. The biggest single percentage-point gain in employment rate among the age groupings was enjoyed by older writers aged 61 to 70. In 2014, the group's employment rate was 28 percent, up 6 percentage points from the 22 percent figure posted for 2012. Following closely behind, writers aged 51 to 60 have experienced an increase of 4 percentage points in employment rate since the last report – from 51 percent in 2012 to 55 percent in 2015. The largest group of writers among the age groupings, those aged 41 to 50, posted a gain of 1 percentage point (from 67 percent in 2012 to 68 percent in 2014). Consistent with earlier reports, employment rates were generally higher among younger writers, as employment is a condition of WGA membership and younger writers were more likely to have recently joined the Guild. But the gains since the last report in employment share were more modest for younger writers relative to their older counterparts. While the very youngest writers (those under 31) enjoyed a gain of 3 percentage points in employment rate to 83 percent (just half the gain of writers aged 61 to 70), the largest group of younger writers (those aged 31 to 40) saw a gain of only 1 percentage point (from 72 percent in 2012 to 73 percent in 2014). By contrast, the employment rate for writers aged 71 to 80 actually declined between reports, from 10 percent in 2012 to just 8 percent in 2014.

Television Employment

Between 2008 and 2014, employment in the television sector increased 39.8 percent for all writers of known age (see **Table 8**). Reflecting again the general renaissance in television production over the period, each age grouping posted increases in its employment numbers. The single largest increase in the number of employed writers, 131.3 percent, was enjoyed by writers aged 61 to 70 (from 99 writers in 2008 to 229 in 2014). But departing from the previous report, in which employment gains in the sector were largely claimed by older writers, the youngest writers also made considerable progress over the period. That is, the number of employed writers aged 31 and under increased 52.4 percent between 2008 and 2014 (from 185 to 282 writers). Older writers aged 51 to 60 followed closely behind, posting a 51.4 percent increase in the number of employed writers from the age category (from 490 to 742 writers). The largest age groupings of writers — older writers aged 41 to 50 and younger writers aged 31 to 40 — saw more modest gains. The older group enjoyed an increase of 38.1 percent (from 996 writers in 2008 to 1375 in 2014), while the younger group posted the smallest gain among the age groupings, 24.1 percent (from 995 to 1235 writers). When the 40-and under and over-40 shares of television sector employment are examined, we find that

older television writers continued to gain ground relative to their younger counterparts between 2008 and 2014. That is, television writers over-40 gained more than three percentage points in employment share on their 40-and-under counterparts over the period (from 57.5 percent to 60.9 percent of all television employment).

Corps of Employed Television Writers Continues to Age

The previous report revealed no change in employment share for television writers aged 41 to 50 between 2009 and 2012, when the group enjoyed the highest shares of any age group (37 percent). **Figure 14** shows that though television writers aged 41 to 50 continued to claim the largest employment share in 2014, that share has declined by 2 percentage points since 2012 to 35 percent. Meanwhile, the employment shares for younger writers has remained flat since the last report or declined. That is, television writers aged 31 to 40 experienced a decline in employment share of 1 percentage point between 2012 and 2014 (from 33 percent to 32 percent), while the share claimed by those younger than 31 remained flat (7 percent). Among the age groupings, it was only television writers over 50 who enjoyed gains in employment share since the last report. The largest of those groups, television writers aged 51 to 60, enjoyed a 1 percentage point increase in employment share between 2012 and 2014 (from 18 percent to 19 percent), after experiencing no gains during the period examined in the previous report. As noted in the previous report, the corps of employed television writers is aging as a whole, and older writers continue to improve upon their shares of sector employment. The 61 percent share of sector employment claimed by writers over 40 in 2014 constitutes an increase of 1 percentage point in the group's share since the last report.

Film Employment

Between 2008 and 2014, film sector employment declined 5.3 percent for all writers of known age (see **Table 8**), continuing a trend noted in the previous report. This drop in sector employment was driven mostly by younger writers under 31 and younger writers aged 31 to 40. These groups weathered declines in their employment numbers of 30.6 percent (from 98 writers in 2008 to just 68 in 2014) and 21.3 percent (from 596 to 469 writers), respectively. By contrast, the number of employed older writers in the sector increased over the period. Most notably, the single largest age grouping of film writers in 2014 — those aged 41 to 50 — posted a modest increase in employment of 7.1 percent (from 521 writers in 2008 to 558 in 2014). Meanwhile, the increases in sector employment enjoyed by the smaller groupings of the oldest writers were more marked. That is, the number of employed film writers aged 51 to 60 and 61 to 70 increased by 43.5 percent (from 85 to 122 writers) and 50 percent (from 14 to 21 writers), respectively. As a result of these developments, the 40-and-under share of film employment dived more than 8 percentage points over the period, from 43.4 percent in 2008 to just 35.4 percent in 2014. This most recent decline for younger film writers perfectly matches the drop of 8 percentage points observed for the period examined in the previous report.

Corps of Employed Film Writers Continues to Age

Paralleling the pattern evident in television, the corps of writers employed in the film sector has also aged since the previous report — despite a decline of 1 percentage point in the share claimed by the largest group of older writers (writers aged 41 to 50). Film writers aged 41 to 50 accounted for 37 percent of all sector employment in 2014, down from 38 percent in 2012 (see **Figure 15**). But their older colleagues, film writers aged 51 to 60, enjoyed an increase of 1 percentage point in employment share between 2012 and 2014 (from 17 percent to 18 percent). The employment shares for younger film writers have either declined or remained flat since the last report. Writers aged 31 to 40 saw their collective share of sector employment shrink from 33 percent in 2012 to just 31 percent in 2014, while the shares for the youngest film writers (those younger than 31) remained flat at 5 percent. In 2014, writers over 40 combined for nearly two thirds of sector employment (64.6 percent), up from about 62 percent in 2012.

Television Earnings

Between 2008 and 2014, median earnings in the television sector increased 25.9 percent among writers of known age (see **Table 9**). All but writers aged 71 to 80 and younger writers aged 31 to 40 enjoyed increases in earnings to varying degrees. Older writers aged 61 to 70 posted the biggest gain in earnings over the period. This relatively small group of older writers enjoyed a 172.4 percent increase in earnings (from $40,500 in 2008 to $110,337 in 2014). Older writers aged 51 to 60 followed closely behind with a 108.5 percent increase in earnings over the period (from $70,250 to $146,564). The largest group of older writers — those aged 41 to 50 — posted a smaller but also significant 25.6 percent increase in earnings between 2008 and 2014 (from $112,500 to $141,319). By contrast, earnings were flat for younger writers aged 31 to 40 ($112,150 in 2008 and $112,268 in 2014), while they fell 7.4 percent for writers aged 71 to 80 (from $68,000 to 63,000).

Older Writers Aged 51 to 60 Become Highest Paid Television Writers

In recent years, median earnings in television have been highest among older writers aged 41 to 50. **Figure 16** reveals this pattern shifted in 2014, when television writers aged 51 to 60 posted the highest median earnings of $146,465, a figure more than $5,000 above that of their older counterparts aged 41 to 50 ($141,319). Meanwhile, median earnings for television writers aged 61 to 70 ($110,337) approximated those for younger writers aged 31 to 40 ($112,268) in 2014 — thus eliminating a sizable earnings advantage observed in 2012 and 2010 for the younger group of writers relative to the older one. Indeed, writers over 50 enjoyed most of the increases in median sector earnings since the last report. Writers aged 71 to 80, for example, nearly doubled their earnings between 2012 and 2014 (from $32,216 to $63,000). By contrast, the gain in median earnings posted by television writers younger than 31 was much smaller, just a little over $3,000 (from $73,601 in 2012 to $76,993 in 2014).

Film Earnings

Median earnings for writers of known age decreased 8.8 percent in the film sector between 2008 and 2014 (see **Table 9**). The small group of film writers aged 71 to 80 experienced the largest drop in earnings, 59.6 percent (from $123,750 in 2008 to just $50,000 in 2014). They were followed closely by writers aged 61 to 70, whose earnings dropped 38.4 percent over the period (from $65,000 to $40,069). Declines for the other age groupings were more modest. Writers under 31 saw their earnings decline 17.4 percent (from $57,500 in 2008 to $47,500 in 2014), while writers aged 51 to 60 and 31 to 40 posted declines of 13 percent (from $59,500 to $51,759) and 11.3 percent (from $78,918 to $70,000), respectively. The only age category to enjoy an increase in earnings over the period was writers aged 41 to 50, whose earnings increased 8.7 percent (from $80,500 to $87,500).

Older Writers Aged 41 to 50 Remain Highest Paid Film Writers

In the previous report, writers aged 41 to 50 became the highest paid writers in the film sector, ending a pattern in which median earnings in the sector had previously peaked among the oldest group of writers, those aged 71 to 80. **Figure 17** shows this pattern continued in 2014, when older writers aged 41 to 50 again posted the highest median earnings in the film sector ($87,500). Writers aged 71 to 80 slipped to fourth place ($50,000), replaced by younger writers aged 31 to 40 who claimed second place ($70,000). Writers aged 51 to 60 had the third highest sector earnings ($51,759), while those younger than 31 ($47,500) and aged 61 to 70 ($40,069) trailed. It is worth noting that since the last report, median earnings in the sector have declined for every age grouping, which mirrors the decline in theatrical film releases by the major studios since 2006.

Conclusions

While older writers continued to dominate in employment and earnings in key areas, employment rate still declined sharply with age, though there were even some signs of progress for older writers on this front as well. Some key findings:

* Since the last report, the employment rate increased for all groups of writers aged 70 and under, with older writers aged 61 to 70 posting the largest gain.

* Older writers continued to constitute the majority of employed television writers in 2014.

* Since the last report, the employment share for the largest group of older television writers, those aged 41 to 50, declined 2 percentage points to 35 percent.

* Between 2008 and 2014, only older writers posted increases in their film employment numbers.

* Older writers continued to constitute the majority of employed film writers, with writers in the 41 to 50 age group claiming the single largest share of sector employment.

* Since the last report, writers aged 51 to 60 became the highest earners in the television sector.

* Older writers aged 41 to 50 remained the highest paid film writers.

VII. SUMMARY AND CONCLUSIONS

A snapshot of the typical employed woman writer in 2014 showed that she was nearly three years younger, had been a Guild member for nearly three fewer years, and earned about 89 cents for every dollar earned by her white male counterpart. Meanwhile, the typical employed minority writer was about five years younger, had been a Guild member for about five fewer years, and earned only about 75 cents on the dollar relative to his/her white male counterpart (see **Table 10**, which also presents snapshots of the typical employed writer from each specific minority group).

These disparities, of course, are reflections of an industry that has long been dominated by white males. Previous Hollywood Writers Reports have consistently documented the considerable distance women and minority writers would have to travel in order to come close to achieving parity with white males in the Hollywood industry. While the past three decades have been marked by moments of both progress and retreat, the net result is an industry status quo that continues to be marked by substantial degrees of underrepresentation for both women and minority writers. Indeed, the long-run view reveals that the employment gap is actually widening for minority writers as the nation's population is diversifying more rapidly (and consistently) than the corps of Hollywood writers.

Renaissance in Reverse

Since the previous report, television production has continued to flourish, while major theatrical film releases have stagnated. In this context, white males maintained their dominant hold on employment and earnings in both the television and film sectors, despite a few small gains for women and minorities. Women writers increased their share of television sector employment from 27 percent to 29 percent between 2012 and 2014, and increased their relative earnings to 93 cents on the dollar. Though women writers also made small gains in their share of film employment (from 15 percent to 17 percent), their relative earnings in the sector fell to 68 cents on the dollar by 2014. For minority television writers, however, both employment share (13 percent) and relative earnings (80 cents on the dollar) have been flat since the previous report. Only in the film sector have minority writers enjoyed any gains since 2012 — a slight increase in their share of employment (from 6 percent to 7 percent) and a small closing of the earnings gap (from 55 cents to 61 cents on the dollar). In the end, women and minorities remained severely underrepresented among the corps of film and television writers (for women, by a factor of nearly 2 to 1 in television and nearly 3 to 1 in film; for minorities, by a factor of nearly 3 to 1 in television and more than 5 to 1 in film). Meanwhile, the corps of employed writers in television and film has continued to age since the last report. Older writers aged 51 to 60 became the highest paid television writers among the age groups by 2014, while writers aged 41 to 50 remained the highest paid in the film sector. And despite the longstanding pattern of declining employment prospects with age, older

writers between 51 and 70 years of age enjoyed notable increases in employment rate since the last report.

As earlier reports in this series have concluded, business-as-usual hiring practices will not yield any real progress on the industry diversity front. Progress has been slow at best for women and minority writers in an era of television renaissance, while film sector stagnation has witnessed either anemic advances or actual reversals of fortune for groups of writers that remain woefully underrepresented in both sectors. In an effort to help break the business-as-usual cycle on the diversity front, the Writers Guild of America, West (WGAW) in 2009 established the TV Writer Access Project and in 2013 the Feature Writer Access Project (Feature WAP). These script-judging initiatives are aimed at enlisting Guild membership in the process of identifying and recognizing outstanding, yet underutilized diverse writing talent.

The TV WAP relies upon active showrunners to review spec scripts from diverse writers with an eye toward selecting honorees they would feel comfortable hiring for their own show staffs. The idea is *both* to identify "showrunner-certified" talent for the broader television sector *and* to expose the judges to the richness of the talent pool of diverse writers. Contestants compete in five categories — women writers, minority writers, writers with disabilities, writers over 55, 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. Since 2009, the TV WAP has produced more than 100 honorees, many of whom have gone on to secure staff positions or freelance work. The most recent cycle of the TV WAP (2015/2016) enlisted 100 judges and featured 173 submissions, 31 semi-finalists and 17 honorees (one writing team).

The Feature WAP is modeled after the WGAW's successful television initiative but focuses on theatrical film writing. Qualified minority writers (and since 2015 women and writers 60 and over) are invited to submit a current, feature-length, unproduced spec script. Entries are read and scored on a blind submission basis by a panel of judges comprised of WGAW members recruited by the Feature Committee. The selected scripts are publicized and made available to entertainment industry decision-makers — including producers, studio executives, agents and managers — to help raise the writers' profiles and generate potential employment opportunities. In its third cycle (2015), the Feature WAP attracted 314 submissions (of which 19 were teams). Eleven projects were selected for a total of 12 honorees (1 team).

For nearly three decades, the Hollywood Writers Report series has championed the cause of increasing diversity among the ranks of television and film writers. This issue is a critical one because the Hollywood industry plays a major role in the process by which a nation circulates stories about itself. To the degree that female, minority and older voices are left out of this process, large segments of America's increasingly diverse audiences are denied access to characters and situations that resonate most fully with all of our experiences. If this rationale is not compelling enough, recent evidence suggests that diversity among writers is also good for the bottom line. It turns out that television

shows with writers rooms that roughly reflect the diversity of America's population tend also to have the highest median ratings.[10] The WGAW remains committed to working with other industry players — the networks, studios, and agents — in an effort to move forward on the diversity front, not only for the good of the nation but also in the name of good business.

About the Author

Darnell Hunt is director of the Ralph J. Bunche Center for African American Studies at UCLA, where he is also professor and chair of sociology. He has written extensively on media and diversity issues, including several books, and numerous scholarly and popular articles. Dr. Hunt authored the previous five installments of *The Hollywood Writers Report*, which the Writers Guild of America released in 2005, 2007, 2009, 2011 and 2014. He also was lead author of the *2014, 2015, and 2016 Hollywood Diversity Reports,* the first three in a series of reports by the Bunche Center on the overall state of industry diversity, and author of the *African American Television Report*, released by the Screen Actors Guild in 2000. 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.

[10] *2015 Hollywood Diversity Report: Flipping the Script*, Ralph J. Bunche Center for African American Studies, University of California, Los Angeles.

Appendix: 2016 Hollywood Writers Report

Table 1: Demographic Characteristics of the WGAw Current Membership, Employed and Unemployed Writers, 2014 and 2009

	2014						2009							
	Current Members	Percent of Total	Employed	Percent of Total	Unemployed	Percent of Total	Current Members	Percent of Total	Employed	Percent of Total	Unemployed	Percent of Total	% Change in Current Membership	% Change in Employment
Sex:														
Male	6540	75.1%	3673	73.7%	2867	77.0%	6459	76.0%	3365	75.9%	3094	76.1%	1.3%	9.2%
Female	2164	24.9%	1310	26.3%	854	23.0%	2040	24.0%	1067	24.1%	973	23.9%	6.1%	22.8%
Ethnicity:														
African American	326	3.7%	205	4.1%	121	3.3%	361	4.2%	182	4.1%	179	4.4%	-9.7%	12.6%
Latino	222	2.6%	153	3.1%	69	1.9%	159	1.9%	93	2.1%	66	1.6%	39.6%	64.5%
Asian	187	2.1%	130	2.6%	57	1.5%	146	1.7%	91	2.1%	55	1.4%	28.1%	42.9%
Native American	19	0.2%	5	0.1%	14	0.4%	19	0.2%	9	0.2%	10	0.2%	0.0%	-44.4%
Multiracial	143	1.6%	108	2.2%	35	0.9%	92	1.1%	50	1.1%	42	1.0%	55.4%	116.0%
Total Minority	897	10.3%	601	12.1%	296	8.0%	777	9.1%	425	9.6%	352	8.7%	15.4%	41.4%
White/Other	7807	89.7%	4382	87.9%	3425	92.0%	7722	90.9%	4007	90.4%	3715	91.3%	1.1%	9.4%
Age Category														
<31	386	4.7%	321	6.8%	65	1.8%	325	4.1%	254	6.1%	71	1.9%	18.8%	26.4%
31-40	2016	24.4%	1478	31.2%	538	15.2%	2203	27.7%	1481	35.7%	722	19.0%	-8.5%	-0.2%
41-50	2463	29.8%	1673	35.3%	790	22.3%	2390	30.0%	1471	35.4%	919	24.2%	3.1%	13.7%
51-60	1663	20.1%	913	19.3%	750	21.2%	1605	20.2%	716	17.2%	889	23.4%	3.6%	27.5%
61-70	1116	13.5%	311	6.6%	805	22.8%	892	11.2%	198	4.8%	694	18.3%	25.1%	57.1%
71-80	410	5.0%	34	0.7%	376	10.6%	329	4.1%	27	0.7%	302	7.9%	24.6%	25.9%
81+	218	2.6%	5	0.1%	213	6.0%	211	2.7%	6	0.1%	205	5.4%	3.3%	-16.7%
Total, Age Known	8272	100.0%	4735	100.0%	3537	100.0%	7955	100.0%	4153	100.0%	3802	100.0%	4.0%	14.0%
Over 40, Age NA	187		75		106		117		37		80			
Total, Age NA	432		248		340		544		279		265			
TOTAL	8704		4983		3721		8499		4432		4067		2.4%	12.4%

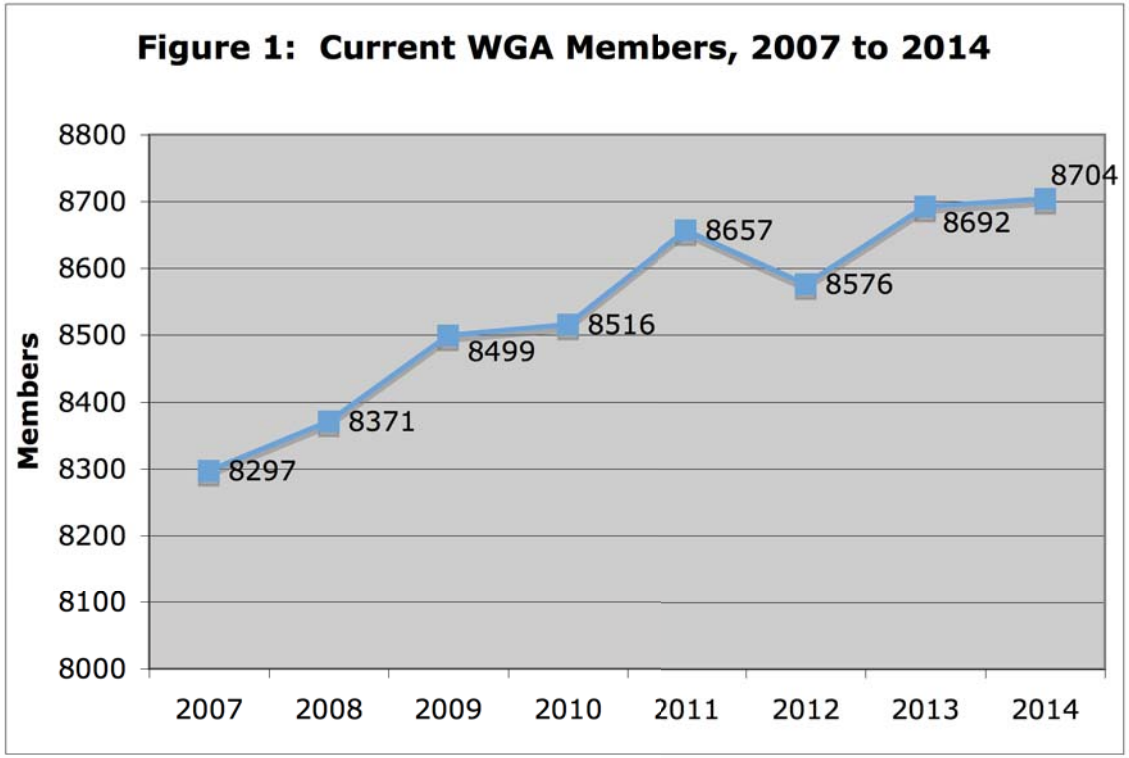
Figure 1: Current WGA Members, 2007 to 2014
Members
8800
8700
8600
8500
8400
8300
8200
8100
8000
2007
2008
2009
2010
2011
2012
2013
2014
8297
8371
8499
8516
8657
8576
8692
8704

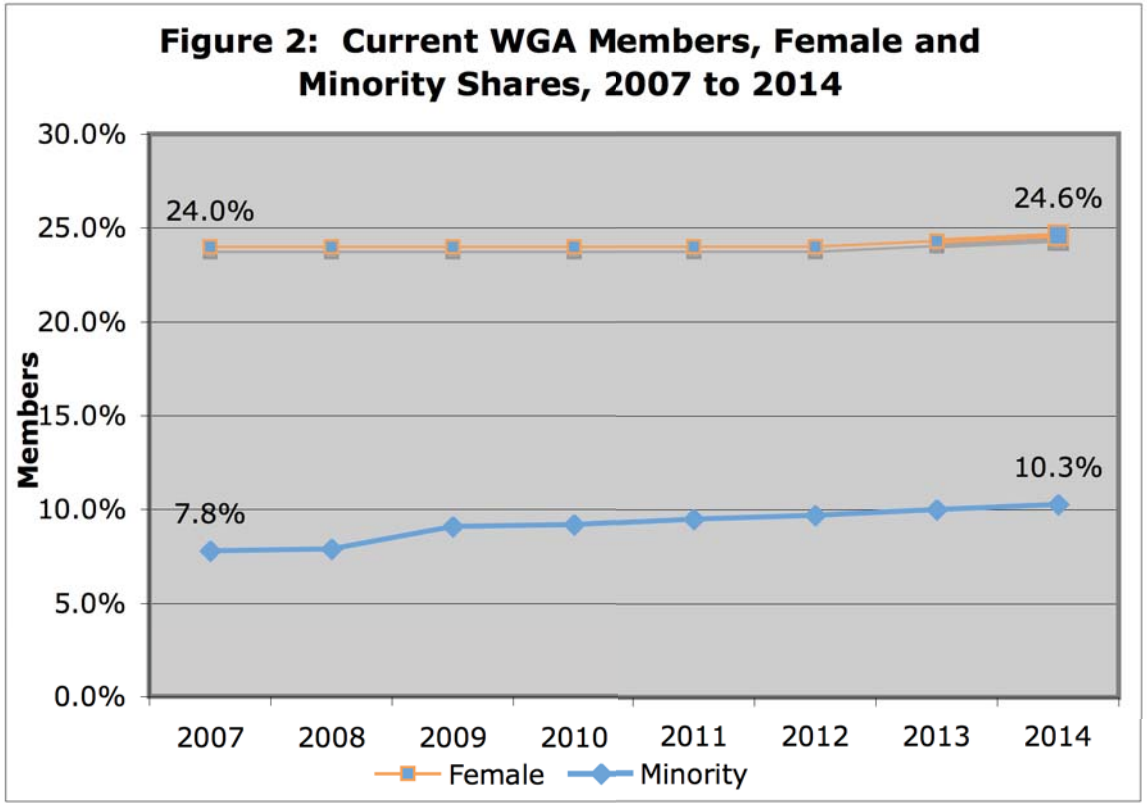
Figure 2: Current WGA Members, Female and Minority Shares, 2007 to 2014
30.0%
25.0%
20.0%
15.0%
10.0%
5.0%
0.0%
Members
24.0%
24.6%
7.8%
10.3%
2007
2008
2009
2010
2011
2012
2013
2014
Female
Minority

Table 2: Current Membership, Employment and Unemployment by Group, 2014 and 2009

Current Membership by Gender, Ethnicity, and Age

	2014		2009	
	Number	Percent of Total	Number	Percent of Total
NON-MINORITY MALES				
Over 40	4266	49.0%	4018	47.3%
40 and under	1445	16.6%	1612	19.0%
Age unknown	297	3.4%	360	4.2%
Total: All Ages	6008	69.0%	5990	70.5%
NON-MINORITY FEMALES				
Over 40	1137	13.1%	1073	12.6%
40 and under	565	6.5%	516	6.1%
Age unknown	97	1.1%	143	1.7%
Total: All Ages	1799	20.7%	1732	20.4%
MINORITY MALES				
Over 40	301	3.5%	213	2.5%
40 and under	209	2.4%	236	2.8%
Age unknown	22	0.3%	20	0.2%
Total: All Ages	532	6.1%	469	5.5%
MINORITY FEMALES				
Over 40	166	1.9%	123	1.4%
40 and under	183	2.1%	164	1.9%
Age unknown	16	0.2%	21	0.2%
Total: All Ages	365	4.2%	308	3.6%
GRAND TOTAL	8704	100.0%	8499	100.0%

Employment and Unemployment by Gender, Ethnicity and Age

	2014			2009		
	Number Employed	Percent Employed	Percent Unemploy	Number Employed	Percent Employed	Percent Unemploy
NON-MINORITY MALES						
Over 40	2092	49.0%	51.0%	1784	44.4%	55.6%
40 and under	1077	74.5%	25.5%	1136	70.5%	29.5%
Age unknown	170	57.2%	42.8%	188	52.2%	47.8%
Total: All Ages	3339	55.6%	44.4%	3108	51.9%	48.1%
NON-MINORITY FEMALES						
Over 40	567	49.9%	50.1%	474	44.2%	55.8%
40 and under	421	74.5%	25.5%	354	68.6%	31.4%
Age unknown	56	57.7%	42.3%	71	49.7%	50.3%
Total: All Ages	1044	58.0%	42.0%	899	51.9%	48.1%
MINORITY MALES						
Over 40	172	57.1%	42.9%	102	47.9%	52.1%
40 and under	149	71.3%	28.7%	144	61.0%	39.0%
Age unknown	13	59.1%	40.9%	11	55.0%	45.0%
Total: All Ages	334	62.8%	37.2%	257	54.8%	45.2%
MINORITY FEMALES						
Over 40	105	63.3%	36.7%	58	47.2%	52.8%
40 and under	152	83.1%	16.9%	101	61.6%	38.4%
Age unknown	9	56.3%	43.8%	9	42.9%	57.1%
Total: All Ages	266	72.9%	27.1%	168	54.5%	45.5%
GRAND TOTAL	4983	57.2%	42.8%	4432	52.1%	47.9%

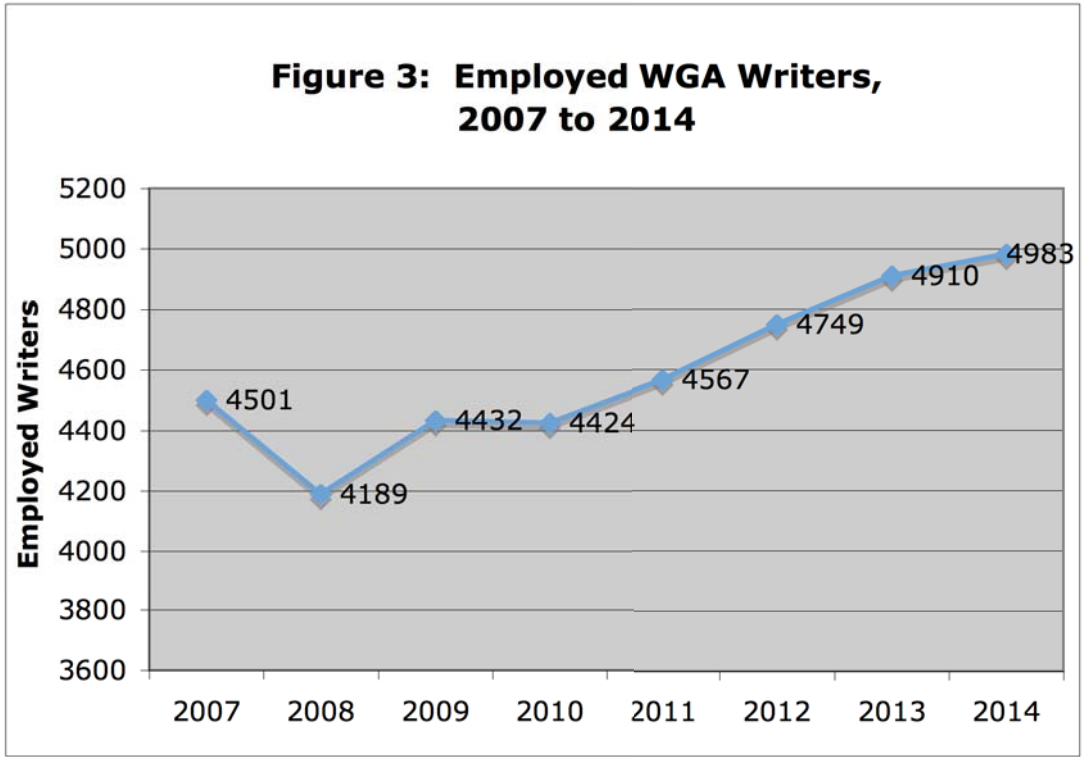
Figure 3: Employed WGA Writers, 2007 to 2014
Employed Writers
5200
5000
4800
4600
4400
4200
4000
3800
3600
4501
4189
4432
4424
4567
4749
4910
4983
2007
2008
2009
2010
2011
2012
2013
2014

Table 3: Overall Trends in Employment and Earnings by Group, 2008 - 2014

	2014	2013	2012	2011	2010	2009	2008	2014	2013	2012	2011	2010	2009	2008	% Change 2008-2012
NUMBER EMPLOYED								% OF EMPLOYMENT							
White Males	3339	3346	3268	3171	3099	3108	2968	67.0%	68.1%	68.8%	69.4%	70.0%	70.1%	68.1%	12.5%
Women	1310	1233	1166	1121	1067	1067	1000	26.3%	25.1%	24.6%	24.5%	24.1%	24.1%	22.9%	31.0%
Minority	601	566	533	481	435	425	368	12.1%	11.5%	11.2%	10.5%	9.8%	9.6%	8.4%	63.3%
Over 40	2936	2874	2762	2593	2496	2418	2233	58.9%	58.5%	58.2%	56.8%	56.4%	54.6%	51.2%	31.5%
40 and under	1799	1775	1730	1715	1679	1735	1634	36.1%	36.2%	36.4%	37.6%	38.0%	39.1%	37.5%	10.1%
ALL	4983	4910	4749	4567	4424	4432	4360								14.3%
MEDIAN EARNINGS								Relative Earnings - at Median							
White Males	$133,500	$126,000	$132,218	$122,450	$125,000	$118,531	$114,675								16.4%
Women	$118,293	$118,110	$117,946	$114,350	$119,204	$101,760	$89,950	$0.89	$0.94	$0.89	$0.93	$0.95	$0.86	$0.78	31.5%
Minority	$100,649	$100,381	$99,980	$106,330	$100,741	$87,500	$85,143	$0.75	$0.80	$0.76	$0.87	$0.81	$0.74	$0.74	18.2%
Over 40	$141,884	$132,031	$132,595	$125,000	$122,713	$112,500	$100,000	$1.34	$1.25	$1.19	$1.16	$1.11	$1.04	$0.89	41.9%
40 and under	$105,795	$105,802	$111,520	$107,713	$110,550	$108,384	$112,103								-5.6%
ALL	$125,000	$123,795	$125,431	$120,000	$121,609	$111,812	$106,470								17.4%
95th PERCENTILE								Relative Earnings - at 95th Percentile							
White Males	$646,202	$612,500	$700,163	$688,934	$666,666	$675,738	$611,664								5.6%
Women	$447,097	$450,256	$487,500	$487,173	$462,500	$466,250	$377,837	$0.69	$0.74	$0.70	$0.71	$0.69	$0.69	$0.62	18.3%
Minority	$386,885	$409,706	$392,627	$405,664	$391,967	$402,926	$343,549	$0.60	$0.67	$0.56	$0.59	$0.59	$0.60	$0.56	12.6%
Over 40	$642,301	$613,500	$680,166	$687,810	$658,051	$691,250	$625,000	$1.44	$1.38	$1.38	$1.39	$1.23	$1.35	$1.23	2.8%
40 and under	$445,853	$444,500	$492,701	$493,946	$533,750	$513,750	$510,000								-12.6%
ALL	$555,212	$558,826	$633,225	$604,781	$600,000	$621,364	$639,690								-13.2%

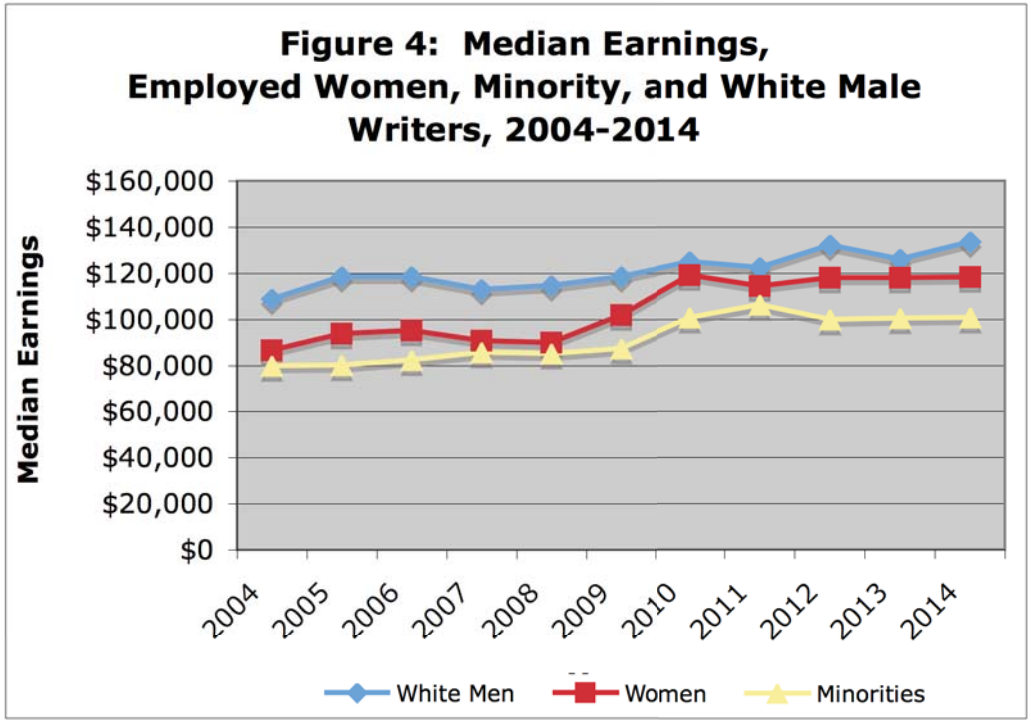
Figure 4: Median Earnings, Employed Women, Minority, and White Male Writers, 2004-2014
Median Earnings
$160,000
$140,000
$120,000
$100,000
$80,000
$60,000
$40,000
$20,000
$0
2004
2005
2006
2007
2008
2009
2010
2011
2012
2013
2014
White Men
Women
Minorities

Table 4: Employment Trends by Gender, by Sector, 2008-2014

	2014	2013	2012	2011	2010	2009	2008	2014	2013	2012	2011	2010	2009	2008	% Change 2008-2014
NUMBER EMPLOYED-TV								% OF EMLOYMENT-TV							
Male	2912	2857	2775	2597	2430	2329	2181	71.3%	72.3%	72.7%	72.6%	72.9%	72.5%	72.5%	33.5%
Female	1173	1096	1043	979	905	885	828	28.7%	27.7%	27.3%	27.4%	27.1%	27.5%	27.5%	41.7%
TOTAL	4085	3953	3818	3576	3335	3214	3009	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	35.8%
NUMBER EMPLOYED-FILM								% OF EMPLOYMENT-FILM							
Male	1336	1388	1377	1386	1411	1518	1452	83.1%	83.4%	84.7%	83.9%	82.7%	83.0%	83.9%	-8.0%
Female	272	277	248	265	296	310	279	16.9%	16.6%	15.3%	16.1%	17.3%	17.0%	16.1%	-2.5%
TOTAL	1608	1665	1625	1651	1707	1828	1731	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	-7.1%

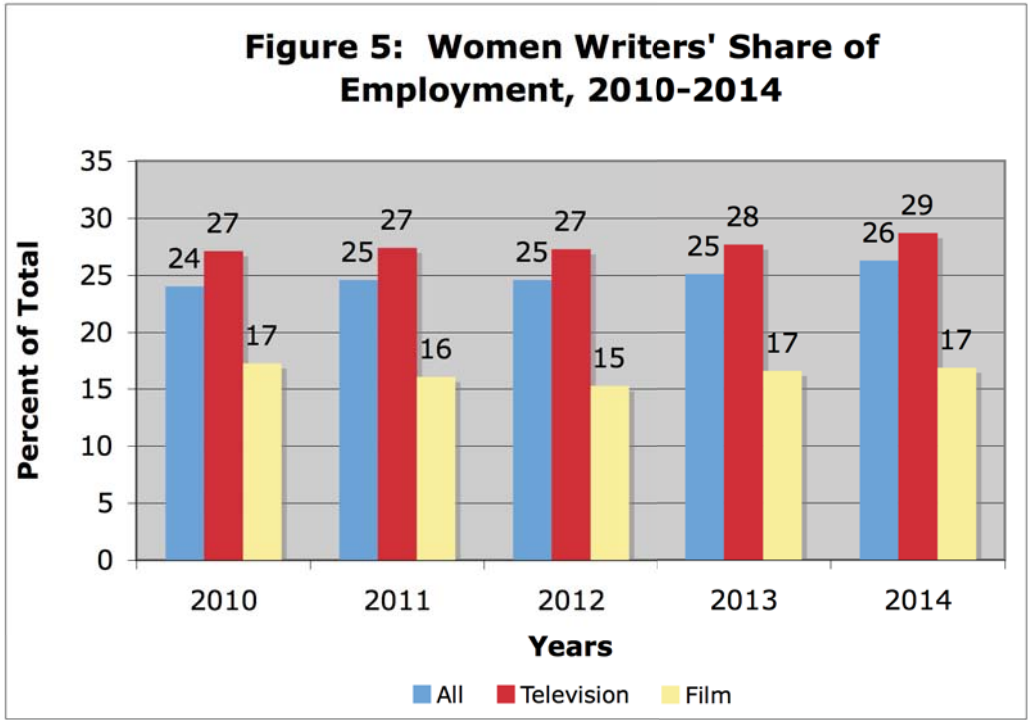
Figure 5: Women Writers' Share of Employment, 2010-2014
Percent of Total
35
30
25
20
15
10
5
0
24
27
17
25
27
16
25
27
15
25
28
17
26
29
17
2010
2011
2012
2013
2014
Years
All
Television
Film

Table 5: Earnings Trends by Gender, by Sector, 2008-2014

	2014	2013	2012	2011	2010	2009	2008	% Change 2008-2014
MEDIAN EARNINGS-TV								
Male	$124,071	$122,069	$120,859	$115,500	$117,500	$105,000	$100,000	24.1%
Female	$118,910	$115,000	$113,350	$112,091	$116,000	$100,000	$88,207	34.8%
TOTAL	$122,760	$120,714	$119,176	$114,891	$116,982	$104,246	$96,351	27.4%
MEDIAN EARNINGS-FILM								
Male	$73,557	$68,750	$76,916	$75,000	$78,750	$75,000	$77,857	-5.5%
Female	$50,938	$43,708	$62,138	$64,640	$55,000	$60,440	$48,299	5.5%
TOTAL	$68,750	$63,272	$75,000	$75,000	$75,000	$72,250	$75,000	-8.3%

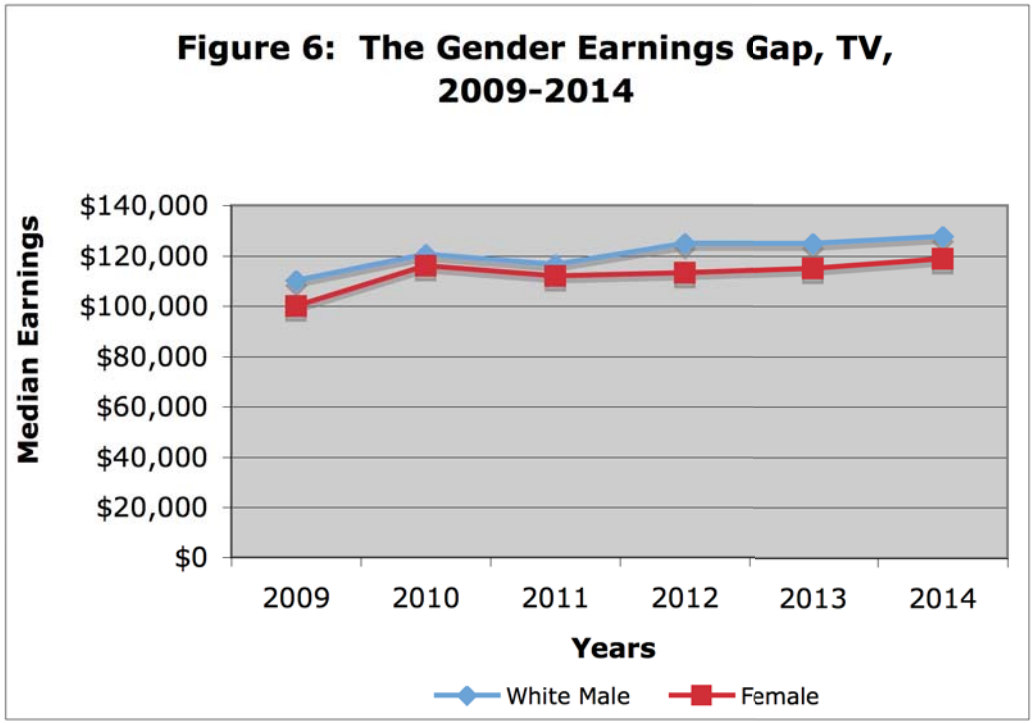
Figure 6: The Gender Earnings Gap, TV, 2009-2014
Median Earnings
$140,000
$120,000
$100,000
$80,000
$60,000
$40,000
$20,000
$0
2009
2010
2011
2012
2013
2014
Years
White Male
Female

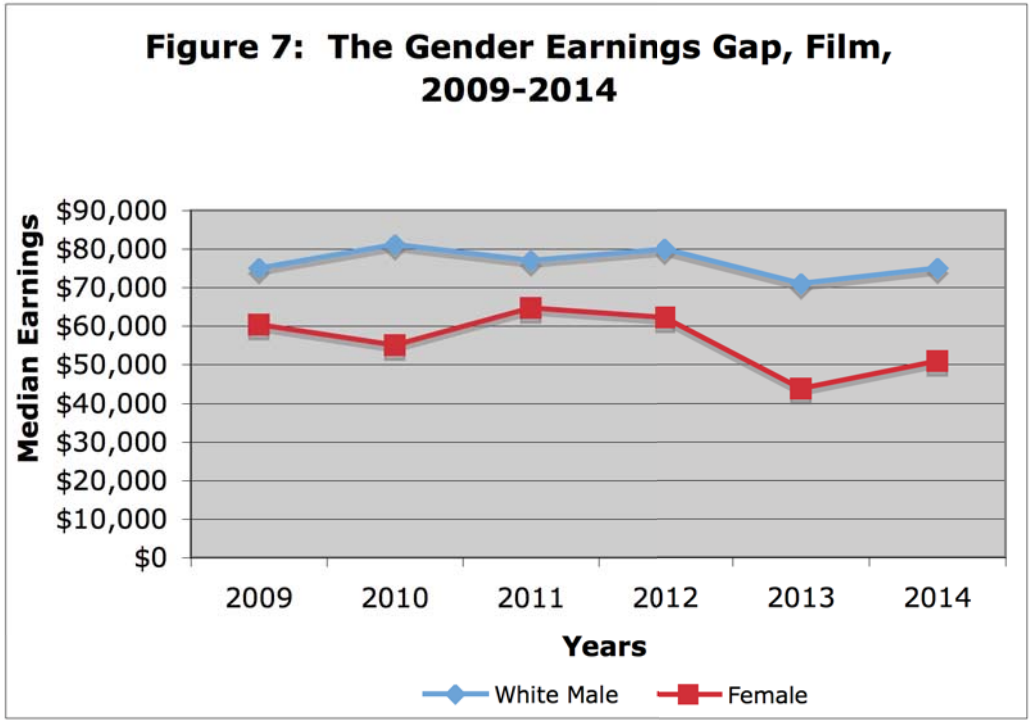
Figure 7: The Gender Earnings Gap, Film, 2009-2014
Median Earnings
$90,000
$80,000
$70,000
$60,000
$50,000
$40,000
$30,000
$20,000
$10,000
$0
2009
2010
2011
2012
2013
2014
Years
White Male
Female

Table 6: Employment Trends by Race/Ethnicity, by Sector, 2008-2014

	2014	2013	2012	2011	2010	2009	2008	2014	2013	2012	2011	2010	2009	2008	% Change 2008-2014
NUMBER EMPLOYED-TV								% OF EMLOYMENT-TV							
African American	186	184	193	201	179	154	137	4.6%	4.7%	5.1%	5.6%	5.4%	4.8%	4.6%	35.8%
Latino	135	119	105	112	87	79	76	3.3%	3.0%	2.8%	3.1%	2.6%	2.5%	2.5%	77.6%
Asian	120	110	104	111	106	79	71	2.9%	2.8%	2.7%	3.1%	3.2%	2.5%	2.4%	69.0%
Native American	4	5	6	9	9	7	10	0.1%	0.1%	0.2%	0.3%	0.3%	0.2%	0.3%	-60.0%
Multracial	92	83	70	n/a	n/a	43	n/a	2.3%	2.1%	1.8%	n/a	n/a	1.3%	n/a	n/a
Total Minority	537	501	478	433	381	362	294	13.1%	12.7%	12.5%	12.1%	11.4%	11.3%	9.8%	82.7%
White/Other	3548	3452	3340	3143	2954	2852	2715	86.9%	87.3%	87.5%	87.9%	88.6%	88.7%	90.2%	30.7%
TOTAL	4085	3953	3818	3576	3335	3214	3009	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	35.8%
NUMBER EMPLOYED-FILM								% OF EMPLOYMENT-FILM							
African American	37	40	37	33	37	49	54	2.3%	2.4%	2.3%	2.0%	2.2%	2.7%	3.1%	-31.5%
Latino	32	27	24	33	28	22	30	2.0%	1.6%	1.5%	2.0%	1.6%	1.2%	1.7%	6.7%
Asian	21	23	10	27	27	21	25	1.3%	1.4%	0.6%	1.6%	1.6%	1.1%	1.4%	-16.0%
Native American	2	3	5	9	10	4	3	0.1%	0.2%	0.3%	0.5%	0.6%	0.2%	0.2%	-33.3%
Multiracial	22	26	24	1	n/a	12	n/a	1.4%	1.6%	1.5%	0.1%	n/a	0.7%	n/a	n/a
Total Minority	114	119	100	103	102	108	112	7.1%	7.1%	6.2%	6.2%	6.0%	5.9%	6.5%	1.8%
White/Other	1494	1546	1525	1548	1605	1720	1619	92.9%	92.9%	93.8%	93.8%	94.0%	94.1%	93.5%	-7.7%
TOTAL	1608	1665	1625	1651	1707	1828	1731	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	-7.1%

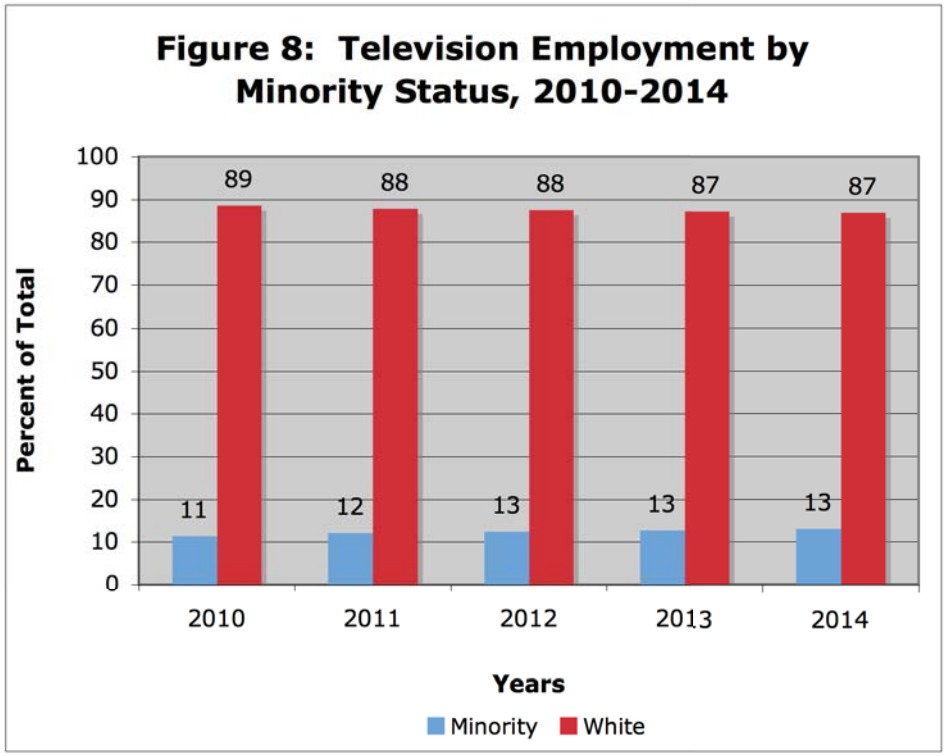
Figure 8: Television Employment by Minority Status, 2010-2014
Percent of Total
100
90
80
70
60
50
40
30
20
10
0
89
88
88
87
87
11
12
13
13
13
2010
2011
2012
2013
2014
Years
Minority
White

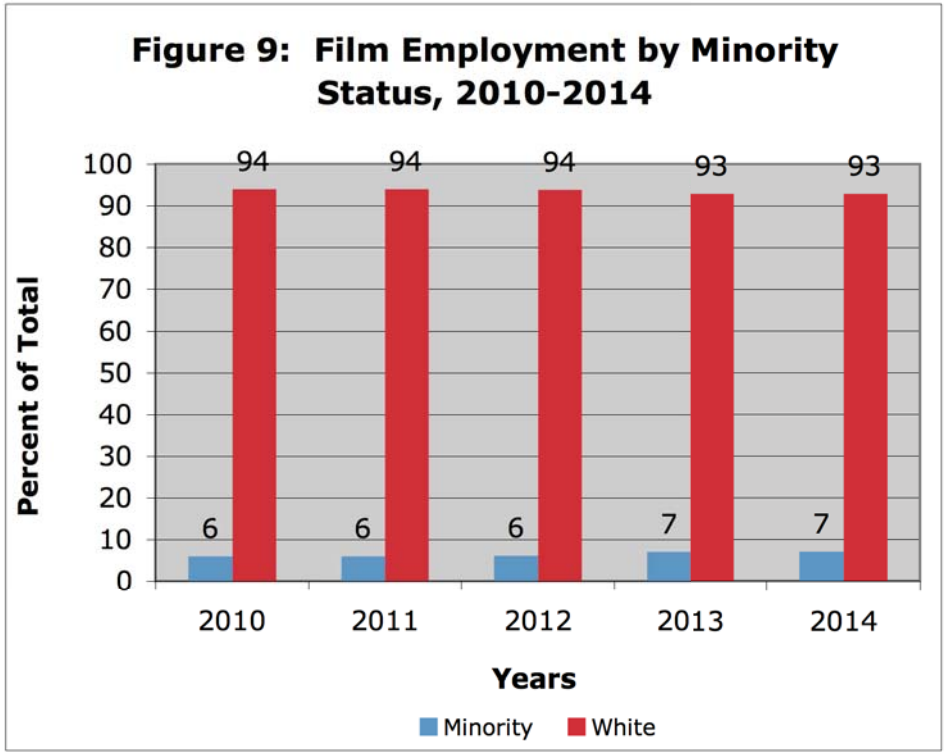
Figure 9: Film Employment by Minority Status, 2010-2014
Percent of Total
100
90
80
70
60
50
40
30
20
10
0
94
94
94
93
93
6
6
6
7
7
2010
2011
2012
2013
2014
Years
Minority
White

Table 7: Earnings Trends by Race/Ethnicity, by Sector, 2008-2014

	2014	2013	2012	2011	2010	2009	2008	% Change 2008-2014
MEDIAN EARNINGS-TV								
African American	$99,199	$99,400	$87,728	$97,000	$89,100	$87,245	$75,300	31.7%
Latino	$92,400	$90,183	$90,907	$106,722	$105,180	$92,383	$80,633	14.6%
Asian	$122,336	$132,461	$124,860	$121,848	$125,769	$84,675	$105,000	16.5%
Native American	n/a	$60,000	$97,738	$55,987	$80,431	$67,959	$51,826	n/a
Multiracial	$117,418	$99,981	$110,890	n/a	n/a	$73,524	n/a	n/a
White/Other	$126,253	$123,041	$122,985	$116,350	$119,375	$108,468	$99,103	27.4%
TOTAL	$122,760	$120,714	$119,176	$114,891	$116,982	$104,246	$96,351	27.4%
MEDIAN EARNINGS-FILM								
African American	$29,739	$35,967	$40,636	$65,000	$60,000	$42,500	$49,500	-39.9%
Latino	$42,889	$75,000	$58,500	$57,750	$68,750	$132,500	$33,209	29.1%
Asian	$52,415	$50,000	$126,250	$37,500	$19,859	$48,750	$62,500	-16.1%
Native American	n/a	n/a	$38,637	$65,500	$32,625	n/a	n/a	n/a
Multiracial	$61,116	$27,500	$3,700	n/a	n/a	$57,471	n/a	n/a
White/Other	$71,358	$65,000	$76,825	$75,000	$75,000	$73,762	$75,000	-4.9%
TOTAL	$68,750	$63,272	$75,000	$75,000	$75,000	$72,250	$75,000	-8.3%

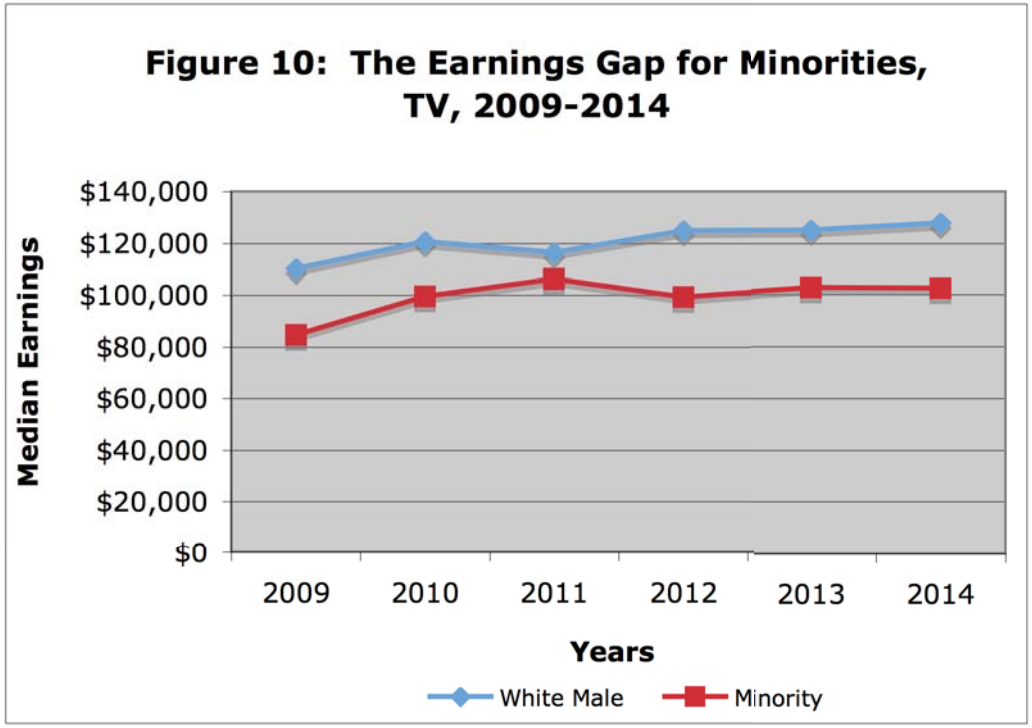
Figure 10: The Earnings Gap for Minorities, TV, 2009-2014
Median Earnings
$140,000
$120,000
$100,000
$80,000
$60,000
$40,000
$20,000
$0
2009
2010
2011
2012
2013
2014
Years
White Male
Minority

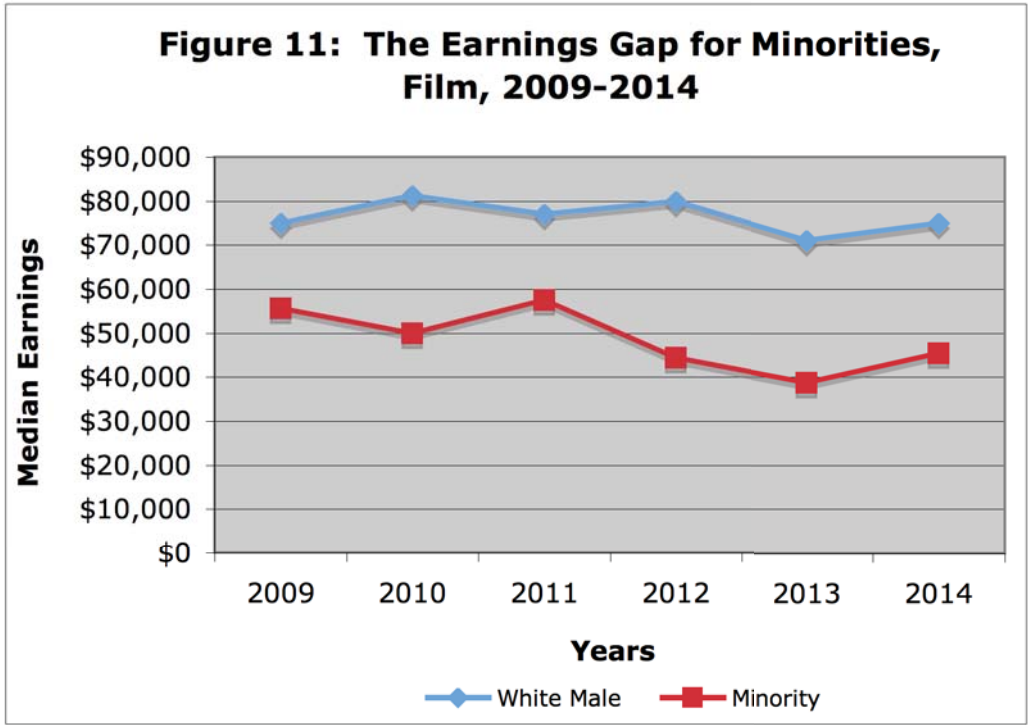
Figure 11: The Earnings Gap for Minorities, Film, 2009-2014
Median Earnings
$90,000
$80,000
$70,000
$60,000
$50,000
$40,000
$30,000
$20,000
$10,000
$0
2009
2010
2011
2012
2013
2014
Years
White Male
Minority

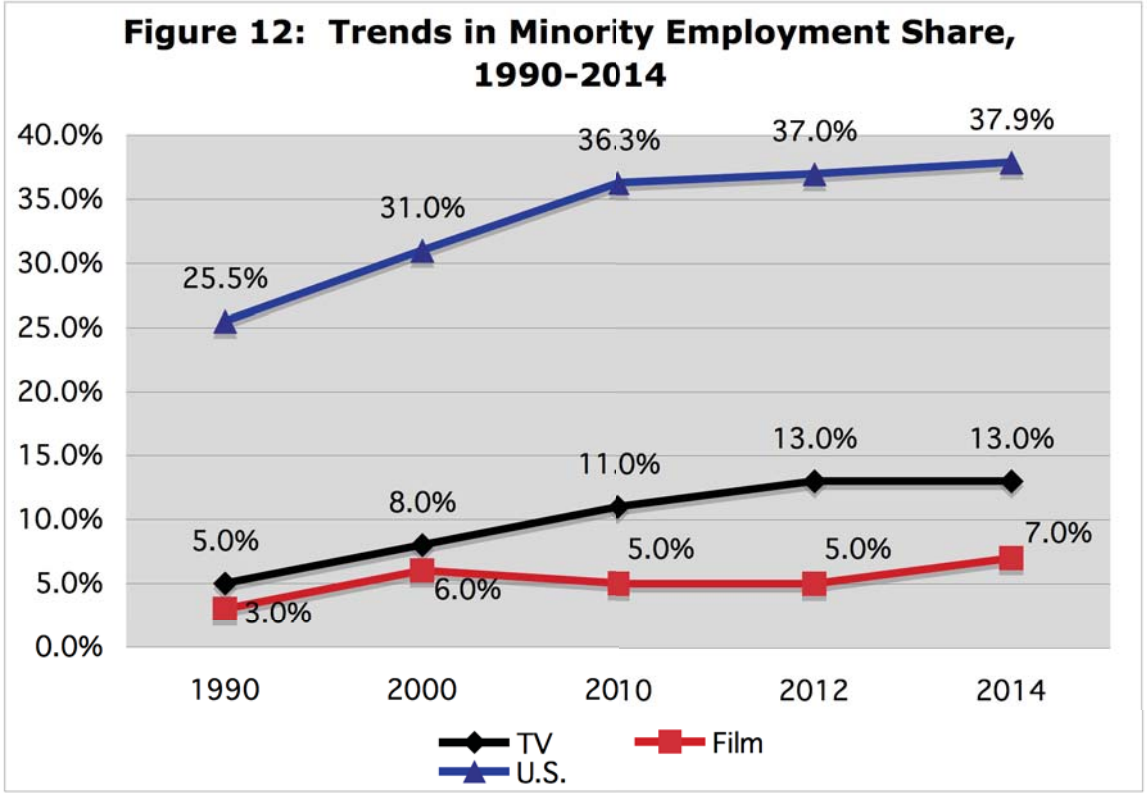
Figure 12: Trends in Minority Employment Share, 1990-2014
40.0%
35.0%
30.0%
25.0%
20.0%
15.0%
10.0%
5.0%
0.0%
25.5%
31.0%
36.3%
37.0%
37.9%
5.0%
8.0%
11.0%
13.0%
13.0%
3.0%
6.0%
5.0%
5.0%
7.0%
1990
2000
2010
2012
2014
TV
Film
U.S.

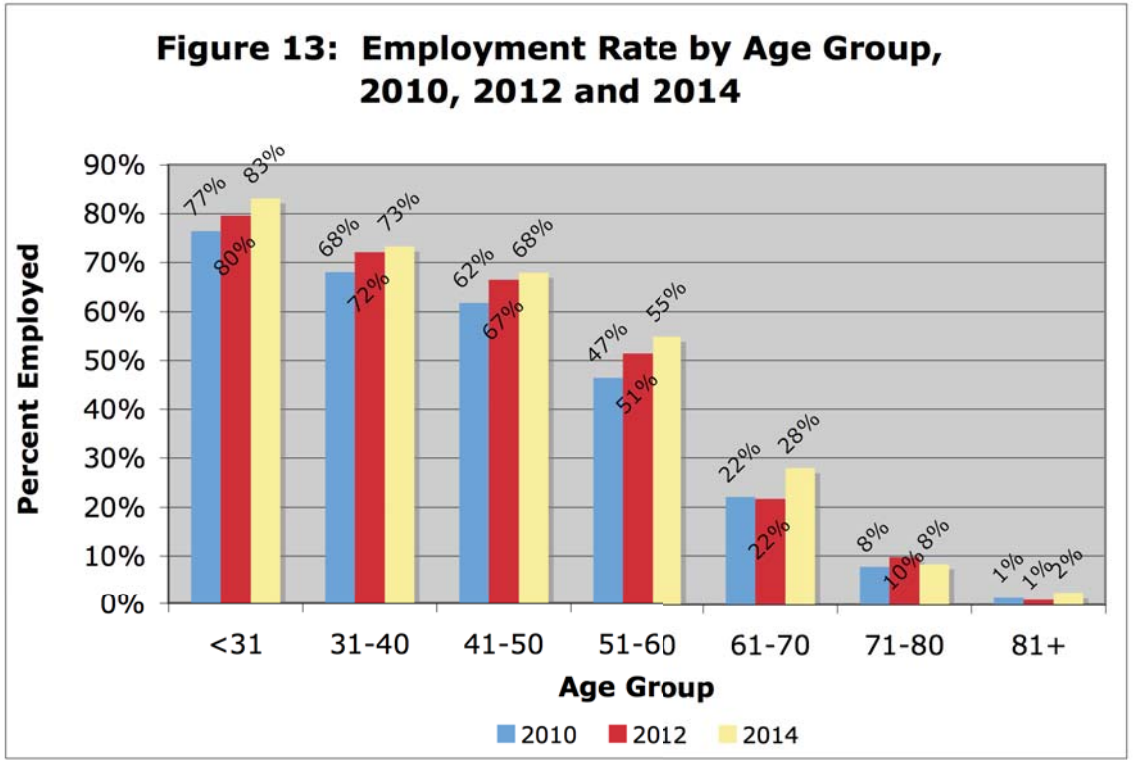
Figure 13: Employment Rate by Age Group, 2010, 2012 and 2014
Percent Employed
90%
80%
70%
60%
50%
40%
30%
20%
10%
0%
77%
80%
83%
68%
72%
73%
62%
67%
68%
47%
51%
55%
22%
22%
28%
8%
10%
8%
1%
1%
2%
<31
31-40
41-50
51-60
61-70
71-80
81+
Age Group
2010
2012
2014

Table 8: Employment Trends by Age Group, by Sector, 2008-2014

	2014	2013	2012	2011	2010	2009	2008	2014	2013	2012	2011	2010	2009	2008	% Change 2008-2014
NUMBER EMPLOYED-TV								% OF EMLOYMENT-TV							
<31	282	244	248	221	183	179	185	7.3%	6.5%	6.9%	6.6%	5.8%	6.0%	6.7%	52.4%
31-40	1235	1203	1186	1131	1066	1075	995	31.8%	32.2%	32.9%	33.5%	33.9%	35.8%	35.8%	24.1%
41-50	1375	1340	1335	1215	1164	1115	996	35.4%	35.9%	37.1%	36.0%	37.1%	37.1%	35.8%	38.1%
51-60	742	730	654	629	579	499	490	19.1%	19.6%	18.2%	18.6%	18.4%	16.6%	17.6%	51.4%
61-70	229	190	156	157	137	122	99	5.9%	5.1%	4.3%	4.7%	4.4%	4.1%	3.6%	131.3%
71-80	17	22	21	19	11	10	12	0.4%	0.6%	0.6%	0.6%	0.4%	0.3%	0.4%	41.7%
81 and over	4	5	0	1	1	3	2	0.1%	0.1%	0.0%	0.0%	0.0%	0.1%	0.1%	100.0%
Total, Age Known	3884	3734	3600	3373	3141	3003	2779	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	39.8%
Total, Age N/A	201	219	218	203	194	211	230								
TOTAL	4085	3953	3818	3576	3335	3214	3009								
NUMBER EMPLOYED-FILM								% OF EMPLOYMENT-FILM							
<31	68	80	74	82	84	102	98	4.5%	5.1%	4.8%	5.3%	5.2%	5.9%	6.1%	-30.6%
31-40	469	489	504	533	590	620	596	30.9%	30.9%	32.6%	34.2%	36.4%	36.1%	37.3%	-21.3%
41-50	558	611	592	575	555	587	521	36.8%	38.6%	38.3%	36.9%	34.3%	34.1%	32.6%	7.1%
51-60	277	271	257	264	274	290	284	18.3%	17.1%	16.6%	16.9%	16.9%	16.9%	17.8%	-2.5%
61-70	122	110	93	83	96	97	85	8.0%	7.0%	6.0%	5.3%	5.9%	5.6%	5.3%	43.5%
71-80	21	20	24	21	17	19	14	1.4%	1.3%	1.6%	1.3%	1.1%	1.1%	0.9%	50.0%
81 and over	1	1	2	1	3	4	2	0.1%	0.1%	0.1%	0.1%	0.2%	0.2%	0.1%	-50.0%
Total, Age Known	1516	1582	1546	1559	1619	1719	1600	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	-5.3%
Total, Age N/A	92	83	79	92	88	109	131								
TOTAL	1608	1665	1625	1651	1707	1828	1731								

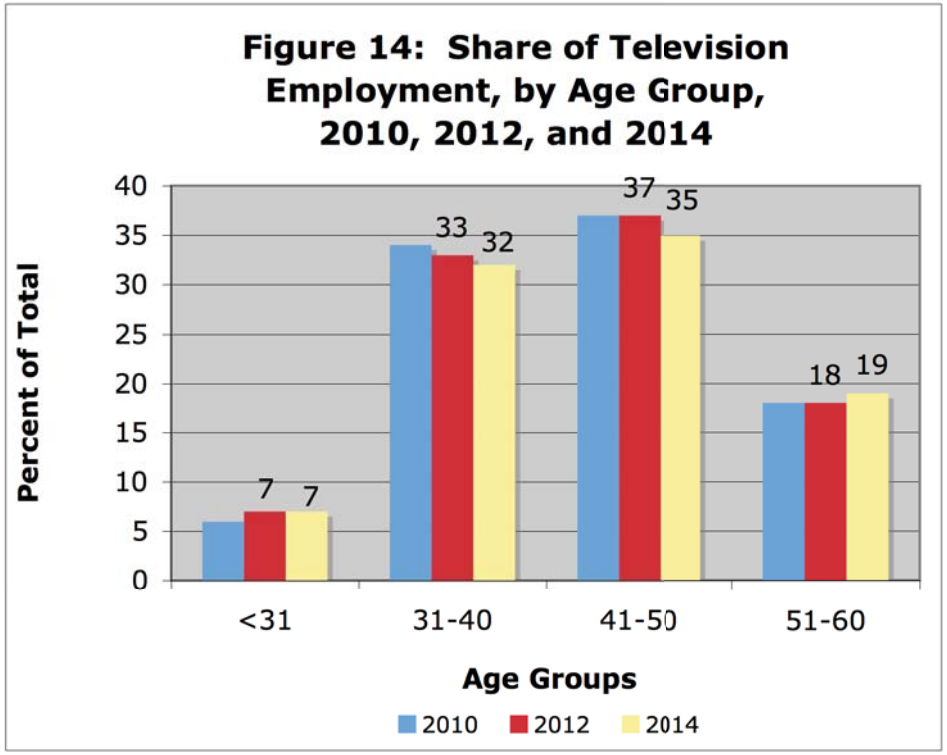
Figure 14: Share of Television Employment, by Age Group, 2010, 2012, and 2014
Percent of Total
40
35
30
25
20
15
10
5
0
7
7
33
32
37
35
18
19
<31
31-40
41-50
51-60
Age Groups
2010
2012
2014

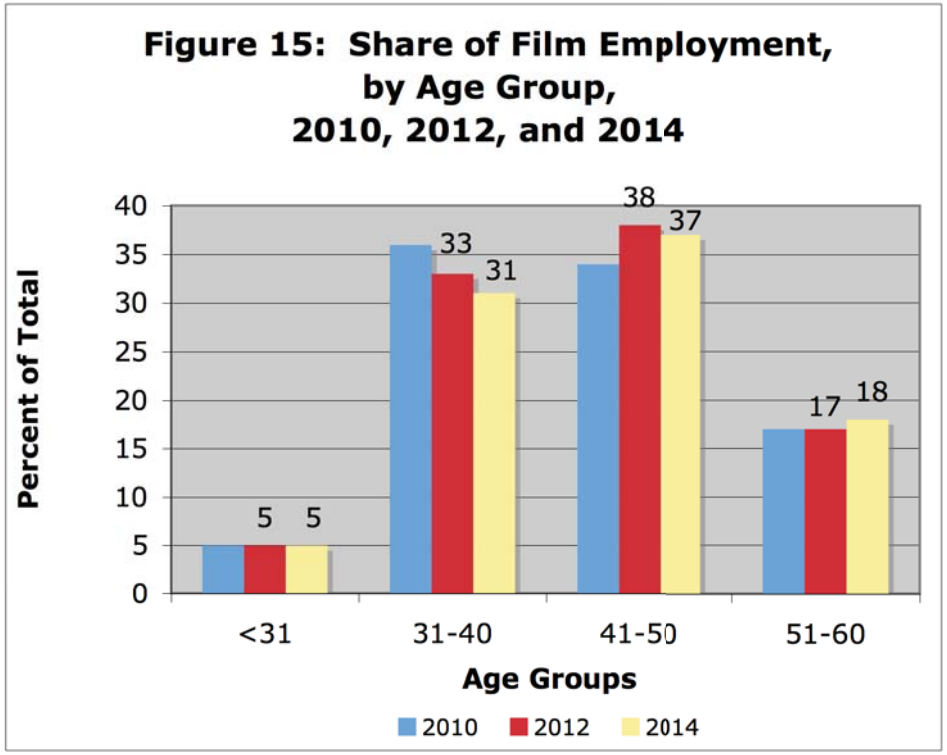
Figure 15: Share of Film Employment, by Age Group, 2010, 2012, and 2014
Percent of Total
40
35
30
25
20
15
10
5
0
5
5
33
31
38
37
17
18
<31
31-40
41-50
51-60
Age Groups
2010
2012
2014

Table 9: Earnings Trends by Age Group, by Sector, 2008-2014

	2014	2013	2012	2011	2010	2009	2008	% Change 2008-2014
MEDIAN EARNINGS-TV								
<31	$76,993	$79,049	$73,601	$74,396	$66,702	$64,413	$67,951	13.3%
31-40	$112,268	$114,684	$119,115	$120,402	$125,458	$111,503	$112,150	0.1%
41-50	$141,319	$145,432	$142,470	$135,891	$131,466	$125,875	$112,500	25.6%
51-60	$146,465	$117,912	$118,106	$99,478	$112,359	$92,500	$70,250	108.5%
61-70	$110,337	$77,750	$71,944	$55,087	$62,876	$41,025	$40,500	172.4%
71-80	$63,000	$33,000	$32,216	$37,800	$55,800	$41,967	$68,000	-7.4%
81 and over	n/a	$3,600	n/a	n/a	n/a	n/a	n/a	n/a
Total, Age Known	$121,173	$119,614	$117,669	$111,726	$114,540	$103,158	$96,212	25.9%
Total, Age N/A	$166,118	$135,503	$140,558	$153,242	$142,172	$113,402	$108,320	53.4%
TOTAL	$122,760	$120,714	$119,176	$114,891	$116,982	$104,256	$96,351	27.4%
MEDIAN EARNINGS-FILM								
<31	$47,500	$37,500	$50,000	$56,832	$53,594	$51,250	$57,500	-17.4%
31-40	$70,000	$65,000	$72,324	$70,160	$67,772	$75,613	$78,918	-11.3%
41-50	$87,500	$84,000	$93,125	$95,000	$100,000	$87,250	$80,500	8.7%
51-60	$51,759	$46,309	$67,657	$63,750	$70,746	$56,300	$59,500	-13.0%
61-70	$40,069	$50,000	$50,000	$57,800	$43,025	$50,000	$65,000	-38.4%
71-80	$50,000	$69,291	$75,000	$62,500	$100,000	$125,000	$123,750	-59.6%
81 and over	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Total, Age Known	$68,375	$63,079	$75,000	$75,000	$74,500	$71,750	$75,000	-8.8%
Total, Age N/A	$73,925	$75,000	$112,500	$76,000	$97,750	$75,000	$72,500	2.0%
TOTAL	$68,750	$63,272	$75,000	$75,000	$75,000	$72,250	$75,000	-8.3%

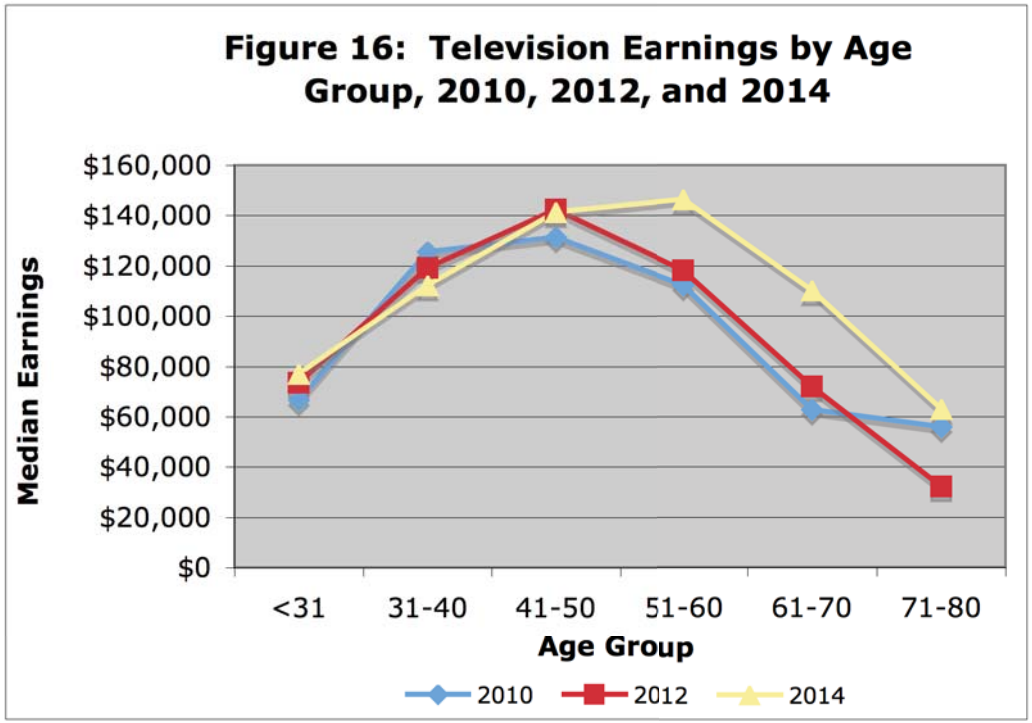
Figure 16: Television Earnings by Age Group, 2010, 2012, and 2014
Median Earnings
$160,000
$140,000
$120,000
$100,000
$80,000
$60,000
$40,000
$20,000
$0
<31
31-40
41-50
51-60
61-70
71-80
Age Group
2010
2012
2014

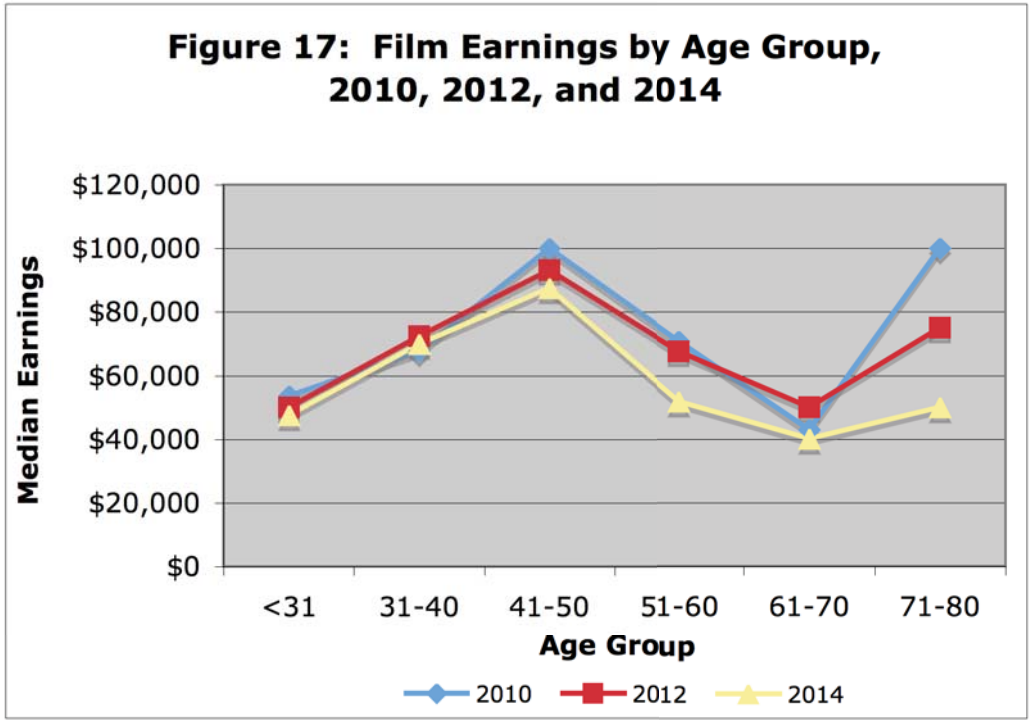
Figure 17: Film Earnings by Age Group, 2010, 2012, and 2014
$120,000
$100,000
$80,000
$60,000
$40,000
$20,000
$0
Median Earnings
<31
31-40
41-50
51-60
61-70
71-80
Age Group
2010
2012
2014

Table 10: Snapshot of Employed Writers, 2014

	Mean Age*	Mean Years Member	Median Earnings	Relative Earnings	n
White Male	45.5	13.2	$133,500		3339
Female	42.7	10.5	$118,293	$0.89	1310
Minority	40.6	8.3	$100,649	$0.75	600
Black	43.5	11	$99,440	$0.74	205
Latino	40.6	8.6	$84,200	$0.63	153
Asian	38.5	6.8	$115,817	$0.87	130
Native	41.6	11.8	$152,500	$1.14	5
Multi	37.9	4.8	$108,717	$0.81	108

*Among employed writers of known age.