

**WRITERS GUILD OF AMERICA, WEST
THE 2007 HOLLYWOOD WRITERS REPORT**

Whose Stories Are We Telling?

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I. BACKGROUND AND INTRODUCTION

The 2007 Hollywood Writers Report is the sixth 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, minorities, 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 2007 report is the first to provide a one-year follow-up to its predecessor, the 2005 Hollywood Writers Report. While it focuses primarily on hiring and earnings patterns for the latest 12-month period not covered in the previous report (i.e., 2005), it also includes updated analyses of data extending back to 2001, as well as data for select earlier years imported from previous reports. Prior reports 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 explores employment and earnings trends by company and industry sector for the purpose of identifying any patterns in writer experiences based on the records of specific employers; Section VIII provides a case study of staff writer-producer positions on shows during the 2005-2006 television season in order to take a closer look at the distribution of employment opportunity in the television sector; Section IX presents a case study of the 2005-2006 pilot season in order to gauge the access that women, minorities, and older writers have relative to their male, white, and younger counterparts to opportunities to develop television projects; and Section X summarizes the report findings and presents conclusions.

A Note on Other Groups of Writers

Depictions of gays, lesbians, and persons 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 where their perspectives and sensitivities might be most valued. Indeed, anecdotes suggest that television and film projects featuring depictions

of gays, lesbians, and persons 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 position 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 Gay and Lesbian 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 gay or lesbian. Meanwhile, the Writers with Disabilities Committee conducted a survey of the full WGAW membership in June 2006 in order to track the careers of writers with disabilities, provide useful information for and develop programs for these members, as well as increase awareness of the talents, language and culture of writers with disabilities. In an effort to increase the employment opportunities of all writers, the WGAW will continue to work with these committees in order to collect the data necessary for documenting in future reports the industry positions of the writers the committees represent.

II. STUDY DATA

The primary data for the 2007 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, rewrite, development deal, executive story consultant, 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. Five separate data sets – each based on member employment and earnings reports for a specific year between 2001 and 2005 – were used to produce this report.

A secondary source of data for this report is the 2006 WGA TV Series Staffing Report, which examines recent trends in staff hiring for television series. The WGAW identifies which of its writers are employed on the staff of each television series when its representatives contact or visit a series writing office. The Guild periodically collects this information for the purpose of administering its credits, residuals, and other functions. Guild researchers regularly crosscheck this information with various internal data sources in order to gather as complete a database as possible of writers employed on series staffs.

For the first time, the report also includes data on television pilots. These latter data consist of a snap shot of all pilot projects in the pre-production and production pipeline as of February 2006 (overall n=906). Demographic information for the pilots refers to the named “principals” (i.e., writers, producers, directors) associated with each project.

Because the cases examined in this report essentially constitute entire populations of interest (i.e., “active guild members,” “employed writers,” “television staff/writer-producers,” “pilots in the production pipeline,” 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 fail to identify their gender, age, and/or ethnicity. In the 2005 data set, for example, less than 1 percent of the cases had missing information on gender, while slightly more than 10 percent had missing information on age, and about 20 percent on 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 1985 in the 2005 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 trends¹ among different groups of writers: non-minority writers, minority writers, white male writers, females 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

¹ While member-reported film earnings reflect the total earnings of writers from film employment, television earnings are reported on only the first \$5,000 earned per week (approximately) by television staff writers. The WGAW does not require television staff writers to report any additional weekly earnings.

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.

Production Companies

Several of the tables in this report present employment and earnings statistics for each group of writers by specific conglomerate or large independent. Because of recent industry mergers and acquisitions and other industry fluctuations, the lists of conglomerates and large independents examined in this report differs slightly from those examined in the previous report.

“Conglomerates” are defined in this report as media companies that either own or are owned by large vertically integrated enterprises, which include major studios. For 2004 and 2005, conglomerates included Disney, Dreamworks, Fox, MGM, NBC-Universal, Sony, Time Warner, and Viacom.

“Large Independents” are defined as media companies that are not affiliated with any of the large conglomerates and that employ 40 or more writers in a given year. The specific companies constituting this category may vary from year to year because companies hiring 40 or more writers in one year may hire fewer in another, and vice versa.

These distinctions are significant because the availability of work in the industry has traditionally varied by sector, with television and the largest companies providing a greater share of overall employment. Also, because both the nature of and modes of access to the work can vary greatly by sector, The Hollywood Writers Report series has traditionally sought to identify how the various groups of writers fare relative to one another by considering the records of specific companies within the television and film sectors.

When median earnings figures are reported for a specific company, they represent only the portion of writers’ earnings associated with employment by that company.

Comparing Tables and Figures to the 2005 Hollywood Writers Report

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 seven yearly data sets used to compile this report’s tables is necessarily a snapshot of member reports received by the time of the

analysis. Because the 2001 through 2004 data sets have been updated in the period since the 2005 Hollywood Writers Report was released, tables and figures for a given year in the report may not exactly match those in this report. Trend analyses that include the years 2001 to 2004 are thus presented in this report based on new analyses of the updated data sets for these years, not by referring directly to tables and figures from the previous report. Data reported for the years 1999 and 2000 (and earlier) conform to those from the previous report.

III. OVERALL TRENDS

In a world where neither gender, race, nor age matters, we would observe a Hollywood industry in which women, minorities, and older writers participate at rates comparable to their shares of the general population.

Unfortunately, we do not live in such a world.

Our world is one in which gender, race, and age have played profound roles in the choices people make. These categories tend to define the risks we are willing to take to pursue our dreams; they also motivate our tendency to feel more comfortable working with those who seem similar to ourselves. These realities are particularly salient in the Hollywood industry. It is a highly competitive industry dependent upon creative talent, freedom of expression, and more than a fair amount of good luck. It is also an insular industry that white males have traditionally dominated, where employment opportunities rest squarely on personal networks steeped in gender, race, and age.

Women constitute slightly more than half of the U.S. population, yet since at least 1982 – the first year examined in the Hollywood Writers Report series -- women writers have not claimed more than twenty-something percent of industry employment. While minorities constitute nearly a third of the U.S. population, minority writers have never claimed more than 10 percent of television employment or 6 percent of film employment. Indeed, the 2005 Hollywood Writers Report found that both groups of writers remained woefully underrepresented in the industry – by about 2 to 1 and 3 to 1, respectively.

The case of older writers has been more complicated. As the median age in the United States has steadily increased, so too have concerns about the industry's apparent preference for younger writers. The previous Hollywood Writers Report found that younger writers enjoyed the highest overall median earnings and employment *rate*, even if older writers dominated the higher status positions in television and held their ground in terms of overall employment *share*.

The present section provides a one-year follow up to the overall trends in WGAW membership, employment, and earnings observed in the 2005 Hollywood Writers Report. It provides a backdrop against which more detailed findings for women, minority, and over-40 writers will be examined in subsequent sections. To what degree is the familiar story told in previous WGAW reports being revised?

Membership

The trend of declining membership in the WGAW noted in the previous Hollywood Writers Report continued in 2005 (see **Table 1**). Between 2000 and 2005,

current² membership in the guild declined 12 percent, from 9056 to 7969 members. The decline in female membership was even greater -- 13.3 percent (from 2192 to 1900 members). The female *share* of guild membership, however, remained largely unchanged (24.2 percent versus 23.8 percent) due to the overall decline in guild membership over the period.

Meanwhile, the number of current minority guild members increased 7 percent between 2000 and 2005 (from 543 to 581 members), which also resulted in a slight increase in the minority share of guild membership (from 6 percent to 7.3 percent). Asian American writers enjoyed the largest increase in guild membership among minority writers over the period (81.7 percent), followed by Native American writers (19 percent). The number of Latino and African American current members declined 5.4 percent and 2.4 percent, respectively.

The sharpest decline in guild membership over the period was for younger writers. The number of current members aged 30 and under declined 41.7 percent (from 540 to 315 members). Guild membership also declined for older writers over the period, particularly those aged 41 to 50. Membership for this group declined 20.8 percent (from 2758 to 2183 members). Writers over 40 continued to account for the lion's share of guild membership (66.4 percent).

When minority status, gender, and age are considered simultaneously (see **Table 2**), it is clear that older white male writers continued to dominate in terms of current guild membership (45.7 percent of members in 2000 and 45.5 percent in 2005). The next largest group of members is white male writers aged 40 and under, which accounted for 20.9 percent of all members in 2000 and 19.7 percent in 2005. Together, white male writers of all ages accounted for about 72 percent of guild membership throughout the period. Meanwhile, the white female share of guild membership declined about a percentage point over the period, from 22 percent in 2000 to 21.1 percent in 2005. Minority males and females posted small increases in guild membership over the period (from 3.8 percent to 4.5 percent, and from 2.2 percent to 2.8 percent, respectively).

Employment

The previous Hollywood Writers Report also identified an overall trend of declining employment for writers in the industry. This trend also continued in 2005, albeit with a gentler slope³ (see **Table 1**). Between 2000 and 2005, overall employment dropped 6 percent, from 4554 to 4281 writers. The single largest decline in employment

² "Current" membership was defined for the purposes of this report as those guild members who were required to report during any quarter in a given year, which includes some writers who had no employment or earnings for the report period. Members generally fall out of reporting status when they have been members for at least seven years and not worked for four continuous years.

³ While overall employment actually increased between 2004 and 2005 (from 4164 to 4281), it has yet to match the levels of 1999 or 2000 (4513 and 4554, respectively).

was for writers aged 30 and under, who experienced a 40.1 percent drop in employment (from 419 to 251 writers). Female employment was virtually unchanged (1058 writers in 2000 versus 1053 writers in 2005), while minority employment increased by 6.7 percent (from 327 to 349 writers). White and male writers continued to account for the lion's share of industry employment in 2005, 91.8 percent and 75.4 percent, respectively.

When minority status, gender, and age are taken into account together (see **Table 2**), we find that 40-and-under minority female writers had the highest *employment rate*⁴ in the industry by 2005 (73 percent), while over-40 white female writers had the lowest among writers of known age (44.7 percent). It should be noted that white males aged 40 and under were also highly employed, enjoying employment rates of 70.2 percent in 2005 (up from 69.6 percent in 2000). The overall employment rate for writers increased a little over three percentage points between 2000 and 2005, from 50.3 percent to 53.7 percent.

Table 3 presents the overall trends in employment and earnings by group (white males, women, minorities, over-40, and 40-and-under writers) for each year between 1999 and 2005. Several noteworthy findings emerge from the table. While the number of employed minority writers increased 15.9 percent over the seven-year period (from 301 to 349 writers), employment for the group peaked at 365 writers in 2004, before declining in 2005. White male writers, by contrast, enjoyed a small increase in employment between 2004 and 2005 (from 2998 to 3022 writers), despite an overall decline in employment of 7.2 percent over the seven-year period. Employment also rose slightly for women writers between 2004 and 2005 (from 1045 to 1055 writers); between 1999 and 2005, however, employment for the group was largely unchanged (a decrease of just 0.4 percent). Writers aged 40 and under experienced an 11.8 percent drop in employment over the seven-year period, compared to just a 2.4 percent drop for their over-40 counterparts. Between 2004 and 2005, the over-40 and 40-and-under shares of employment remained virtually unchanged (from 51.6 percent to 51 percent and from 39.6 to 39.7 percent, respectively).⁵

Earnings

Following the trend noted in the previous report, white male writers continued to out-earn all other groups of writers in the industry (see **Table 3**). In 2005, the median earnings figure for white male writers was \$118,357, compared to \$94,146 for women writers and \$83,334 for minority writers. The typical over-40 writer earned almost \$10,000 less than his/her 40-and-under counterpart (\$106,188 versus \$115,668). While the overall increase in earnings was 25.7 percent over the period, it was highest for over-40 writers (35.8 percent) and white male writers (27.3 percent); it was lowest for 40-and-under writers (15.7 percent) and minority writers (17.7 percent).

⁴ The "employment rate" for a particular group equals the number employed for the group divided by the number of current members for the group.

⁵ These figures do not add to 100 percent due to cases missing information for age.

These differences, in most cases, were more pronounced among the most highly paid writers in 2005 (see **Table 3**). The 95th percentile figure for white male writers was \$738,750, compared to \$467,500 for minority writers and \$431,500 for women writers. The most highly paid writers aged 40 and under earned \$662,500, while their over-40 counterparts earned \$5,000 less (\$657,500). It is worth noting that in the study years prior to 2005 over-40 writers had always out-earned their younger counterparts at the 95th percentile. Writers aged 40 and under enjoyed the largest increase in 95th percentile earnings among the groups over the seven-year period (33.6 percent), followed closely by white males (31.3 percent). Meanwhile, the earnings of the highest paid women writers declined 4.1 percent over the period.

Overall Earnings Gap Between White Male and Minority Writers Grows to a 15-year High; Women Writers Continue to Trail White Male Writers

Minority writers earned \$83,334 in 2005, compared to \$94,146 for women and \$118,357 for white males. The \$35,023 gap between white male earnings and minority earnings in 2005 was the largest over the 1991-to-2005 period. Minority earnings momentarily exceeded the earnings of both white males and women toward the beginning of the 15-year period, in 1993. Women writers' earnings never matched or exceeded those of white males over the period (see **Figure 1**).

Conclusion

While the preceding section identifies some interesting shifts between the groups on certain measures, in certain sectors, and in certain years, the familiar industry story of white and male dominance does not appear to be under significant revision. Some of the key findings:

Membership

- * WGAW current membership declined 12 percent since 2000
- * Changes in the share of current membership by group were modest
- * White male writers accounted for about 72 percent of guild membership throughout the study period

Employment

- * Overall employment of writers declined 6 percent since 2000
- * The number of employed women writers has held steady since 2000, while the number of employed minority writers increased 6.7 percent
- * White and male writers continued to occupy the lion's share of industry employment in 2005

- * Minority females aged 40-and-under posted the highest employment *rate* among the groups in 2005
- * Since the last Hollywood Writers Report, the over-40 and 40-and-under shares of employment remained virtually unchanged

Earnings

- * Overall median earnings increased 25.7 percent since 1999
- * Over-40 writers and white male writers posted the largest earnings increases, while 40-and-under and minority writers posted the smallest increases
- * White male writers continued to out-earn all other groups of writers in 2005
- * These group differences were generally more pronounced when only the highest-earning writers were considered
- * The disparity between minority and white male median earnings reached a 15-year peak in 2005

The sections that follow provide more-detailed findings for each of the study groups, as well as specific information about production companies, television show staffs, and the television pilot process.

IV. WOMEN WRITERS

The 2005 Hollywood Writers Report told a story of women writers who had gained considerable ground on their male counterparts between 1982 and 2004 – the first and last years examined in the report. At the same time, it also told a story of women writers who had recently encountered drags on their employment and earnings progress relative to men, which raised questions about the prospects for future advances for the group. This section revisits the position of women writers in the industry a year later. To what degree are the troubling patterns observed in the previous report still evident in 2005?

Television Employment

Table 4 presents employment trends by gender and industry sector for the seven-year study period, 1999 to 2005. It reveals that most of the decline in overall industry employment observed in the previous section can be attributed to changes in the television sector, most likely to the continuing growth of reality programming, which was not covered by the guild's collective bargaining agreement. Indeed, total television employment decreased 6.7 percent over the period, from 3309 writers in 1999 to 3088 in 2005. Most of this decline was among male writers, whose employment declined 8.5 percent over the period (from 2457 to 2248 writers). By contrast, there was only a net loss of 12 employed women writers over the period, a 1.4 percent decline. Women writers' *share* of television employment, nonetheless, increased only about 1 percentage point over the period, from about 26 percent to 27 percent. It has been flat since 2002.

Film Employment

Compared to the television sector, employment in the film sector has been remarkably stable over the seven-year period (see **Table 4**). The decline of about 1 percent in overall employment between 1999 and 2005 was caused entirely by the loss of just 17 employed male writers. The number of employed women writers in 1999 exactly matched the number in 2005 – 344 writers. Accordingly, women writers' share of film employment changed little over the study period. It peaked at about 19 percent in 1999, dipped to a low of about 17 percent between 2000 and 2002, and peaked again at about 19 percent in 2005. Consistent with findings from earlier Hollywood Writers Reports, the gender employment gap continued to be largest in the film sector, where women have made no progress since 1999.

Women Writers' Overall Employment Share Remains Flat

Since 2004 – the final year analyzed in the previous Hollywood Writers Report -- women writers' shares of overall employment and television employment remained unchanged (25 percent and 27 percent, respectively). Meanwhile, the group's share of film employment increased only about one percentage point (from 18 percent to 19

percent). Over the seven-year period covered in this report (1999 to 2005), gains have not exceeded 2 percentage points in any of the employment areas (see **Figure 2**).

Television Earnings

Table 5 presents earnings trends by gender and employment sector over the seven-year study period. It reveals that between 1999 and 2005, overall median earnings increased 28 percent for television writers, from \$73,607 to \$94,218. The earnings of women television writers, however, increased at a greater rate than those of their male counterparts, resulting in the virtual elimination of the gender earnings gap by 2005. That is, women television writers enjoyed a 33.1 percent increase in median earnings over the period, compared to a 25.9 percent increase for male writers. By 2005, the gap between male and female median earnings was only about \$300 (\$94,390 for male writers versus \$94,123 for female writers). The gap was more than \$4000 at the beginning of the period in 1999 (\$75,000 for male writers versus \$70,709 for female writers).

Women Writers Make Gains in Television Earnings

Since 2004 – the last year covered in the previous Hollywood Writers Report -- women writers virtually eliminated the television median earnings gap, earning just about \$300 less than their male counterparts in 2005.⁶ The gap was nearly \$10,000 in 2004, \$79,447 for women versus \$88,768 for males. Over the seven-year period, women writers' television earnings have closely approached the earnings of male writers, with the largest gaps evident in 2004 and 1999 (see **Figure 3**).

Film Earnings

An analysis of film sector earnings, however, tells quite a different story: women film writers are falling further and further behind their male counterparts (see **Table 5**). Although the female share of film employment was identical at the beginning and end of the study period (see above), female median earnings declined 6.1 percent over the seven years, while male earnings increased 16.1 percent. The result? The gender gap nearly doubled over the study period. In 1999 the median earnings figure for males in the film sector was \$77,500, compared to \$53,250 for women writers – a gap of about \$24,000. By 2005, the gap had increased to \$40,000 (\$90,000 for male writers versus \$50,000 for female writers).

⁶ While this development is promising, it should be interpreted with caution. Television earnings are reported only on the first \$5,000 earned per week (approximately) by television staff writers. Because weekly earnings can significantly exceed \$5,000 as writers move up the ranks, WGAW data may not capture any gender disparities in earnings among higher status writers. Indeed, women writers were half as likely as their male counterparts in 2005-06 to occupy the highest status position of showrunner (see Section VIII).

Large Gender Gap in Film Earnings Grows Larger

Between 2004 and 2005 alone, the gender gap in film median earnings doubled – from about \$20,000 to \$40,000. Women writers earned \$50,000 in 2005, compared to \$90,000 for males. The 2004 figures were \$65,966 and \$84,000, respectively. Over the seven-year period, the gap has never been less than \$10,000. While women writers have made considerable strides in television earnings, they appear to be going backwards in the film sector (see **Figure 4**).

Conclusion

Although women writers still have a long way to go before they reach parity with their male counterparts in the Hollywood industry, it appears as if the television sector has been much more open to female participation -- particularly if median earnings are used as the measure of progress. In the film sector, however, women writers have made no gains relative to male writers in recent years, and there is little evidence to suggest that this pattern is changing. Some key findings:

- * Women's share of television employment increased only minimally since 1999 and has been flat since 2002
- * The gender employment gap continues to be largest in film, where women have made no progress since 1999
- * Women writers appeared to close the gender earnings gap in television by 2005
- * The large gender earnings gap in film doubled between 2004 and 2005

V. MINORITY WRITERS

For minority writers, like women writers, the 2005 Hollywood Report conveyed a story of long-term gains punctuated by recent stagnation at levels far below parity. Indeed, the report found that minorities remained underrepresented among television writers by a factor of more than 3 to 1 and among film writers by more than 5 to 1. It also found that minority writers typically posted the lowest earnings among the study groups and that, with few exceptions, this pattern showed little sign of change. The present section provides a one-year update of the position occupied by minority writers in the industry. Were there any signs in 2005 that the story was changing?

Television Employment

Table 6 presents employment trends by race/ethnicity and employment sector between 1999 and 2005. While overall employment in television declined by 6.7 percent over the period, all minority groups posted gains in the absolute number of writers employed over the study period. The number of employed Asian American writers increased the most -- 158.3 percent (from just 24 writers in 1999 to 62 in 2005). Although African American writers accounted for more than half of all employed minority writers throughout the study period, the growth in the number of employed writers from the group was the smallest among the minority groups -- 1.3 percent (from 159 to 161 writers). It is worth noting here that when data for 2006 are available, they will likely reveal a decline in the employment of black television writers due to the merger of UPN and the WB into the new CW Network, which resulted in the cancellation of several black-themed situation comedies that employed a disproportionate share of black television writers. Despite the gains in the number of employed television writers posted by each individual minority group over the period, each group remained woefully underrepresented among employed television writers in 2005.⁷

Contrasting the employment gains posted by minority writers collectively, the number of employed white writers in television declined 8.9 percent over the period, from 3071 writers in 1999 to 2798 in 2005. Nonetheless, white writers commanded the lion's share of television employment throughout the seven-year period, peaking at about

⁷ According to the 2000 Census, specific minority groups accounted for the following percentages of the U.S. population: African Americans (12.9 percent); Latinos/Hispanics (12 percent); Asian Americans (4.2 percent); Native Americans (1.5 percent). Collectively, the groups accounted for more than 30 percent of the population in 2000, a share that had undoubtedly grown by 2005. When each individual minority group's share of television employment is considered in tandem with the group's population share (see **Table 6**), we can compute the degree to which each group was underrepresented among employed television writers. Latinos were most underrepresented in 2005, at a rate of more than 6 to 1; Native Americans followed, at a rate of nearly 4 to 1; African Americans were underrepresented by a rate of more than 2 to 1, while Asian Americans were underrepresented by a rate of about 2 to 1.

93 percent of employed writers in 1999 and declining about two percentage points to a 91-percent share in 2005.

Minorities Lose Ground In Television Employment

Since 2004 -- the last year covered in the previous Hollywood Writers Report -- minorities actually lost ground in television employment relative to white writers. In 2004 the minority share was about 10 percent; a year later the minority share had dropped to about 9 percent. Over the seven-year study period (1999 to 2005), the minority share changed only minimally, ranging between a low of 7 percent in 1999 and a high of just 10 percent in 2003 and 2004 (see **Figure 5**). Minorities remained underrepresented by a factor of more than 3 to 1 among employed television writers.

Film Employment

As we saw above, overall film employment was relatively stable between 1999 and 2005, decreasing by about 1 percent. Among minority film writers, however, there was a notable redistribution of employment (see **Table 6**). Asian American film writers posted the largest increase in the number of employed film writers, from just 12 in 1999 to 23 in 2005 -- a 91.7 percent increase. Meanwhile, the number of employed Native American film writers was so small in 1999 (four writers) that the addition of just two writers by 2005 amounted to a 50 percent increase for the group. African Americans and Latinos both experienced declines in the number of employed film writers. For African Americans, the number of employed film writers declined 20.9 percent, from 67 in 1999 to 53 in 2005. For Latinos, the decline was much less pronounced -- from 26 employed film writers in 1999 to 25 in 2005 (3.8 percent). The number of employed white film writers declined the most in absolute terms over the period (from 1739 to 1724 writers), but very little on a percentage basis (.9 percent) because the group's share of overall employment remained so large (94 percent).

Minority Share of Film Employment Remains Flat

Despite the redistribution of employment among the minority groups, the overall minority share of film employment has remained unchanged at 6 percent since 1999 (see **Figure 6**). Minorities remained underrepresented by a factor of more than 5 to 1 among employed film writers in 2005.⁸

⁸ As was the case in television, each of the individual minority groups remained significantly underrepresented among film writers in 2005. Latinos were again most underrepresented (by a factor of more than 9 to 1), followed by Native Americans (more than 5 to 1), African Americans (more than 4 to 1), and Asian Americans (more than 3 to 1).

Television Earnings

Table 7 presents earnings trend by race/ethnicity and industry sector over the study period. Between 1999 and 2005, overall earnings in television increased 28 percent, from a median of \$73,607 to \$94,218. White television writers out-earned all other groups of writers at the beginning and end of the period, earning a median income of \$74,979 in 1999 and \$97,956 in 2005 (an increase of 30.6 percent). In 2000 and 2001, however, Asian American television writers posted the highest median earnings (\$77,654 and \$73,659, respectively); in 2002, African American television writers achieved this distinction, with median earnings of \$92,159. Meanwhile, the median earnings of Latino television writers increased at the highest rate of any group over the period – 49.3 percent (from \$59,247 in 1999 to \$88,446 in 2005). The median earnings of Asian American writers actually declined 25.9 percent over the study period (from \$65,494 in 1999 to just \$48,524 in 2005).

Television Earnings Gap for Minorities Continues to Grow

The overall minority earnings gap in television has increased since the final year reported in the previous Hollywood Writers Report. Between 2004 and 2005, the gap increased by more than \$6,000, from the \$13,713 to \$19,849. This development continues a trend of increasing disparities that followed moments of near parity in 2000 and 2002. In 2005, the overall median earnings figure for minority television writers was \$78,107, compared to \$97,956 for white writers (see **Figure 7**).

Film Earnings

Film writers from some minority groups out-earned their white counterparts in certain years over the study period, while writers from other minority groups lagged far behind (see **Table 7**). In two of the seven years analyzed (2000, 2001), the median earnings of Asian American film writers were the highest among the groups (\$81,727 and \$121,292, respectively); Asian American film writers also out-earned their white counterparts in 2005 (\$80,000 versus \$77,537). Similarly, Latino and African American film writers out-earned their white counterparts in 2003 (\$135,000 and \$85,654 versus \$82,607, respectively), and the median earnings of Native American film writers were considerably greater than those of writers from any other group in 2004 and 2005 (\$85,836 and \$271,250, respectively). White film writers out-earned all other groups of writers only in 1999 and 2002 (\$75,000 and \$80,000, respectively). Between 1999 and 2005, Asian American and black writers posted sizable increases in median earnings of 97.5 percent and 48.1 percent, respectively. Latino film writers, by contrast, suffered a 26.8 percent decline in median earnings over the period.

Film Earnings Gap for Minorities Increases Slightly

Despite the relative gains of particular minority groups over the period, minority film writers *collectively* still lagged behind their white counterparts on the film earnings front. Between 2004 and 2005, the overall minority earnings gap in film increased by

nearly \$2,000, from \$9,000 to \$10,871. This increase in the earnings gap followed a moment in 2003 when the median earnings of minority film writers actually exceeded those of their white counterparts by more than \$6,000, buoyed by the relatively high median earnings of African American and Latino film writers that year (see discussion above). Minority film writers earned \$66,666 in 2005, compared to \$77,537 for white film writers. The largest gap -- \$21,750 -- was in 1999 (see **Figure 8**).

Conclusion

The preceding section suggests that the long-term employment and earnings gains enjoyed by minority writers in the Hollywood industry have either slowed in recent years or ground to a halt altogether. Indeed, in a few instances minorities have actually lost ground relative to their white counterparts in the industry. Some of the key findings:

- * While each minority group posted increases in the *number* of employed writers between 1999 and 2005, the commanding white *share* of employment decreased by only 2 percentage points over the period (to 91 percent in 2005, which still greatly exceeded the group's 69 percent share of the population)
- * Minorities lost ground in television employment between 2004 and 2005
- * The minority share of film employment remained flat over the period
- * The television earnings gap for minorities increased by more than \$6000 between 2004 and 2005
- * The film earnings gap for minorities increased by \$2000 between 2004 and 2005

VI. OLDER WRITERS

The 2005 Hollywood Writers Report told a relatively complicated story about the position of older writers in the industry. While the majorities of employed television and film writers were over 40, and while older writers occupied most of the high-status positions in television, younger writers enjoyed the highest overall employment *rates* and television earnings. This section presents a one-year update to the previous report by focusing on the employment and earnings of older writers through 2005.

Television Employment

Table 8 presents employment trends by age group and industry sector between 1999 and 2005. Overall television employment for writers of known age declined 8.1 percent over the period, but the decline was not evenly distributed across age groups. The biggest losers were the relatively small group of older writers aged 71 to 80 and the somewhat larger group of younger writers aged 30 and under. The former group lost 12 employed writers over the period (a 48-percent decline) and the latter group lost 116 employed writers (a 38.8-percent decline). By contrast, employed older writers aged 51 to 60 – a larger group comprised of about 500 writers – was the only age group to actually enjoy an increase in employment over the period. The number of employed writers from this group increased 11.4 percent (from 472 to 526 writers). Meanwhile, the largest groups of employed writers – those aged 31 to 40 and 41 to 50 – experienced the smallest declines. The number of employed younger writers aged 31 to 40 declined only 6.2 percent between 1999 and 2005 (from 1104 to 1036 writers). Similarly, the number of older writers aged 41 to 50 declined just 8 percent over the period (from 1066 to 981 writers).

Older Writers Still Constitute the Majority of Employed Television Writers

When employment *shares* are examined (see **Table 8**), we find that in six of the seven years the group of younger writers aged 31 to 40 constituted the single largest group of employed television writers, ranging from a high of 37.1 percent of television employment in 2002 to lows of 35.2 percent in 2000 and 2001. Nonetheless, older writers – those aged 41 and older – *collectively* accounted for the majority of all employed television writers in each of the seven years. The older-writer share of television employment increased from a low of 54.1 percent in 1999 to a high of 56.9 percent in 2004, before declining slightly to 56.8 percent in 2005.

Employment Share for Largest Group of Older Television Writers Largely Flat

Figure 9 focuses on the period 2001 to 2005 and shows that television writers aged 41 to 50 – the largest group of older writers -- accounted for a flat 35 percent of all employed television writers in each of three select years – 2001, 2003, and 2005. Indeed, nearly all of the overall increase in the employment share of older television writers described above was driven by the smaller 51 to 60 age group, which posted a share

increase of two percentage points between 2001 and 2005 (from 17 percent to 19 percent).

Post Baby Boomers Become the Majority of All Television Writers

When we consider employed television writers by generation cohort, the general demographic process by which newer cohorts of writers replace older ones is revealed with startling clarity (see **Figure 10**). Post Baby Boom Generation writers (born after 1962) became the majority of all employed television writers in 2005 (51.6 percent), up more than 20 percentage points from their 29.3 percent share in 1999. By contrast, the combined employment shares of Pre-Baby Boom Generation writers (born before 1946) and Early Baby Boom Generation writers (born between 1946 and 1953) declined by more than 15 percentage points over the period (from 35.6 percent to 19.5 percent). Meanwhile, Late Baby Boom Generation writers (born between 1954 and 1962) experienced the least amount of change in television employment over the period, declining from 35 percent of writers in 1999 to just 28.9 percent in 2005. It is worth noting that this “in between” generation cohort contained the 51-to-60 group, the only age group noted above to actually post an increase in the number of employed television writers over the seven years.

Film Employment

Many of the age-related employment patterns observed in the television sector for the years 1999 to 2005 are also evident in the film sector (see **Table 8**). While film sector employment was only about 60 percent of television employment in 2005, and while overall film sector employment declined at a lower rate over the period (2.5 percent), the biggest winners and losers among the age groups, with a few exceptions, were the same in both sectors. As was the case in television, the group of younger film writers aged 30 and under posted a large decline in the number of employed writers, 84 writers or 45.2 percent. The single largest group of employed writers in film was also the group of younger writers aged 31 to 40, which grew 6 percent over the period (from 638 writers in 1999 to 676 writers in 2005). The number of employed writers aged 41 to 50 and those aged 51 to 60 changed relatively little over the period, a 1.5 percent increase and 3.3 percent decline, respectively. But it is worth noting that the small group of older film writers aged 71 to 80 – in contrast to their television counterparts -- posted a 36.4 percent increase in the number of employed writers (from just 11 in 1999 to 15 in 2005). Similarly, writers aged 61 to 70 held their ground in film employment at 60 writers in both 1999 and 2005, while their counterparts in television lost significant ground. Together, these final two observations suggest that the employment environment in film may be more hospitable than the one in television for the oldest writers.

Older Writers Still Constitute the Majority of Film Writers

In 1999, writers aged 41 and over combined for 51.5 percent of all employed film writers. By 2005, the 41-and-over share of sector employment had increased slightly to about 53 percent. Nonetheless, younger writers aged 31 to 40 commanded the single

largest share of sector employment among the age groups throughout the seven-year period, ranging from a low of 37.6 percent of film employment in 1999 to a high of 42.4 percent in 2003 (see **Table 8**).

Post Baby Boomers Increase Their Majority Share of Film Employment

Post Baby Boom Generation writers – which included the large, 31-to-40 age group discussed above – first became the majority of film writers in 2004, accounting for 51.2 percent of all film writers. By 2005, Post Baby Boomers increased their majority share to 55 percent, a process of share growth that will continue for this group of writers as the currently defined generation cohorts age (see **Figure 11**).

Overall Employment Rate of Writers Aged 41 to 50 Increases Steadily Since 2001

Writers Aged 41 to 50 enjoyed a 4-percentage-point increase in their overall employment *rate* in each of three sampled years – from 53 percent in 2001 to 57 percent in 2003 to 61 percent in 2005. Writers aged 40 and under continued to post the highest overall employment rates⁹ (see **Figure 12**).

Television Earnings

Table 9 presents earnings trends by age group and industry sector between 1999 and 2005. Median television earnings increased 28.1 percent among all writers of known age over the period, from \$72,629 in 1999 to \$93,019 in 2005. The age groups enjoying the largest earnings increases over the period were television writers aged 51 to 60 and those aged 41 to 50. These groups of older writers posted earnings increases of 53.2 percent (from \$50,493 to \$77,375) and 46.1 percent (from \$76,385 to \$111,580), respectively. Younger writers aged 30 and under and 31 to 40 posted smaller earnings increases of 21 percent (from \$62,448 to \$75,582) and 13 percent (from \$88,493 to \$100,000), respectively.

In any given year, a general pattern was evident: median earnings were lower for each successively older age group beyond the peak-earnings group (see **Figure 13**). The group of younger writers aged 31 to 40 was the highest-earning age group in each year prior to 2004. During this period, the group's median earnings ranged from a low of \$88,493 in 1999 to a high of \$93,607 in 2003.

⁹ It should be noted that some of the employment-rate gap between younger and older writers – particularly at the extremes of the age distribution – is an artifact of normal career progression. That is, writers in the youngest age category are the most likely of the writers to be employed partly because these writers as a group joined the WGAW most recently – an accomplishment that required industry employment. Meanwhile, a WGAW survey cited in the previous report reveals that writers over 50 are less likely than younger writers to be actively seeking employment, despite the fact that many older writers continue to pay dues and are thus counted among the unemployed.

Television Earnings Highest Among Writers Aged 41 to 50

Since 2004, however, television earnings have peaked among writers aged 41 to 50 (see **Figure 13**). This group posted peak earnings of \$100,000 in 2004 and \$111,580 in 2005. The group of younger writers aged 31 to 40 was the highest-earning age group in each year prior to 2004. The group's median earnings ranged from a low of \$89,156 in 2002 to a high of \$93,607 in 2003.

Film Earnings

Between 1999 and 2005, overall earnings in the film sector increased at a lower rate than in the television sector (see **Table 9**). The median earnings figure for all writers of known age in 1999 was \$75,000; by 2005 it had increased to \$77,576 – an increase of just 3.4 percent over the seven-year period. Earnings actually declined 8.1 percent for the large group of younger writers aged 31 to 40 (from \$84,369 in 1999 to \$77,537 in 2005). All other age groups posted increases in earnings over the period.

Figure 14 charts median film earnings by age group between the years of 2001 and 2005. It reveals an earnings pattern somewhat distinct from the one observed in the television sector. First, three different age groups posted the highest yearly earnings over the period – the 31-to-40 age group in 2001 and 2004, the 41-to-50 group in 2003 (tie) and 2005, and 61-to-70 age group in 2002 and 2003 (tie). Second, there was no clear pattern of earnings decreasing with each age group beyond the peak-earnings group like we observed in television. For example, film earnings peaked with one of the oldest groups of writers in 2002 and 2003 (writers aged 61 to 70) and failed to follow a smooth upward trajectory for younger age groups in those years.

Writers Aged 41 to 50 Become Highest Paid Film Writers

In 2005, writers aged 41 to 50 became the highest paid film writers, posting median earnings of \$90,000 (see **Figure 14**). Writers aged 31 to 40 were the highest paid writers in 2004 (\$93,500). In 2003, writers aged 61 to 70 and writers aged 41 to 50 both earned the most (\$100,000).

Conclusion

The preceding section suggests that the opportunity structure confronting older writers in the industry is not nearly as rigid as the one female and minority writers still endure. Older writers continued to constitute the majority of film and television writers, and since the last year or two, television and film earnings have peaked among older writers aged 41 to 50. Key findings include:

- * Older writers still constituted the majority of employed television writers in 2005

- * The employment share for the largest group of older television writers remained largely flat
- * Post-Baby Boomers became the majority of all television writers in 2005
- * Older writers increased their majority share of film employment in 2005
- * Post-Baby Boomers, a generation cohort that included some older writers, increased their majority share of film employment in 2005
- * Television earnings have peaked among older writers aged 41 to 50 since 2004
- * Older writers aged 41 to 50 became the highest paid film writers in 2005

VII. EMPLOYMENT AND EARNINGS TRENDS BY COMPANY

Since the release of the 2005 Hollywood Writers Report, the field of industry conglomerates – large media firms that own both networks and studios – has remained largely unchanged. The same eight conglomerates continued to dominate industry production and employment, stemming, at least for the moment, the longer-term trend toward increased industry consolidation. Between reports, however, there were a few important shifts among larger independents. Larger independents are media companies that hire forty or more writers in a given year but rely upon conglomerate-owned entities to distribute their productions in theaters or on the small screen.

The present section updates the final year observed in the previous Hollywood Writers Report – 2004¹⁰ – and provides a snapshot of the industry landscape in 2005 in order to compare the year-to-year earnings and employment records of key industry players. Of particular interest is how conglomerates and the largest independents fared relative to one another in terms of the employment and earnings of women, minority, and over-40 writers. Statistics for white male writers are provided for comparison purposes.

The Industry Landscape in 2004

Overall Employment

In 2004 there were eight conglomerates and six larger independents employing writers in the Hollywood industry (see **Table 10**). The conglomerates included:

1. Disney
2. Dreamworks
3. Fox
4. MGM
5. NBC Universal
6. Sony
7. Time Warner
8. Viacom

The larger independents (i.e., employed 40 or more writers during the year) included:

1. Bigwood Films
2. Carsey-Werner
3. LRF Development
4. Lions Gate
5. New Regency Productions
6. Revolution Studios

¹⁰ Data for each firm were re-analyzed based on the latest member employment and earnings reports received by the WGAW.

Time Warner (1102) was the largest single employer of writers in 2004, followed by Viacom (961), Fox (850), and Disney (759). Dreamworks (104) and MGM (133), by far, employed the fewest number of writers among the conglomerates. When television and film employment are examined separately, the following rankings emerge: Viacom-TV (717), aided by its 1999 acquisition of CBS, led the Conglomerates-TV sector; Time Warner-TV (678) and Fox-TV (602) rounded out the top three in the sector; meanwhile, Time Warner-Film (424) led the Conglomerates-Film sector, followed by Disney-Film (281), and Fox-Film (248). The largest independent employers in 2004 were Revolution Studios (93), Bigwood Films (65), and Carsey-Werner (61).

The Employment of Women Writers

In 2004, 27 percent of all television writers and 18 percent of all film writers were women. Viacom-TV led the Conglomerates-TV sector in the employment of women television writers; 32.1 percent of the television writers employed by the conglomerate that year were women (see **Table 10**). Like Viacom-TV, MGM-TV (31.8 percent), Disney-TV (30.3 percent), and Time Warner-TV (27.9 percent) exceeded the 27 percent figure for women television writers across all entities. Disney-Film (21 percent) and Viacom-Film (19.7 percent) led the Conglomerates-Film sector. Among the larger independents, Bigwood Films (41.5 percent), LRF Development (34.1 percent), and Carsey-Werner (29.5 percent) were leaders in the employment of women writers. (See **Table 11** for a complete ranking of conglomerates and larger independents by percent female and by year.)

The Employment of Minority Writers

Minority writers constituted 10 percent of television employment and 6 percent of film employment in 2004. Viacom-TV (16.5 percent) was far and away the largest employer of minority writers in the Conglomerates-TV sector in 2004 (see **Table 10**), a feat undoubtedly associated with the large slate of minority-themed situation comedies that aired on its UPN unit. None of the other conglomerates in the sector exceeded the 10 percent figure for minority television writers across all entities. Sony-TV (3.2 percent) is notable for its underemployment of minority television writers in 2004. MGM-Film (11.7 percent), Dreamworks-Film (8.3 percent), and Sony-Film (8.1 percent) led the Conglomerates-Film sector in the employment of minority writers for the year. Among the larger independents, Carsey-Werner (18 percent), LRF Development (13.6 percent), and Bigwood Films (12.3 percent) were leaders in the employment of minority writers. The remaining larger independents posted relatively poor records of minority writer employment. (See **Table 12** for a complete ranking of conglomerates and larger independents by percent minority and by year.)

The Employment of Over-40 Writers

In 2004, 56.9 percent of all employed television writers and 53.3 percent of all employed film writers of known age were over 40. Dreamworks-TV (75 percent) and

MGM-TV (72.7 percent) led the Conglomerates-TV sector that year in the hiring of over-40 writers. Sony-TV (59.1 percent) rounded out the top three for the sector. In the Conglomerates-Film sector, none of the entities exceeded the 53.3 percent figure for over-40 writers across all entities. Bigwood Films (82.3 percent) and Lions Gate (64.2 percent) led the larger independents in the employment of over-40 writers. None of the other larger independents exceeded either of the figures for over-40 writers across all entities. (See **Table 13** for a complete ranking of conglomerates and larger independents by percent over 40 and by year.)

Earnings Comparisons

Table 14 presents median earnings statistics for white male, women, minority, and over-40 writers, by conglomerate and larger independent in 2004. Consistent with a trend noted in the previous Hollywood Writers Report, minority television writers excelled in the Conglomerates-TV sector. These television writers out-earned their white male counterparts at four of the eight conglomerates: Disney-TV (\$96,128), NBC Universal-TV (\$88,853), Sony-TV (\$103,950), and Viacom-TV (\$68,177). Over-40 writers also did relatively well in this sector, posting the highest median earnings among the groups at Dreamworks-TV (\$71,250) and second highest at Time Warner-TV (\$80,000). While women writers in the sector fared well relative to the other groups in previous reports, by 2004 they had lost ground on the median earnings front.

In 2004, writers over 40 continued to excel in terms of median earnings in the Conglomerates-Film sector. These film writers out-earned their counterparts from the other groups at five of the eight conglomerates: MGM-Film (\$100,000), NBC-Universal-Film (\$112,562), Sony-Film (\$131,250), Time Warner-Film (\$125,000), and Viacom-Film (\$157,500). While minority film writers out-earned the other groups at Dreamworks-Film (\$164,980) and Disney-Film (\$162,500), they earned the least among the groups at MGM-Film (\$56,300) and Viacom-Film (\$60,000).

On the independents front, over-40 writers posted the highest median earnings at three of the six entities in 2004: Carsey-Werner (\$91,662), New Regency Productions (\$120,000), and Revolution Studios (\$93,750). Among the remaining three independents, women writers led in terms of median earnings at LRF Development (\$20,000) and Lions Gate (\$38,195), while white male writers led at Bigwood Films (\$18,000). The median earnings of minority writers lagged behind those of the other groups at each of the independents.

The Industry Landscape in 2005

Overall Employment

In 2005, the same eight conglomerates populated the industry landscape. Among the larger independents, however, there were a few changes (see **Table 15**). Carsey-Werner, which made the list of larger independents in 2004, closed its doors in 2005.

Meanwhile, LRF Development fell from the list of larger independents between the years and was replaced by a new entrant, Storybook Productions. The conglomerates included:

1. Disney
2. Dreamworks
3. Fox
4. MGM
5. NBC Universal
6. Sony
7. Time Warner
8. Viacom

The larger independents (i.e., employed 40 or more writers during the year) included:

1. Bigwood Films
2. Lions Gate
3. New Regency Productions
4. Revolution Studios
5. Storybook Productions

The list of the largest employers in 2005 was identical to the 2004 list. Time Warner (1161) was again the single largest employer of writers, followed by Viacom (925), Fox (855), and Disney (756). The number of writers employed on MGM projects declined by 57.1 percent between the years, making MGM (57) the smallest employer of writers among the conglomerates in 2005. Dreamworks had held this distinction in 2004; by 2005, Dreamworks (100) hired the second-smallest number of writers, directly ahead of last-place MGM.

When television and film employment are considered separately, the following rankings emerge: Time Warner-TV (730) became the largest employer of writers in the television sector, supplanting 2004's largest employer, Viacom-TV. Viacom-TV (630) and Fox-TV (615) rounded out the top three in the sector for 2005. In the film sector, Time Warner-Film (431) was again the largest employer of writers, followed by Viacom-Film (295), NBC Universal-Film (253), and Fox-Film (240). The two largest independent employers in 2005 were again Revolution Studios (86) and Bigwood Films (83), followed by Lions Gate (60), which moved up one spot from the fourth-place position it held in 2004.

The Employment of Women Writers

In 2005, women constituted 27 percent of employed television writers and about 19 percent of employed film writers. Among conglomerates, Viacom and Disney posted notable records of employing women writers. Viacom-TV led the conglomerates-TV sector with a 34.1 percent female share of employment, while Disney exceeded the overall female shares for both the television and film sectors (30.5 percent and 21.4 percent, respectively). MGM-TV had been a leader in the employment of women writers

in 2004, but the female share of its employed writers slipped to only 20 percent in 2005 – second- to-last place among the conglomerates in the television sector. In 2005, as in 2004, Dreamworks-TV employed no female writers. Dreamworks’ film unit also significantly underemployed female writers in 2005 (10.3 percent), followed closely by Sony-Film, where only 11 percent of employed writers were female. Among larger independents, Bigwood Films (41 percent) had the most impressive record of hiring female writers. None of the other larger independents posted female shares as high as the 27 percent figure for the entire television sector.

The Employment of Minority Writers

In 2005, 9 percent of employed television writers and 6 percent of employed film writers were minorities. Dreamworks-TV (33.3 percent) led the Conglomerates-TV sector in terms of minority employment share, primarily because it employed only three television writers in 2005, one of which was a minority; by contrast, none of the eight television writers employed by Dreamworks in 2004 were minorities. Meanwhile, an impressive 14.8 percent of Viacom-TV’s 630 employed writers were minorities in 2005, a figure driven again by Viacom’s UPN unit and its relatively large slate of minority-themed television programming. It should be noted that when figures for 2006 are available, they likely will show a significant decline in Viacom’s minority employment numbers due to the recent assimilation of UPN into the CW network and the demise of several minority-themed programs that aired on the now defunct network. Sony-TV (4.6 percent), as in 2004, was again notable for its underemployment of minority writers. Although neither entity posted minority shares approaching population figures, NBC Universal-Film (8.3 percent) and Dreamworks-Film (7.2 percent) led the Conglomerates-Film sector in the employment of minority writers; MGM-Film (2.1 percent) and Disney-Film (4.5 percent) held up the rear. Among the larger independents, Storybook Productions (14.6 percent), Bigwood Films (13.3 percent), and Lions Gate (13.3 percent) all significantly exceeded the minority employment shares for the industry as a whole.

The Employment of Over-40 Writers

Among writers of known age in 2005, writers over 40 constituted 56.8 percent of employed television writers and 52.9 percent of employed film writers. In the Conglomerates-TV sector, only Dreamworks-TV (100 percent) and MGM-TV (80 percent) exceeded to a significant degree the 56.8 percent figure for the over-40 employment share across all television entities. None of the companies in the Conglomerates-Film sector -- as was also the case in 2004 -- exceeded the 52.9 percent figure for the sector as a whole. When this observation is combined with the overall lower level of employment in the film sector relative to television, it further underscores the employment challenges older writers face in film, particularly at the conglomerates. Only Bigwood Films (79.2 percent) and Lions Gate (63.2 percent), among the larger independents, exceeded the over-40 employment shares for the industry as a whole.

Earnings Comparisons

Table 16 presents median earnings statistics for white male, women, minority, and over-40 writers, by conglomerate and larger independent in 2005. Bucking a trend observed in previous reports, minority television writers appear to have taken a step backwards relative to the other groups on the median earnings front. While minority television writers out-earned their counterparts from the other groups at four of the eight conglomerates in 2004, they did so at only one of the conglomerates in 2005, Viacom-TV (\$73,983). Again, it is worth noting that this conglomerate owned the UPN unit responsible for a disproportionate share of minority employment in 2005. When earnings data for 2006 are available, they will likely show that minority writers lost considerable ground at Viacom due to the recent demise of UPN. Meanwhile, women writers – a group that appeared in 2004 to be on a downward earnings trend in the television sector relative to the other groups -- enjoyed a reversal of fortunes in 2005 by posting the highest earnings at three of the eight conglomerates: NBC Universal-TV (\$72,000), Sony-TV (\$71,285), and Time Warner-TV (\$97,543). Over-40 writers posted the highest earnings among the groups at Disney (\$83,881) and MGM-TV (\$30,035), while white male writers led at Fox-TV (\$94,500).

In 2005, as in 2004, writers over 40 out-earned the other groups in the Conglomerates-Film sector. This group of older writers led at five of the eight conglomerates: Disney-Film (\$94,875), Dreamworks-Film (\$175,000), Fox-Film (\$97,500), NBC-Universal-Film (\$108,750), Time Warner-Film (\$100,000 tie), and Viacom-Film (\$150,000). White male writers led at MGM-Film (\$67,500) and Time Warner-Film (\$100,000 tie), while women writers posted the highest median earnings among the groups at Sony-Film (\$200,000). Minority writers failed to lead at any of the conglomerates in the film sector and actually posted the *lowest* median earnings among the groups at three of the conglomerates: Disney-Film (\$48,250), Sony-Film (\$83,750), and Viacom-Film (\$42,250).

Women writers fared well on the median earnings front at larger independents, posting the highest earnings among the groups at Lions Gate (\$35,586) and Storybook Productions (\$71,600). White male writers led at Bigwood Films (\$21,875) and Revolution Studios (\$117,500), while writers over 40 led at New Regency Productions (\$87,500). Minority writers did not fare as well as the other groups at the larger independents, earning the least among the groups at Bigwood Films (\$13,500) and Storybook Productions (\$16,146). Meanwhile, there were too few minority writers employed by New Regency Productions and Revolution Studios to report a median earnings figure for the group at these larger independents.

Conclusion

For an industry in which the under-representation of women and minorities is so severe, it is worth noting when a key industry player leads in the employment of writers from these groups. A few of the entities examined above managed to achieve notable records of employment and earnings for these writers across the two years:

- * Bigwood Films (women writers)
- * Carsey Werner (minority writers)
- * Storybook Productions (minority writers)
- * Viacom-TV (women writers, minority writers)

Further consideration of these examples may point to important insights about how the industry can be opened to more female and minority participation in the future.

VIII. TELEVISION STAFF/WRITER-PRODUCERS: THE 2005-06 SEASON

The previous Hollywood Writers Report offered snapshots of the 1998-99 and 2004-05 seasons in order to examine a number of important developments on the industry staff/writer-producer front. Among its findings was a 17.2 percent decline in the number of staff/writer-producers between the seasons; gains by women, minority, and over-40 writers in staff employment (even though both of the former groups remained severely underrepresented on show staffs, particularly in higher status positions); a high concentration of minority writers on a single network (UPN); and a decline in independent companies' share of minority staff/writer-producers, which coincided with the increasing consolidation of media ownership in the industry.

This report, by contrast, considers staffing data spanning seven seasons, 1999-00 through 2005-06. The present section gives special consideration to the 2005-06 season in an effort to identify the degree to which significant patterns identified in the previous report were still evident a season later.

Overall Trends

Much of the recent decline in the number of employed television staff/writer-producers identified in the previous report seems to have been reversed. By the 2005-06 season, staff/writer-producers numbered 1847, up 17.3 percent from the 1575 staff/writer-producers employed just a year earlier during the 2004-05 season (see **Table 17**).¹¹ Over the seven-year period covered in this report, there was a net gain of 26 employed staff/writer producers, from 1821 in 1999-00 to 1847 in 2005-06 (a 1.4 percent increase).

Women Staff/Writer-Producers

Figure 15 charts the gender breakdown in staff/writer-producers between the 1999-00 and 2005-06 seasons. It shows that women writers continued to make gains in television staffing during the 2005-06 season, occupying 29.3 percent of the positions – up nearly a full percentage point from 28.4 percent share posted by female staff/writer-producers in 2004-2005. There were 542 women writers staffing television shows during the 2005-06 season, up from 447 in 2004-05. Since the 1999-00 season, the female share of staff employment has increased 3.5 percentage points (from 25.8 percent to 29.3 percent). Women, who comprise 51 percent of the nation's population, remain underrepresented on television staffs by nearly 2 to 1.

¹¹ See male/female breakdowns for totals. Totals for minority/white, age, and racial/ethnic breakdowns are smaller due to missing cases for these demographic characteristics.

Older Staff/Writer-Producers

Figure 16 graphs the age distribution of staff/writer-producers over the seven-year period. It shows that the gains in staff employment made by older writers between the 1998-99 and 2004-05 seasons (from 40.9 percent to 46.4 percent of positions) began to reverse during the 2005-06 season, when the share of writers over 40 dropped slightly to 46 percent.

Minority Staff/Writer-Producers

Figure 17 charts the distribution of minority and white staff/writer-producers over the seven seasons. It shows that minority writers also took a step backwards relative to their white counterparts between the 2004-2005 and 2005-2006 seasons. There were 206 minority writers staffing television shows during the 2005-06 season, up from 199 in 2004-05. However, because the overall number of writers staffing television shows increased between the two seasons, the minority *share* decreased from 13 percent in 2004-05 to 12 percent in 2005-06. Since the 1999-00 season (see **Table 17**), the minority share of staff employment has actually increased 4.2 percentage points (from 7.8 percent to 12 percent). Minorities, who comprise more than 30 percent of the population, nonetheless remain underrepresented on television staffs by nearly 3 to 1.

When specific minority groups are considered separately, **Table 17** reveals that most of the recent decline among minority writers was driven by a decline in the black share of staff/writer-producers (from 8.9 percent in 2004-2005 to 7.6 percent in 2005-2006). Nonetheless, black writers still accounted for more than half of all minority staff/writer-producers in the 2005-2006 season.

Staff Employment by Genre

Table 18 presents a breakdown of television staffing by genre (comedy, drama, or other) for female, older, and minority writers over the seven seasons. It reports the percentage of each group of writers that staffs a particular type of show in each year. The table also provides figures for male, younger, and white writers for purposes of comparison. While gender differences in the staffing of particular show genres were generally small throughout the period, there were significant differences based on age and minority/majority status.

Older writers were more likely to staff television dramas than comedies

During the 2005-06 season, 53.9 percent of older writers staffed television dramas, while 43.9 percent staffed comedies and 2.3 percent staffed other programming. Writers 40 and under, by contrast, were equally distributed between comedies (49.2 percent) and dramas (49 percent), with the small remainder staffing “other” shows (1.8 percent). During the 2004-05 season, this pattern was more pronounced: 56.1 percent of over-40 writers staffed television dramas, while 40.2 percent staffed comedies.

Minority writers were more likely to staff television comedies than dramas

During the 2005-06 season, 60.2 percent of minority writers staffed television comedies, while 39.8 percent staffed dramas. The pattern was similar for the 2004-05 season: 58.8 percent of minority writers staffed comedies and 39.2 percent staffed dramas. By contrast, white writers were more likely both years to staff television dramas than comedies. These minority/majority differences in staffing by genre constitute a longstanding pattern that previous Hollywood Writers Reports have examined. They continue to signal the degree to which minority staff writers, particularly black staff writers, have been concentrated on minority-themed situation comedies like those airing on UPN in recent years.

Job Titles

Table 19 presents a percentage breakdown of staff job titles by minority/majority status, gender, and age group for the 2005-06 season. The table reveals a general pattern in which two of the study groups of interest – minority writers and female writers – tend to be concentrated in lower status positions, compared to their white and male counterparts.

Minority Writers: Half as Likely as White Writers to Be Showrunners

While minority writers constituted only 12 percent of all staff/writer-producers during the 2005-06 season (see **Table 17**), they occupied nearly 25 percent of the relatively low status, “staff writer” positions (see **Table 19**). Meanwhile, minority staffers accounted for much smaller shares of the higher status “co-executive producer” (4.3 percent) and “executive producer” (7.1 percent) positions. The minority shares of the middle-level positions of “supervising producer” (12.5 percent), “producer” (12.3 percent), “co-producer” (14.9 percent), and “story editor” (18.1 percent) all exceeded the minority share of overall staff employment.

During the 2005-06 season, there were 261 white executive producers (17.9 percent of all white staff writers), compared to just 20 minority executive producers (9.7 percent of all minority staff writers).

Women Writers: Half as Likely as Male Writers to Be Showrunners

For women staff/writer-producers the pattern was similar to one describing the distribution of minority job titles. Women occupied 29.3 percent of all staff/writer-producer positions during the 2005-06 season (see **Table 17**), but only 14.7 of the high status “executive producer” positions (see **Table 19**). By contrast, women occupied 38.5 percent of the relatively low status, “staff writer” positions. The female shares of the middle-level, “supervising producer” (28.1 percent), “producer” (48 percent), “co-producer” (31.1 percent), and “story editor” (32.4 percent) positions either approximated the female share of overall staff employment (29.3 percent) or exceeded it.

There were 249 male executive producers (19.7 percent of all male staff writers) during the 2005-06 season, compared to just 43 female executive producers (8.2 percent of all women staff writers).

Older Writers: Twice as Likely as Younger Writers to Be Showrunners

For older writers, the general pattern describing the distributions of minority and female job titles was reversed: older writers were more likely than their younger counterparts to occupy the higher status positions. Indeed, while writers over 40 occupied only 46 percent of all staff positions during the 2005-06 season (see **Table 17**), they claimed nearly two-thirds of the high status “executive producer” (64.2 percent) and “co-executive producer” (62.2 percent) positions. Meanwhile, younger writers under 40 occupied a disproportionate share of the lower status “staff writer” positions (76.8 percent).

During the 2005-06 season, there were 183 over-40 executive producers (23.6 percent of all over-40 staff writers), compared to just 102 executive producers aged 40 and under (11.2 percent of all 40-and-under staff writers).

Staff Employment by Network

Table 20 presents breakdowns of television staffing by age group, gender, minority/majority status, and network for the 2004-05 and 2005-06 seasons. Consistent with the overall increase in the number of staff/writer-producers between the two seasons noted above, each of the six major networks posted year-to-year increases in the number of staff/writer-producers working on its shows.¹² Fox led the way in both seasons: 312 staff/writer-producers worked on its shows in 2005-06, up from 293 in 2004-05. ABC (278), CBS (243), NBC (238), WB (189), and UPN (133) rounded out the top-six networks for the 2004-05 season. By the next season, the ranking shifted a bit as NBC (304) pushed ABC (283) down a spot and moved into second place behind Fox. CBS (257), WB (236), and UPN (151) followed. Among the other networks, cable’s HBO led in staffing for both seasons. During the 2004-06 season, 37 staff/writer-producers worked on its shows; 91 staff/writer-producers did so in 2005-06.

Older Staff/Writer-Producers

Following the overall pattern observed above in writing staff employment, the staff/writer-producers working on shows airing on the major networks were more likely to be younger than older (see **Table 20**). Each of the six major networks – ABC, CBS, NBC, Fox, UPN, and WB -- posted figures in excess of 50 percent for the 40-and-under share of employment for both seasons. While older writers were in the minority at each of the major networks, the age disparity was the greatest at WB, UPN, and Fox. More than 60 percent of the staff/writer-producers working on shows airing on the WB (60.8

¹² See previous note.

percent), UPN (61.2 percent), and Fox (60.1 percent) during the 2004-05 season were 40 and under. The 40-and-under shares were similar at these networks for the 2005-06 season – WB (60.5 percent), UPN (59.3 percent), and Fox (57.6 percent).

By contrast, older writers were in the majority at several of the other, smaller networks. Lifetime (77.8 percent) and Showtime (69.2 percent) led in terms of over-40 employment for the 2004-05 season. Lifetime (75 percent) and TNT (66.7 percent) led in the employment of older writers the following season.

Women Staff/Writer-Producers

Women writers, you will recall, occupied 29.3 percent of all staff writer positions during the 2005-06 season, up from a 28.4-percent share in 2004-05. Only one network, Family (52.6 percent for the 2005-06 season) posted a female employment share in excess of 50 percent for either season (see **Table 20**). Networks with notable records of female employment for the 2004-5 season included Showtime (39.3 percent) and UPN (39.1 percent). For the 2005-06 season, UPN (40.4 percent) joined Family as the only networks to significantly exceed the overall female share of 29.3 percent.

Minority Staff/Writer-Producers

Minority writers accounted for 12 percent of all staff/writer-producers during the 2005-06 season, down from a 13-percent share in 2004-05. UPN – which posted a 47.3 minority employment share in 2004-05 and a 43.6 share in 2005-06 – was the only network to significantly exceed the overall minority employment shares in both seasons (see **Table 20**). For the 2004-05 season, ESPN (16.7 percent) was a distant second, while Lifetime (26.3 percent) followed directly behind UPN in 2005-06. Among the major networks, WB (2.7 percent in 2004-05 and 6.9 percent in 2005-06) and CBS (7.9 percent in 2004-05 and 6.9 percent in 2005-06) were notable for a slate of shows that underemployed minority staff/writer-producers.

The critical role UPN shows have played recently in the hiring of minority staff/writer-producers cannot be overstated. Most of these writers, you will recall, were African American and worked on black-themed situation comedies. Indeed, there were 13 black executive producers working in television during the 2005-06 season and seven of them headed UPN shows (53.8 percent). **Figure 18** charts the number of black staff/writer-producers by season and network (UPN versus all other networks), between the 1999-00 and 2005-06 seasons. It clearly captures the trend in which UPN shows steadily increased their collective share of all black staff/writer-producers, a trend that peaked at 58 UPN black staff/writer-producers out of a total of 130 black staff/writer-producers (44.6 percent) in 2005-06. Erasure of the bottom line provides a crude approximation of the devastating impact that UPN's recent demise is likely to have on the African-American share of staff employment and, by extension, the overall minority share.

Staff Employment by Television Show

Table 21 presents an alphabetical listing of television shows for the 2005-06 season and provides figures for percent female, percent minority, and percent over 40 for each show staff. A total of 152 shows were examined.

Women Staff/Writer-Producers

The top-five writing staffs for percent female were Showtime's *The L Word* (81.8 percent), UPN's *The Bad Girls Guide* (75 percent), ABC Family's *Beautiful People* (66.7 percent), ABC's *Grey's Anatomy* (66.7 percent), and HBO's *The Comeback* (62.5 percent).

Only 10 of the 152 show staffs (6.6 percent) included no women writers. These shows included the following, in alphabetical order:

1. *America's Funniest Home Videos* (ABC)
2. *Curb Your Enthusiasm* (HBO)
3. *Free Ride* (Fox)
4. *Malcolm in the Middle* (Fox)
5. *Out of Practice* (CBS)
6. *Over There* (FX)
7. *Penn & Teller: Bullsh**!* (Showtime)
8. *Rescue Me* (FX)
9. *Thief* (FX)
10. *The Wire* (HBO)

Minority Staff/Writer-Producers

The top-five writing staffs for percent minority were *Barbershop* (77.8 percent), *All of Us* (64.3 percent), *Cuts* (61.5 percent), *Everybody Hates Chris* (60 percent), and *Girlfriends* (60 percent). Not surprisingly, four of these five shows were black-themed situation comedies airing on UPN. The lone exception, *Barbershop*, was a black-themed comedy airing on cable's Showtime.

Sixty-one of the 152 shows examined (40.1 percent) included no minority writers (see **Table 21**).

Older Staff/Writer-Producers

Older writers were well represented among the 152 show staffs. Indeed, 62 of the show staffs (40.8 percent) included *only* over-40 writers (see **Table 21**)

Not only did a large percentage of the shows have staffs that were solely composed of over-40 writers, virtually every show employed *at least one* over-40 writer. Only three show staffs with multiple writers employed two or fewer over-40 writers:

1. *Alias* (ABC)
2. *America's Funniest Home Videos* (ABC)
3. *The Closer* (TNT)

Conclusion

The preceding section tells a story about television writing staffs that sounds very similar to the one told in the previous Hollywood Writers Report. It is a story in which the small pockets of promise observed for women and minority writers on certain networks and in certain seasons are largely overshadowed by the weight of persistent gender and racial disparities in overall staff employment. Meanwhile, older writers fare relatively well in this story. They appear to hold their ground relative to younger writers in some areas of staff employment and excel in others – even if they are underrepresented in staff employment overall, particularly on shows airing on the major networks. Key findings include the following:

- * While the female share of television staff employment increased 3.5 percentage points since 1999 (to 29.3 percent), women writers remain underrepresented in staff employment by nearly 2 to 1
- * The recent staff employment gains of older writers showed signs of reversing during the 2005-06 season, but these older writers were twice as likely as younger writers to be showrunners
- * Younger writers continued to account for the majority of staff/writer-producers during the 2005-06 season
- * The minority share of staff employment declined slightly between the 2004-05 and 2005-06 seasons, driven by a somewhat larger decline in the black share of staff employment
- * Minority writers remained underrepresented in staff employment by about 3 to 1 during the 2005-06 season
- * Older writers were more likely to staff television dramas than comedies during the 2005-06 season
- * Minority writers were more likely to staff television comedies than dramas during the 2005-06 season
- * Women writers were half as likely as male writers to be showrunners during the 2005-06 season
- * Minority writers were half as likely as white writers to be showrunners during the 2005-06 season

- * While the majority of writers staffing shows on the major networks during the 2005-06 season were aged 40 and under, older writers were in the majority at several of the smaller networks
- * UPN was the only major network during the 2005-06 season where the minority and female shares of staff employment significantly exceeded the overall staffing shares for the groups
- * About 7 percent of television shows during 2005-06 season had no women writers on staff
- * About 40 percent of television shows during the 2005-6 season had no minority writers on staff
- * Nearly *every* television show during the 2005-06 season had at least one over-40 writer on staff, and nearly 41 percent of the shows *only* employed older writers

IX. THE 2005-06 PILOT PIPELINE

For the first time in the Hollywood Writers Report series, this report examines the television pilot process. How involved are members of the study groups at the very earliest stages of the production process, when the domain of possible television projects is established? This section provides a snapshot of the 2005-06 television pilot pipeline in order to identify any significant patterns in the persons responsible for 1) the projects pitched, 2) the projects approved for script and 3) the projects approved for series pick-up. Because the pilot “season” has become increasingly fluid with the rise of cable networks, summer debuts, and mid-season replacements, it should be noted that snapshots taken at different times in the year necessarily will produce very different pictures of the pipeline.

Projects Pitched

There were a total of 906 pilot projects in the pipeline in February 2006. These projects were in various stages of pre-production and production. Some had been pitched to networks earlier in the 2005-06 season, while others were holdovers from the previous season or earlier. Many of these latter projects had been neither “green-lighted” for production nor rejected outright. Underscoring the high degree of consolidation in the industry, just six production companies out of 155 (3.9 percent) accounted for 59 percent of all pilot projects in the pipeline. These companies, of course, included the studios associated with the major networks -- 20th Century Fox, NBC Universal, Paramount Network TV, Touchstone, and Warner Brothers TV -- as well as Sony Pictures TV. **Figure 19** shows that dramas and comedies together comprised 72 percent of all pilot projects pitched (n=906).

All of the projects in the pipeline had a list of “principals” associated with them – producers, directors, and/or writers who played key roles in the conceptualization of the projects and whose continued involvement in the projects presumably would make them more marketable to network decision makers. Many of these principals, of course, were notable industry insiders – well-known producers, directors, and writers who boasted impressive track records of creating and/or contributing to successful television shows. Other principals were less accomplished. This latter group often partnered with more senior principals in an effort to facilitate what they hoped would be a successful pitch.

Female Principals

Compared to men, women played a marginal role in the project pitch process. **Figure 20** shows that most pilots in the pipeline (58 percent) had no women among the principals associated with them (n=853¹³). Among the major networks (see **Figure 21**),

¹³ The number of pilots examined may not always total 906 due to missing data for gender, minority status, or age.

UPN had the highest percentage of pilot projects with at least one female principal (61.9 percent), while Fox had the lowest (31 percent).

Minority Principals

The participation of minority principals was even more marginal than that of female principals. **Figure 22** shows that only about 10 percent of the pilots in the pipeline had at least one minority principal associated with them (n=842). Contrary to the earlier finding that minority staff writers are concentrated in the situation comedy genre, **Figure 23** reveals that the plurality of projects with at least one minority principal was composed of dramas (38 percent). Congruent with other findings, however, projects associated with UPN were more likely to have minorities representing them than those pitched to any other major network. Indeed, **Figure 24** shows that 24.3 percent of the network's projects named at least one minority principal; by contrast, only 3.8 percent of NBC's projects did so. The records of the studios closely followed those of the networks associated with them. **Figure 25** reveals that 18.8 percent of Paramount-attached projects named at least one minority principal, compared to just 4.6 percent of NBC Universal's projects.

Over-40 Principals

Unlike female and minority principals, older principals played a leading role in the project pitch process. Indeed, **Figure 26** shows that 91 percent of all the pilots in the pipeline had at least one over-40 principal associated with them (n=732). **Figure 27** reveals that nearly all of CBS's projects (99.1 percent) named at least one over-40 principal, a figure that led the major networks. The leading role of older principals can be explained, undoubtedly, by the track records and personal networks that many of these more senior producers, writers, and directors were able to establish and utilize over their careers.

Projects Approved for Script

As of February 2006, 445 of the 906 projects in the pipeline (49.1 percent) were approved for script. These projects had passed the first obstacle and moved forward in the pipeline. That is, the pitches associated with the projects had generated enough interest among network decision makers that prospective scripts were either ordered or completed so that the projects could be considered further. For female, minority, and older principals, the shares of projects with at least one principal from each respective group closely approximated the shares for all projects in the pipeline. **Figure 28** shows that 41 percent of projects approved for script named at least one female principal (compared to 42 percent of all projects in the pipeline), while **Figure 29** shows that 8 percent of projects approved for script named at least one minority principal (compared to 10 percent of all projects in the pipeline). **Figure 30** reveals a similar pattern for older principals: 89 percent of projects approved for script named at least one over-40 principal (compared to 91 percent of all projects in the pipeline).

Projects Approved for Series Pick-Up

As of February 2006, 162 of the 906 projects in the pipeline (17.9 percent) were approved for series pick-up. These constituted the “green-lighted” projects in the pipeline that were currently in production or that would soon go into production. For female, minority, and older principals, the shares of projects with at least one principal from each respective group again closely approximated the shares for all projects in the pipeline. **Figure 31** shows that 41 percent of green-lighted projects named at least one female principal, while **Figure 32** shows that 91 percent of these projects named at least one over-40 principal. It is worth noting that the share of green-lighted projects with at least one minority principal was slightly larger than the share of all projects naming at least one minority principal -- 12 percent versus 10 percent (see **Figure 33**).

Conclusion

Not surprisingly, perhaps, the preceding section reveals a compelling degree of congruence between the earliest stages of the television production process – the pilot pipeline – and the employment outcomes we have observed throughout this report for women, minority, and older writers. That is, women and minorities were significantly underrepresented at both the beginning and writing phases of the television production process, while older workers enjoyed a relatively high degree of participation during both phases. These findings suggest that an important avenue to increasing the representation of women and minorities throughout the television production process probably involves finding ways to increase their participation at the very beginning.

X. SUMMARY AND CONCLUSIONS

The data examined in this report tell a story that has been told many times before: while there have been some noteworthy advances made by women and minority writers on certain measures, in certain sectors, and at certain companies, there are few signs that the overarching industry dominance of white and male writers is easing to any significant degree.

Women writers still have a long way to go before they reach overall parity with their male counterparts in the Hollywood industry. Nonetheless, it appears as if the television sector has become increasingly open to female participation in recent years – particularly if median earnings are used as the measure of progress. In the film sector, however, women writers have made no gains relative to male writers in recent years, and there is little evidence to suggest that this pattern is changing.

For minority writers, it appears as if the long-term employment and earnings gains noted in previous Hollywood Writers Reports have either slowed in recent years or ground to a halt altogether. Indeed, in a few instances minority writers actually lost ground since the last report relative to their white counterparts in the industry.

Meanwhile, the industry position of older writers is much more complex. On the one hand, the opportunity structure confronting older writers is not nearly as rigid as the one facing women and minority writers: older writers continue to constitute the majority of film and television writers; they continue to occupy the highest status positions on television show staffs; and since 2004 or so, older writers aged 41 to 50 have led in television and film earnings. On the other hand, the employment share for the largest group of older writers has remained flat in recent years, and older writers are significantly underrepresented on show staffs (as opposed to in all television employment), particularly at the major networks. These latter observations raise red flags when we consider that the over-40 share of guild membership actually has been increasing in recent years.

The familiar story told by this report begs an important question: Who or what is to blame?

Passing the Buck

Over the years, many have attributed Hollywood's inertia on the diversity front to the industry's unique nature, to its dependence on creative talent and the freedom of expression. These industry goods, some have argued, thrive in comfortable, voluntary collaborations; they would fall victim to any attempts at industry regulation in the name of diversity. By default, the market is assumed to be the only possible corrective for the

industry's diversity shortcomings. As the nation and its markets become increasingly diverse, Hollywood will presumably follow.¹⁴

But the nation and its markets are becoming more diverse with each passing day, and there are few signs that Hollywood is catching up (or even moving in the right direction). The case of television employment reveals that women and minorities are as underrepresented at the earliest phases of the production process – the pilot pipeline -- as they are at the end of it. If the processes in play were purely market-driven, this would not be the case: both women and minorities tend to be heavy users of television. An industry responsive to the needs of these groups, it seems, would benefit from significantly greater participation from them at every phase of the television production process. The numbers show that the market-industry disconnect may be even more pronounced in film.

Other observers have blamed the numbers highlighted in this report on an insufficient pool of talented and/or experienced writers. In the television sector, minority training programs have been the industry's preferred answer to the "pool problem." But the lottery-like outcomes promised by these programs have clearly failed to address the scope of the structural barriers faced by women and minority television writers. Not only have these programs served far too few individuals to make an appreciable difference in the overall scheme of things, but usually they fail to include provisions that address the glass ceilings and "type-casting" (e.g., the relegation of minority writers to minority-themed shows) faced by the women and minorities who manage to make it to the writing room. In other words, these programs only get a select few into the room -- in entry-level positions; the traditional distribution of mid-level ("staying alive") and higher level positions is left unscathed.¹⁵

So where does the buck stop? With the Studios? The networks? Showrunners? Aspiring writers themselves? Is it reasonable to expect significant diversification of the writers employed by Hollywood anytime soon? Why should we care?

¹⁴ On June 10, 2005 the Ralph J. Bunche Center for African Studies at UCLA hosted an all-day, off-the-record retreat that explored strategies for overcoming barriers to increased diversity in the Hollywood industry. A follow-up to the previous year's "Diversifying Hollywood" symposium (chaired by Congresswoman Diane E. Watson and hosted by the Bunche Center), the retreat featured a frank discussion of the state of diversity in the industry in which twenty-six industry representatives and media scholars shared their insights about how the industry works. The industry conventional wisdom discussed above was explored in depth during the retreat. See also, testimony of industry insiders before the U.S. Commission on Civil Rights, in *Racial and Ethnic Tensions in American Communities: Poverty, Inequality, and Discrimination – Los Angeles Hearing*, June 15-17, 1993.

¹⁵ Ibid. See also, Hunt, Darnell, 2005, *Channeling Blackness: Studies on Television and Race in America*, New York: Oxford University Press.

In light of the industry's lukewarm record on diversity, the final question may be most pertinent at the moment.

Rethinking Business as Usual

Writing is a definitive phase of the production process that shapes, in many ways, the domain of possibilities for later phases of production. Casting choices, for example, regularly flow from the particular settings and narratives conceived by writers. In television, showrunners are the writers who possess the authority to hire other writers, the relatively small workforce of artists who have an opportunity to tell the stories that large segments of our society consume on a daily basis. The importance of these stories and of the people telling them cannot be overstated. These are the stories through which our society defines what it is, what it is not, and what it hopes to be. These are the people whose experiences shape the underlying reservoir of ideas.

In other words, industry diversity is not only about equal access to employment opportunities; it is also about opening spaces for the telling of stories that might not otherwise be told.

As this report's findings clearly show, industry business as usual has been wholly inadequate for addressing the Hollywood diversity problem. A new paradigm is needed. This fresh approach to business would be grounded in an appreciation for the connections between stories and society. It would understand diversity as both a public good and a sure bet for the bottom line. This new paradigm would move beyond symbolic pronouncements and token gestures; it would establish realistic goals, reasonable timetables, and effective mechanisms for an industry truly committed to catching up with a changing America.

The Writers Guild of America, West long has been committed to advancing the employment opportunities of all writers. Toward this end, the WGAW seeks to collaborate with the industry in the creation of a new paradigm for diversity. The findings presented in this report identify missed opportunities for change that might be seized in the future, as well as pockets of promise that ought to be recognized, nurtured, and replicated. Industry best practices are there for all to see. The difficult part involves figuring out how to institutionalize these forward-thinking approaches so that they become the new industry business as usual. The work of catching up with a changing America is challenging, yet important work. Without this work, it is unlikely that institutionalized barriers in the industry will be surmounted and all of our stories will be told.

Table 1: Demographic Characteristics of the WGAw Current Membership, Employed and Unemployed Writers, 2005 and 2000

	2005		2000		% Change in Current Membership	% Change in Employment								
	Current Members	Percent of Total	Employed	Percent of Total			Current Members	Percent of Total						
Sex:														
Male	6067	76.1%	3226	75.4%	2839	77.0%	-11.6%	-7.7%						
Female	1900	23.8%	1053	24.6%	848	23.0%	2192	24.2%	1058	25.2%	1134	25.2%	-13.3%	-0.5%
Sex NA	2	0.0%	2	0.0%	0	0.0%	1	0.0%	0	0.0%	1	0.0%	NA	NA
Ethnicity:														
African American	325	4.1%	190	4.4%	135	3.7%	333	3.7%	205	4.5%	128	2.8%	-2.4%	-7.3%
Latino	122	1.5%	67	1.6%	55	1.5%	129	1.4%	74	1.6%	55	1.2%	-5.4%	-9.5%
Asian	109	1.4%	78	1.8%	31	0.8%	60	0.7%	34	0.7%	26	0.6%	81.7%	129.4%
Native American	25	0.3%	14	0.3%	11	0.3%	21	0.2%	14	0.3%	7	0.2%	19.0%	0.0%
Total Minority	581	7.3%	349	8.2%	232	6.3%	543	6.0%	327	7.2%	216	4.8%	7.0%	6.7%
White/Other	7388	92.7%	3932	91.8%	3455	93.7%	8513	94.0%	4227	92.8%	4286	95.2%	-13.2%	-7.0%
Age Category														
<31	315	4.4%	251	6.5%	64	1.9%	540	6.5%	419	10.0%	121	2.9%	-41.7%	-40.1%
31-40	2116	29.3%	1448	37.3%	668	20.0%	2264	27.1%	1502	35.9%	762	18.3%	-6.5%	-3.6%
41-50	2183	30.2%	1328	34.2%	855	25.5%	2758	33.0%	1443	34.5%	1315	31.5%	-20.8%	-8.0%
51-60	1571	21.7%	707	18.2%	864	25.8%	1708	20.5%	676	16.2%	1032	24.8%	-8.0%	4.6%
61-70	577	8.0%	119	3.1%	458	13.7%	604	7.2%	107	2.6%	497	11.9%	-4.5%	11.2%
71-80	312	4.3%	26	0.7%	286	8.5%	325	3.9%	28	0.7%	297	7.1%	-4.0%	-7.1%
81+	157	2.2%	5	0.1%	152	4.5%	152	1.8%	8	0.2%	144	3.5%	3.3%	-37.5%
Total, Age Known	7231	100.0%	3884	100.0%	3347	100.0%	8351	100.0%	4183	100.0%	4168	100.0%	-13.4%	-7.1%
Over 40, Age NA	151		45		106		158		43		115			
Total, Age NA	738		397		340		705		371		334			
TOTAL	7969		4281		3687		9056		4554		4502		-12.0%	-6.0%

Table 2: Current Membership, Employment and Unemployment by Group, 2005 and 2000

	Current Membership by Gender, Ethnicity, and Age				Employment and Unemployment by Gender, Ethnicity and Age					
	2005		2000		2005			2000		
	Number	Percent of Total	Number	Percent of Total	Number Employed	Percent Employed	Percent Unemploy	Number Employed	Percent Employed	Percent Unemploy
NON-MINORITY MALES										
Over 40	3626	45.5%	4143	45.7%	1645	45.4%	54.6%	1706	41.2%	58.8%
40 and under	1568	19.7%	1892	20.9%	1100	70.2%	29.8%	1316	69.6%	30.4%
Age unknown	514	6.4%	483	5.3%	277	53.9%	46.1%	263	54.5%	45.5%
Total: All Ages	5708	71.6%	6518	72.0%	3022	52.9%	47.1%	3285	50.4%	49.6%
NON-MINORITY FEMALES										
Over 40	948	11.9%	1189	13.1%	424	44.7%	55.3%	448	37.7%	62.3%
40 and under	547	6.9%	617	6.8%	382	69.8%	30.2%	403	65.3%	34.7%
Age unknown	184	2.3%	188	2.1%	103	56.0%	44.0%	91	48.4%	51.6%
Total: All Ages	1679	21.1%	1994	22.0%	909	54.1%	45.9%	942	47.2%	52.8%
MINORITY MALES										
Over 40	149	1.9%	140	1.5%	71	47.7%	52.3%	73	52.1%	47.9%
40 and under	190	2.4%	186	2.1%	125	65.8%	34.2%	128	68.8%	31.2%
Age unknown	21	0.3%	19	0.2%	7	33.3%	66.7%	10	52.6%	47.4%
Total: All Ages	360	4.5%	345	3.8%	203	56.4%	43.6%	211	61.2%	38.8%
MINORITY FEMALES										
Over 40	77	1.0%	75	0.8%	45	58.4%	41.6%	35	46.7%	53.3%
40 and under	126	1.6%	109	1.2%	92	73.0%	27.0%	74	67.9%	32.1%
Age unknown	18	0.2%	14	0.2%	9	50.0%	50.0%	7	50.0%	50.0%
Total: All Ages	221	2.8%	198	2.2%	146	66.1%	33.9%	116	58.6%	41.4%
Gender unknown	1	0.0%	1	0.0%	1	NA	NA			
GRAND TOTAL	7969	100.0%	9056	100.0%	4281	53.7%	46.3%	4554	50.3%	49.7%

Table 3: Overall Trends in Employment and Earnings by Group, 1999 - 2005

	2005	2004	2003	2002	2001	2000	1999		2005	2004	2003	2002	2001	2000	1999		% Change 1999-2005
NUMBER EMPLOYED								% OF EMPLOYMENT									
White Males	3022	2998	3045	3115	3237	3285	3258	70.6%	70.4%	70.8%	71.9%	72.1%	72.1%	72.1%	72.2%		-7.2%
Women	1055	1045	1044	1020	1044	1058	1059	24.6%	24.5%	24.3%	23.6%	23.2%	23.2%	23.5%	23.5%		-0.4%
Minority	349	365	362	317	326	327	301	8.2%	8.6%	8.4%	7.3%	7.3%	7.2%	6.7%	6.7%		15.9%
Over 40	2185	2197	2158	2182	2250	2262	2238	51.0%	51.6%	50.2%	50.4%	50.1%	49.7%	49.7%	49.6%		-2.4%
40 and under	1699	1687	1745	1770	1866	1921	1926	39.7%	39.6%	40.6%	40.9%	41.5%	42.2%	42.7%	42.7%		-11.8%
ALL	4281	4259	4301	4330	4492	4554	4513										-5.1%
MEDIAN EARNINGS								Relative Earnings - at Median									
White Males	\$118,357	\$110,000	\$104,071	\$97,236	\$95,000	\$92,332	\$93,000										27.3%
Women	\$94,146	\$86,559	\$88,550	\$84,959	\$81,531	\$87,597	\$78,930	\$0.82	\$0.80	\$0.88	\$0.89	\$0.87	\$0.87	\$0.96	\$0.87		19.3%
Minority	\$83,334	\$80,850	\$84,475	\$87,222	\$80,558	\$82,893	\$70,804	\$0.74	\$0.78	\$0.84	\$0.94	\$0.88	\$0.91	\$0.80	\$0.80		17.7%
Over 40	\$106,188	\$97,830	\$93,039	\$84,922	\$78,691	\$79,995	\$78,213	\$0.92	\$0.90	\$0.86	\$0.84	\$0.75	\$0.78	\$0.78	\$0.78		35.8%
40 and under	\$115,668	\$108,634	\$108,500	\$101,095	\$104,284	\$102,286	\$100,000										15.7%
ALL	\$110,000	\$100,496	\$99,920	\$91,681	\$90,516	\$90,325	\$87,500										25.7%
95th PERCENTILE								Relative Earnings - at 95th Percentile									
White Males	\$738,750	\$712,500	\$700,110	\$712,500	\$622,187	\$610,000	\$562,500										31.3%
Women	\$431,500	\$474,000	\$434,251	\$426,575	\$405,880	\$400,625	\$450,000	\$0.59	\$0.68	\$0.62	\$0.61	\$0.66	\$0.67	\$0.67	\$0.82		-4.1%
Minority	\$467,500	\$425,000	\$360,632	\$425,000	\$458,724	\$364,137	\$361,733	\$0.69	\$0.63	\$0.55	\$0.66	\$0.81	\$0.63	\$0.67	\$0.67		29.2%
Over 40	\$657,500	\$680,032	\$649,891	\$664,375	\$576,611	\$581,900	\$550,000	\$0.99	\$1.15	\$1.19	\$1.12	\$1.12	\$1.06	\$1.11	\$1.11		19.5%
40 and under	\$662,500	\$592,000	\$547,704	\$594,000	\$513,934	\$551,148	\$495,833										33.6%
ALL	\$657,500	\$645,805	\$625,000	\$625,000	\$552,250	\$557,500	\$513,000										28.2%

Table 4: Employment Trends by Gender, by Sector, 1999-2005

	2005	2004	2003	2002	2001	2000	1999		2005	2004	2003	2002	2001	2000	1999		% Change 1999-2005
NUMBER EMPLOYED-TV								% OF EMPLOYMENT-TV									
Male	2248	2240	2267	2317	2485	2506	2457	72.8%	72.6%	73.1%	73.5%	74.1%	74.1%	74.1%	74.3%		-8.5%
Female	840	845	833	834	867	874	852	27.2%	27.4%	26.9%	26.5%	25.9%	25.9%	25.7%	25.7%		-1.4%
Sex n/a	0	0	0	0	0	0	0	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%	0.0%		n/a
TOTAL	3088	3085	3100	3151	3352	3380	3309	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%		-6.7%
NUMBER EMPLOYED-FILM								% OF EMPLOYMENT-FILM									
Male	1486	1479	1493	1513	1562	1525	1503	81.2%	81.8%	82.0%	83.1%	83.5%	83.0%	81.3%	81.3%		-1.1%
Female	344	328	328	307	309	312	344	18.8%	18.1%	18.0%	16.9%	16.5%	17.0%	18.6%	18.6%		0.0%
Sex n/a	1	1	0	0	0	0	1	0.1%	0.1%	0.0%	0.0%	0.0%	0.0%	0.1%	0.1%		n/a
TOTAL	1831	1808	1821	1820	1871	1837	1848	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%	100.0%		-0.9%

Table 9: Earnings Trends by Age Group, by Sector, 1999-2005

	2005	2004	2003	2002	2001	2000	1999	% Change 1999-2005
MEDIAN EARNINGS-TV								
<31	\$75,582	\$67,500	\$78,924	\$75,075	\$61,182	\$68,750	\$62,448	21.0%
31-40	\$100,000	\$92,797	\$93,607	\$89,156	\$93,500	\$91,108	\$88,493	13.0%
41-50	\$111,580	\$100,000	\$91,468	\$79,178	\$69,433	\$75,000	\$76,385	46.1%
51-60	\$77,375	\$67,364	\$59,000	\$58,000	\$52,523	\$55,116	\$50,493	53.2%
61-70	\$60,801	\$50,000	\$49,000	\$33,069	\$34,429	\$49,193	\$48,989	24.1%
71-80	\$30,000	\$46,995	\$53,967	\$19,438	\$22,534	\$30,637	\$35,000	-14.3%
80 and over	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Total, Age Known	\$93,019	\$85,827	\$82,303	\$75,843	\$72,000	\$75,000	\$72,629	28.1%
Total, Age N/A	\$104,898	\$85,472	\$78,888	\$75,000	\$72,978	\$77,500	\$76,660	36.8%
TOTAL	\$94,218	\$85,827	\$81,770	\$75,750	\$72,061	\$75,000	\$73,607	28.0%
MEDIAN EARNINGS-FILM								
<31	\$69,378	\$66,827	\$72,516	\$48,500	\$50,000	\$59,125	\$61,854	12.2%
31-40	\$77,537	\$93,500	\$87,500	\$85,000	\$92,875	\$97,500	\$84,369	-8.1%
41-50	\$90,000	\$80,625	\$100,000	\$92,500	\$68,750	\$82,500	\$80,000	12.5%
51-60	\$69,612	\$60,746	\$57,848	\$65,750	\$57,500	\$65,207	\$65,000	7.1%
61-70	\$64,988	\$90,000	\$100,000	\$112,500	\$56,000	\$47,005	\$62,500	4.0%
71-80	\$58,182	\$75,000	\$50,000	\$50,000	\$37,500	\$37,500	\$33,627	73.0%
80 and over	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a
Total, Age Known	\$77,576	\$76,755	\$87,188	\$80,431	\$71,500	\$79,500	\$75,000	3.4%
Total, Age N/A	\$73,254	\$93,750	\$67,500	\$68,750	\$61,493	\$83,750	\$61,875	18.4%
TOTAL	\$76,000	\$80,000	\$83,500	\$78,125	\$70,000	\$79,716	\$75,000	1.3%

Table 10: Employment by Conglomerate and Larger Independent, by Group, 2004

	Total Writers	Percent Wht Male	Percent Female	Percent Minority	Percent Over 40
DISNEY					
TV	478	65.7%	30.3%	8.4%	55.9%
Film	281	75.4%	21.0%	5.0%	41.4%
DREAM					
TV	8	100.0%	0.0%	0.0%	75.0%
Film	96	77.1%	13.5%	8.3%	47.1%
FOX					
TV	602	74.9%	20.8%	7.0%	49.2%
Film	248	78.2%	16.9%	7.3%	47.3%
MGM					
TV	22	63.6%	31.8%	9.0%	72.7%
Film	111	73.9%	16.2%	11.7%	51.0%
NBC UNIVERSAL					
TV	470	76.0%	20.2%	6.4%	54.7%
FILM	238	75.6%	18.1%	7.1%	45.7%
SONY					
TV	216	71.7%	25.9%	3.2%	59.1%
Film	198	78.3%	15.2%	8.1%	48.9%
TIME WARNER					
TV	678	67.4%	27.9%	8.6%	50.7%
Film	424	76.9%	17.5%	7.1%	39.1%
VIACOM					
TV	717	60.1%	32.1%	16.5%	57.8%
Film	244	76.6%	19.7%	5.3%	46.6%
LARGER INDEPENDENTS (40 or more writers)					
Bigwood Films	65	50.8%	41.5%	12.3%	82.3%
Carsey-Werner	61	60.7%	29.5%	18.0%	33.3%
LRF Development	44	52.3%	34.1%	13.6%	29.3%
Lions Gate	55	83.6%	14.5%	1.8%	64.2%
New Regency Productions	51	74.5%	23.5%	2.0%	36.2%
Revolution Studios	93	83.9%	14.0%	2.2%	48.2%

Table 11: Conglomerates and Larger Independents, Ranked by Percent Female, 2004 and 2005

Conglomerate/Independent, 2004	Percent Female	Rank
Bigwood Films	41.5%	1
LRF Development	34.1%	2
Viacom-TV	32.1%	3
MGM-TV	31.8%	4
Disney-TV	30.3%	5
Carsey-Werner	29.5%	6
Time Warner-TV	27.9%	7
Sony-TV	25.9%	8
New Regency Productions	23.5%	9
Disney-Film	23.3%	10
Fox-TV	20.8%	11
NBC Universal-TV	20.2%	12
Viacom-Film	19.7%	13
NBC Universal-Film	18.1%	14
Time Warner-Film	17.5%	15
Fox-Film	16.9%	16
MGM-Film	16.3%	17
Sony-Film	15.2%	18
Lions Gate	14.5%	19
Revolution Studios	14.0%	20
Dream-Film	13.5%	21
Dream-TV	0.0%	22

Conglomerate/Independent, 2005	Percent Female	Rank
Bigwood Films	41.0%	1
Viacom-TV	34.1%	2
Disney-TV	30.5%	3
Sony-TV	28.9%	4
Time Warner-TV	26.3%	5
New Regency Productions	24.5%	6
Fox-TV	23.7%	7
Revolution Studios	23.3%	8
Storybook Productions	22.9%	9
NBC/Universal-TV	22.5%	10
Lions Gate	21.7%	11
Disney-Film	21.4%	12
MGM-TV	20.0%	13
Viacom-Film	19.7%	14
Fox-Film	19.2%	15
MGM-Film	17.0%	16
Time Warner-Film	15.3%	17
NBC Universal-Film	15.0%	18
Sony-Film	11.0%	19
Dream-Film	10.3%	20
Dream-TV	0.0%	21

Table 12: Conglomerates and Larger Independents, Ranked by Percent Minority, 2004 and 2005

Conglomerate/Independent, 2004	Percent Minority	Rank
Carsey-Werner	18.0%	1
Viacom-TV	16.5%	2
LRF Development	13.6%	3
Bigwood Films	12.3%	4
MGM-Film	11.7%	5
MGM-TV	9.0%	6
Time-Warner-TV	8.6%	7
Disney-TV	8.4%	8
Dream-Film	8.3%	9
Sony-Film	8.1%	10
Fox-Film	7.3%	11
NBC Universal-Film	7.1%	12
Time-Warner-Film	7.1%	12
Fox-TV	7.0%	14
NBC Universal-TV	6.4%	15
Viacom-Film	5.3%	16
Disney-Film	5.0%	17
Sony-TV	3.2%	18
Revolution Studios	2.2%	19
New Regency Productions	2.0%	20
Lions Gate	1.8%	21
Dream-TV	0.0%	22

Conglomerate/Independent, 2005	Percent Minority	Rank
Dream-TV	33.3%	1
Viacom-TV	14.8%	2
Storybook Productions	14.6%	3
Bigwood Films	13.3%	4
Lions Gate	13.3%	4
MGM-TV	10.0%	6
Disney-TV	9.4%	7
Time Warner-TV	8.9%	8
NBC Universal-Film	8.3%	9
Fox-TV	7.3%	10
Dream-Film	7.2%	11
Sony-Film	6.7%	12
NBC Universal-TV	6.5%	13
Time Warner-Film	6.3%	14
Fox-Film	5.8%	15
Viacom-Film	5.4%	16
Revolution Studios	4.7%	17
Sony-TV	4.6%	18
Disney-Film	4.5%	19
MGM-Film	2.1%	20
New Regency Productions	2.0%	21

Table 13: Conglomerates and Larger Independents, Ranked by Percent Over 40, 2004 and 2005

Conglomerates/Independents, 2004	Percent Over 40	Rank
Bigwood Films	82.3%	1
Dream-TV	75.0%	2
MGM-TV	72.7%	3
Lions Gate	64.2%	4
Sony-TV	59.1%	5
Viacom-TV	57.8%	6
Disney-TV	55.9%	7
NBC Universal-TV	54.7%	8
MGM-Film	51.0%	9
Time Warner-TV	50.7%	10
Fox-TV	49.2%	11
Sony-Film	48.9%	12
Revolution Studios	48.2%	13
Fox-Film	47.3%	14
Dream-Film	47.1%	15
Viacom-Film	46.6%	16
NBC-Universal Film	45.7%	17
Disney-Film	41.4%	18
Time Warner-Film	39.1%	19
New Regency Productions	36.2%	20
Carsey-Werner	33.3%	21
LRF Development	29.3%	22

Conglomerates/Independents, 2005	Percent Over 40	Rank
Dream-TV	100.0%	1
MGM-TV	80.0%	2
Bigwood Films	79.2%	3
Lions Gate	63.2%	4
Sony-TV	63.1%	5
Viacom-TV	57.7%	6
NBC Universal-TV	55.5%	7
Disney-TV	53.8%	8
MGM-Film	53.3%	9
Fox-TV	52.7%	10
Revolution Studios	51.8%	11
Sony-Film	49.7%	12
Time Warner-TV	49.4%	13
New Regency Productions	44.7%	14
Fox-Film	44.5%	15
Disney-Film	44.0%	16
Time Warner-Film	43.8%	17
Storybook Productions	43.5%	18
NBC Universal Film	40.9%	19
Viacom-Film	40.3%	20
Dream-Film	37.0%	21

Table 14: Median Earnings by Conglomerate and Larger Independent, by Group, 2004

	All Writers	White Male Writers	Female Writers	Minority Writers	Over 40 Writers
DISNEY					
TV	\$67,638	\$67,638	\$60,000	\$96,128	\$58,103
Film	\$78,750	\$75,000	\$97,500	\$162,500	\$118,750
DREAM					
TV	\$58,750	\$58,750	NA	NA	\$71,250
Film	\$111,970	\$115,115	\$100,000	\$164,980	\$137,500
FOX					
TV	\$75,501	\$85,000	\$72,000	\$46,096	\$75,000
Film	\$81,250	\$75,000	\$107,500	\$98,485	\$100,000
MGM					
TV	\$26,795	\$26,933	\$7,716	NA	\$26,705
Film	\$75,000	\$79,250	\$78,150	\$56,300	\$100,000
NBC UNIVERSAL					
TV	\$73,616	\$70,000	\$80,000	\$88,853	\$67,500
FILM	\$87,500	\$87,500	\$62,500	\$100,000	\$112,562
SONY					
TV	\$55,215	\$45,000	\$69,232	\$103,950	\$61,139
Film	\$113,333	\$125,000	\$106,250	\$112,500	\$131,250
TIME WARNER					
TV	\$74,462	\$75,000	\$81,300	\$60,266	\$80,000
Film	\$100,000	\$100,000	\$80,625	\$82,500	\$125,000
VIACOM					
TV	\$61,334	\$60,000	\$65,131	\$68,177	\$61,917
Film	\$100,000	\$110,000	\$65,000	\$60,000	\$157,500
LARGER INDEPENDENTS (40 or more writers)					
Bigwood Films	\$17,345	\$18,000	\$17,345	\$11,250	\$17,345
Carsey-Werner	\$56,583	\$67,213	\$39,832	\$37,609	\$91,662
LRF Development	\$17,106	\$17,000	\$20,000	\$12,481	\$14,688
Lions Gate	\$28,000	\$26,000	\$38,195	NA	\$32,875
New Regency Productions	\$75,000	\$87,500	\$36,038	NA	\$120,000
Revolution Studios	\$75,000	\$75,000	\$67,500	NA	\$93,750

Table 15: Employment by Conglomerate and Larger Independent, by Group, 2005

	Total Writers	Percent Wht Male	Percent Female	Percent Minority	Percent Over 40
DISNEY					
TV	532	64.8%	30.5%	9.4%	53.8%
Film	224	75.9%	21.4%	4.5%	44.0%
DREAM					
TV	3	66.7%	0.0%	33.3%	100.0%
Film	97	81.4%	10.3%	7.2%	37.0%
FOX					
TV	615	71.9%	23.7%	7.3%	52.7%
Film	240	76.3%	19.2%	5.8%	44.5%
MGM					
TV	10	80.0%	20.0%	10.0%	80.0%
Film	47	80.9%	17.0%	2.1%	53.8%
NBC UNIVERSAL					
TV	476	74.4%	22.5%	6.5%	55.5%
FILM	253	77.9%	15.0%	8.3%	40.9%
SONY					
TV	263	68.4%	28.9%	4.6%	63.1%
Film	209	83.3%	11.0%	6.7%	49.7%
TIME WARNER					
TV	730	68.7%	26.3%	8.9%	49.4%
Film	431	80.0%	15.3%	6.3%	43.8%
VIACOM					
TV	630	59.0%	34.1%	14.8%	57.7%
Film	295	76.6%	19.7%	5.4%	40.3%
LARGER INDEPENDENTS (40 or more writers)					
Bigwood Films	83	53.0%	41.0%	13.3%	79.2%
Lions Gate	60	68.3%	21.7%	13.3%	63.2%
New Regency Productions	49	73.5%	24.5%	2.0%	44.7%
Revolution Studios	86	73.3%	23.3%	4.7%	51.8%
Storybook Productions	48	64.6%	22.9%	14.6%	43.5%

Table 16: Median Earnings by Conglomerate and Larger Independent, by Group, 2005

	All Writers	White Male Writers	Female Writers	Minority Writers	Over 40 Writers
DISNEY					
TV	\$75,267	\$83,420	\$75,000	\$61,275	\$83,881
Film	\$76,938	\$90,518	\$60,438	\$48,250	\$94,875
DREAM					
TV	\$45,000	\$62,214	NA	NA	NA
Film	\$125,000	\$131,250	\$125,000	\$105,000	\$175,000
FOX					
TV	\$88,648	\$94,500	\$76,271	\$83,334	\$82,234
Film	\$76,667	\$90,500	\$41,625	\$54,250	\$97,500
MGM					
TV	\$29,224	\$29,259	\$16,902	NA	\$30,035
Film	\$65,000	\$67,500	\$36,067	NA	\$35,000
NBC UNIVERSAL					
TV	\$63,180	\$60,000	\$72,000	\$56,620	\$62,500
FILM	\$83,750	\$90,000	\$63,750	\$105,000	\$108,750
SONY					
TV	\$53,250	\$44,888	\$71,285	\$52,025	\$51,875
Film	\$125,000	\$116,939	\$200,000	\$83,750	\$150,000
TIME WARNER					
TV	\$87,749	\$87,644	\$97,543	\$63,822	\$86,050
Film	\$90,000	\$100,000	\$63,750	\$75,000	\$100,000
VIACOM					
TV	\$69,236	\$70,000	\$68,000	\$73,983	\$70,000
Film	\$100,000	\$112,500	\$65,125	\$42,250	\$150,000
LARGER INDEPENDENTS (40 or more writers)					
Bigwood Films	\$20,900	\$21,875	\$19,675	\$13,500	\$19,250
Lions Gate	\$27,340	\$25,983	\$35,586	\$28,943	\$25,000
New Regency Productions	\$62,500	\$76,250	\$34,397	NA	\$87,500
Revolution Studios	\$101,262	\$117,500	\$47,500	NA	\$112,500
Storybook Productions	\$25,104	\$26,393	\$71,600	\$16,146	\$23,000

Table 17: Race, Age, and Gender Breakdowns, 1999-00 to 2005-06 Seasons

Season	%Minority	%White	%Total	Total
2005-06	12	88	100	1712
2004-05	13	87	100	1533
2003-04	12.3	87.7	100	1760
2002-03	10.3	89.7	100	1762
2001-02	8.8	91.3	100.1	1668
2000-01	9.5	90.5	100	1750
1999-00	7.8	92.2	100	1797

Season	%40 & under	%Over 40	%Total	Total
2005-06	54	46	100	1739
2004-05	53.7	46.4	100.1	1547
2003-04	54.6	45.4	100	1763
2002-03	59.7	40.3	100	1768
2001-02	59.5	40.5	100	1678
2000-01	58	42	100	1765
1999-00	59.1	40.9	100	1805

Season	%Female	%Male	%Total	Total
2005-06	29.3	70.7	100	1847
2004-05	28.4	71.6	100	1575
2003-04	28.6	71.4	100	1780
2002-03	27	73	100	1775
2001-02	27.4	72.6	100	1698
2000-01	26.5	73.5	100	1786
1999-00	25.8	74.2	100	1821

Season	%Asian	%Black	%Latino	%White	%Tot	Total
2005-06	2.1	7.6	2.3	88	100	1712
2004-05	2	8.9	2.2	87	100	1533
2003-04	1.6	8.5	2.3	87.7	100	1760
2002-03	1.5	6.8	2	89.7	100	1762
2001-02	1.2	5.9	1.7	91.3	100	1668
2000-01	1.1	7.4	1	90.6	100	1750
1999-00	1	5.8	1	92.2	100	1797

Table 18: Gender, Age, and Minority/White Breakdowns by Genre, 1999-00 to 2005-06 Seasons

	%Comedy	%Drama	%Other	%Total	Total
2005-06					
Female	43.4	55.4	1.3	100.1	542
Male	47.4	50.3	2.3	100	1305
2004-05					
Female	41.2	57.7	1.1	100	447
Male	45.4	51.2	3.4	100	1128
2003-04					
Female	47.9	50.7	1.4	100	509
Male	51.7	45.7	2.6	100	1271
2002-03					
Female	47.3	52.3	0.4	100	480
Male	49.3	48.4	2.2	99.9	1295
2001-02					
Female	44.2	50.2	5.6	100	466
Male	46.9	46.4	6.7	100	1232
2000-01					
Female	43.6	53.7	2.7	100	473
Male	45.1	50.9	4	100	1313
1999-00					
Female	41.8	56.9	1.3	100	469
Male	44.7	53.8	1.4	99.9	1352
	%Comedy	%Drama	%Other	%Total	Total
2005-06					
40 & under	49.2	49	1.8	100	939
Over 40	43.9	53.9	2.3	100.1	800
2004-05					
40 & under	48.6	49.5	1.9	100	830
Over 40	40.2	56.1	3.8	100.1	717
2003-04					
40 & under	56.4	41.5	2.1	100	962
Over 40	43.9	53.6	2.5	100	801
2002-03					
40 & under	53	45.6	1.4	100	1055
Over 40	42.9	54.8	2.2	99.9	713
2001-02					
40 & under	51.4	41.4	7.2	100	998
Over 40	39.7	55	5.3	100	680
2000-01					
40 & under	52	44.2	3.8	100	1023
Over 40	35.8	60.5	3.6	99.9	742
1999-00					
40 & under	53	46.2	0.8	100	1066
Over 40	31.9	65.9	2.2	100	739
	%Comedy	%Drama	%Other	%Total	Total
2005-06					
Minority	60.2	39.8	0	100	206
White	45.2	52.7	2.1	100	1506
2004-05					
Minority	58.8	39.2	2	100	199
White	42.8	54.5	2.7	100	1334
2003-04					
Minority	60.4	38.7	0.9	100	217
White	49.7	48	2.3	100	1543
2002-03					
Minority	52.5	47	0.6	100.1	181
White	48.6	49.5	1.9	100	1581
2001-02					
Minority	50.7	45.9	3.4	100	146
White	46.4	46.9	6.7	100	1522
2000-01					
Minority	55.4	43.4	1.2	100	166
White	44.2	52	3.8	100	1584
1999-00					
Minority	61.4	37.9	0.7	100	140
White	42.9	55.8	1.3	100	1657

Table 19: Job Titles by Minority Status, Gender, and Age, 2005-06 Season

2005-06				
Title	%Minority	%White	%Total	Total
Exec Prod	7.1	92.9	100	281
Co-Exec Prod	4.3	95.7	100	280
Creator	11.5	88.5	100	78
Sup Prod	12.5	87.5	100	120
Producer	12.3	87.7	100	114
Co-Prod	14.9	85.1	100	87
Story Editor	18.1	81.9	100	166
Consultant	8.9	91.1	100	157
Staff Writer	24.7	75.3	100	267
Freelance	6.3	93.7	100	111

2005-06				
Title	%Female	%Male	%Total	Total
Exec Prod	14.7	85.3	100	292
Co-Exec Prod	30.8	69.2	100	289
Creator	21.8	78.2	100	87
Sup Prod	28.1	71.9	100	121
Producer	48	52	100	123
Co-Prod	31.1	68.9	100	90
Story Editor	32.4	67.6	100	173
Consultant	26.5	73.5	100	162
Staff Writer	38.5	61.5	100	304
Freelance	25.7	74.3	100	148

2005-06				
Title	%40 & under	%Over 40	%Total	Total
Exec Prod	35.8	64.2	100	285
Co-Exec Prod	37.8	62.2	100	283
Creator	39.5	60.5	100	81
Sup Prod	63	37	100	119
Producer	65.8	34.2	100	114
Co-Prod	85.2	14.8	100	88
Story Editor	79.4	20.6	100	170
Consultant	26.8	73.2	100	157
Staff Writer	76.8	23.2	100	272
Freelance	50	50	100	118

Table 20: Age, Gender, and Minority/White Breakdowns by Network, 2004-05 and 2005-06 Seasons

2005-06				
Network	%40 & Under	%Over 40	%Total	Total
A & E	60	40	100	5
ABC	51.6	48.4	100	273
Bravo	n/a	n/a	n/a	0
CBS	53	47	100	247
Comedy	n/a	n/a	n/a	0
ESPN	n/a	n/a	n/a	0
Family	41.2	58.8	100	17
Fox	57.6	42.4	100	302
FX	37.1	62.8	99.9	35
HBO	39.2	60.8	100	79
Lifetime	25	75	100	20
NBC	57.6	42.4	100	288
Sci-Fi	n/a	n/a	n/a	0
Showtime	48.5	51.5	100	68
TNT	33.3	66.7	100	12
UPN	59.3	40.7	100	135
USA	37.5	62.5	100	32
VH1	100	0	100	6
WB	60.5	39.5	100	220

2004-05				
Network	%40 & Under	%Over 40	%Total	Total
A & E	n/a	n/a	n/a	0
ABC	52.7	47.3	100	275
Bravo	33.3	66.7	100	3
CBS	53	47	100	247
Comedy	100	0	100	2
ESPN	42.9	57.1	100	7
Family	33.3	66.7	100	6
Fox	60.1	39.9	100	291
FX	58.3	41.7	100	24
HBO	38.2	61.8	100	34
Lifetime	22.2	77.8	100	45
NBC	53.8	46.2	100	238
Sci-Fi	25	75	100	12
Showtime	30.8	69.2	100	26
TNT	n/a	n/a	n/a	0
UPN	61.2	38.8	100	129
USA	43.8	56.3	100.1	32
VH1	n/a	n/a	n/a	0
WB	60.8	39.2	100	186

Table 20 continued

2005-06				
Network	%Female	%Male	%Total	Total
A & E	50	50	100	6
ABC	30.7	69.3	100	283
Bravo	n/a	n/a	n/a	0
CBS	29.2	70.8	100	257
Comedy	n/a	n/a	n/a	0
ESPN	n/a	n/a	n/a	0
Family	52.6	47.4	100	19
Fox	19.6	80.4	100	312
FX	16.7	83.3	100	36
HBO	30.8	69.2	100	91
Lifetime	45	55	100	20
NBC	33.2	66.8	100	304
Sci-Fi	n/a	n/a	n/a	0
Showtime	25	75	100	76
TNT	14.3	85.7	100	14
UPN	40.4	59.6	100	151
USA	14.3	85.7	100	35
VH1	28.6	71.4	100	7
WB	30.9	69.1	100	236

2004-05				
Network	%Female	%Male	%Total	Total
A & E	n/a	n/a	n/a	0
ABC	25.2	74.8	100	278
Bravo	33.3	66.7	100	3
CBS	29.6	70.4	100	243
Comedy	0	100	100	2
ESPN	0	100	100	8
Family	28.6	71.4	100	7
Fox	19.8	80.2	100	293
FX	24	76	100	25
HBO	32.4	67.6	100	37
Lifetime	51	49	100	45
NBC	31.9	68.1	100	238
Sci-Fi	16.7	83.3	100	12
Showtime	39.3	60.7	100	28
TNT	n/a	n/a	n/a	0
UPN	39.1	60.9	100	133
USA	23.5	76.5	100	34
VH1	n/a	n/a	n/a	0
WB	28.6	71.4	100	189

Table 20 continued

2005-06				
Network	%Minority	%White	%Total	Total
A & E	0	100	100	3
ABC	9.7	90.3	100	267
Bravo	n/a	n/a	n/a	0
CBS	6.9	93.1	100	246
Comedy	n/a	n/a	n/a	0
ESPN	n/a	n/a	n/a	0
Family	5.6	94.4	100	18
Fox	8.3	91.7	100	302
FX	6.1	93.9	100	33
HBO	7.9	92.1	100	76
Lifetime	26.3	73.7	100	19
NBC	11.8	88.2	100	280
Sci-Fi	n/a	n/a	n/a	0
Showtime	18	82	100	61
TNT	0	100	100	11
UPN	43.6	56.4	100	140
USA	12.1	87.9	100	33
VH1	0	100	100	6
WB	6.9	93.1	100	217

2004-05				
Network	%Minority	%White	%Total	Total
A & E	n/a	n/a	n/a	0
ABC	12.5	87.5	100	273
Bravo	0	100	100	1
CBS	7.9	92.1	100	240
Comedy	50	50	100	2
ESPN	16.7	83.3	100	6
Family	0	100	100	7
Fox	11.3	88.7	100	284
FX	12.5	87.5	100	24
HBO	9.4	90.6	100	32
Lifetime	13.6	86.4	100	44
NBC	12.7	87.3	100	236
Sci-Fi	0	100	100	12
Showtime	4	96	100	25
TNT	n/a	n/a	n/a	0
UPN	47.3	52.7	100	131
USA	6.3	93.8	100.1	32
VH1	n/a	n/a	n/a	0
WB	2.7	97.3	100	184

Table 21: Television Shows, by Percent Female, Percent Minority, and Percent Over 40, 2005-06 Season

Show	All Writers	Percent Female	Percent Minority	Percent Over 40	Number Female	Number Minority	Number Over 40
24	15	6.7%	0.0%	80.0%	1	0	12
4400, The	10	10.0%	20.0%	50.0%	1	2	5
According to Jim	17	17.6%	0.0%	70.6%	3	0	12
Alias	13	30.8%	15.4%	7.7%	4	2	1
All of Us	14	35.7%	64.3%	21.4%	5	9	3
America's Funniest Home	4	0.0%	0.0%	50.0%	0	0	2
American Dad	26	7.7%	7.7%	19.2%	2	2	5
Arrested Development	12	16.7%	0.0%	50.0%	2	0	6
Bad Girls Guide, The	8	75.0%	0.0%	50.0%	6	0	4
Barbershop	9	11.1%	77.8%	33.3%	1	7	3
Beautiful People	9	66.7%	11.1%	55.6%	6	1	5
Bedford Diaries, The	11	27.3%	9.1%	36.4%	3	1	4
Bernie Mac Show, The	19	36.8%	52.6%	36.8%	7	10	7
Big Love	14	50.0%	7.1%	35.7%	7	1	5
Blue Collar TV	20	20.0%	0.0%	50.0%	4	0	10
Bones	10	30.0%	10.0%	40.0%	3	1	4
Book of Daniel	11	45.5%	9.1%	63.6%	5	1	7
Boston Legal	10	30.0%	0.0%	60.0%	3	0	6
Brotherhood	4	50.0%	0.0%	75.0%	2	0	3
Charmed	15	40.0%	6.7%	46.7%	6	1	7
Close to Home	9	33.3%	22.2%	55.6%	3	2	5
Closer, The	6	16.7%	0.0%	33.3%	1	0	2
Cold Case	15	46.7%	6.7%	20.0%	7	1	3
Comeback, The	8	62.5%	0.0%	75.0%	5	0	6
Commander-in-Chief	13	46.2%	7.7%	53.8%	6	1	7
Conviction	6	16.7%	0.0%	50.0%	1	0	3
Courting Alex	11	45.5%	0.0%	45.5%	5	0	5
Criminal Minds	10	30.0%	10.0%	30.0%	3	1	3
Crossing Jordan	12	41.7%	8.3%	41.7%	5	1	5
Crumbs	10	20.0%	10.0%	30.0%	2	1	3
CSI	14	21.4%	7.1%	50.0%	3	1	7
CSI: Miami	16	31.3%	0.0%	37.5%	5	0	6
CSI: New York	12	33.3%	0.0%	91.7%	4	0	11
Curb Your Enthusiasm	1	0.0%	0.0%	100.0%	0	0	1
Cuts	13	46.2%	61.5%	100.0%	6	8	13
Dancing With the Stars	1	0.0%	0.0%	100.0%	0	0	1
Dead Zone, the	13	15.4%	15.4%	100.0%	2	2	13
Deadwood	13	46.2%	7.7%	92.3%	6	1	12
Desperate Housewives	15	33.3%	0.0%	100.0%	5	0	15
E-Ring	16	25.0%	12.5%	100.0%	4	2	16
Emilys Reasons Why Not	10	50.0%	0.0%	100.0%	5	0	10
Entourage	12	8.3%	8.3%	91.7%	1	1	11
ER	11	54.5%	27.3%	100.0%	6	3	11
Eve	14	50.0%	57.1%	92.9%	7	8	13

Everwood	12	41.7%	16.7%	91.7%	5	2	11
Everybody Hates Chris	15	20.0%	60.0%	86.7%	3	9	13
Evidence, The	9	22.2%	11.1%	100.0%	2	1	9
Family Guy	18	11.1%	5.6%	100.0%	2	1	18
Four Kings	14	21.4%	7.1%	92.9%	3	1	13
Freddie	14	35.7%	21.4%	100.0%	5	3	14
Free Ride	5	0.0%	0.0%	100.0%	0	0	5
George Lopez Show, The	15	20.0%	20.0%	93.3%	3	3	14
Ghost Whisperer, The	10	30.0%	0.0%	90.0%	3	0	9
Gilmore Girls	9	22.2%	0.0%	100.0%	2	0	9
Girlfriends	15	40.0%	60.0%	93.3%	6	9	14
Grey's Anatomy	15	66.7%	13.3%	100.0%	10	2	15
Half and Half	14	57.1%	35.7%	100.0%	8	5	14
Head Cases	11	27.3%	9.1%	100.0%	3	1	11
Heist	7	28.6%	14.3%	100.0%	2	1	7
Hope and Faith	15	33.3%	0.0%	80.0%	5	0	12
Hot Properties	9	22.2%	0.0%	100.0%	2	0	9
House	17	29.4%	5.9%	94.1%	5	1	16
How I Met Your Mother	15	40.0%	13.3%	86.7%	6	2	13
Huff	7	42.9%	0.0%	100.0%	3	0	7
In Justice	10	30.0%	20.0%	100.0%	3	2	10
Inconceivable	11	45.5%	0.0%	90.9%	5	0	10
Intervention	6	50.0%	0.0%	83.3%	3	0	5
Invasion	11	27.3%	9.1%	100.0%	3	1	11
Jake in Progress	9	44.4%	11.1%	88.9%	4	1	8
Joey	15	33.3%	6.7%	100.0%	5	1	15
Just Legal	9	22.2%	22.2%	100.0%	2	2	9
Killer Instinct	12	33.3%	8.3%	91.7%	4	1	11
King of Queens	18	27.8%	0.0%	100.0%	5	0	18
King of the Hill	24	12.5%	4.2%	100.0%	3	1	24
Kitchen Confidential	11	27.3%	9.1%	100.0%	3	1	11
L Word, The	11	81.8%	9.1%	72.7%	9	1	8
Las Vegas	9	44.4%	33.3%	100.0%	4	3	9
Law & Order	19	21.1%	0.0%	94.7%	4	0	18
Law & Order: CI	14	35.7%	14.3%	92.9%	5	2	13
Law & Order: SVU	21	47.6%	14.3%	85.7%	10	3	18
Less Than Perfect	14	28.6%	7.1%	100.0%	4	1	14
Living With Fran	14	21.4%	0.0%	92.9%	3	0	13
Lost	13	15.4%	23.1%	100.0%	2	3	13
Love Monkey	8	25.0%	0.0%	75.0%	2	0	6
Love, Inc.	12	25.0%	25.0%	75.0%	3	3	9
Lucky Louie	12	25.0%	0.0%	91.7%	3	0	11
Loop, The	5	60.0%	0.0%	100.0%	3	0	5
Malcolm in the Middle	15	0.0%	0.0%	93.3%	0	0	14
Masters of Horror	25	4.0%	0.0%	80.0%	1	0	20
Medium	14	28.6%	21.4%	92.9%	4	3	13
Misconceptions	13	30.8%	7.7%	100.0%	4	1	13
Missing	8	25.0%	37.5%	100.0%	2	3	8
Modern Men	10	20.0%	10.0%	100.0%	2	1	10

Monk	12	16.7%	0.0%	75.0%	2	0	9
My Name is Earl	15	33.3%	20.0%	100.0%	5	3	15
Navy NCIS	15	6.7%	0.0%	100.0%	1	0	15
New Adventures of Old	8	37.5%	12.5%	100.0%	3	1	8
Night Stalker	16	31.3%	6.3%	93.8%	5	1	15
Nightmares & Dreamsca	8	12.5%	0.0%	75.0%	1	0	6
Nip/Tuck	7	28.6%	0.0%	100.0%	2	0	7
Numbers	13	23.1%	0.0%	100.0%	3	0	13
O.C., The	10	40.0%	0.0%	100.0%	4	0	10
Office, The	11	18.2%	9.1%	100.0%	2	1	11
One on One	18	44.4%	50.0%	100.0%	8	9	18
One Tree Hill	12	16.7%	0.0%	100.0%	2	0	12
Out of Practice	10	0.0%	0.0%	100.0%	0	0	10
Over There	6	0.0%	0.0%	100.0%	0	0	6
Penn & Teller: Bullish	6	0.0%	0.0%	100.0%	0	0	6
Pepper Dennis	10	50.0%	20.0%	100.0%	5	2	10
Prison Break	9	33.3%	11.1%	88.9%	3	1	8
Reba	13	23.1%	0.0%	76.9%	3	0	10
Related	14	42.9%	0.0%	92.9%	6	0	13
Rescue Me	8	0.0%	0.0%	87.5%	0	0	7
Reunion	9	33.3%	0.0%	100.0%	3	0	9
Rodney	17	17.6%	17.6%	94.1%	3	3	16
Rome	13	30.8%	0.0%	92.3%	4	0	12
Scrubs	16	31.3%	12.5%	100.0%	5	2	16
Seventh Heaven	16	37.5%	25.0%	93.8%	6	4	15
Sex, Love & Secrets	9	33.3%	0.0%	88.9%	3	0	8
Shield, The	12	33.3%	8.3%	100.0%	4	1	12
Simpsons, The	33	9.1%	6.1%	93.9%	3	2	31
Sleeper Cell	6	16.7%	33.3%	100.0%	1	2	6
Smallville	13	30.8%	7.7%	100.0%	4	1	13
So Notorious	7	28.6%	0.0%	85.7%	2	0	6
Sons & Daughters	9	22.2%	11.1%	100.0%	2	1	9
Sopranos, The	8	25.0%	12.5%	87.5%	2	1	7
South Beach	11	27.3%	0.0%	72.7%	3	0	8
Stacked	15	6.7%	6.7%	100.0%	1	1	15
Still Standing	14	42.9%	14.3%	100.0%	6	2	14
Strong Medicine	12	58.3%	16.7%	100.0%	7	2	12
Supernatural	17	35.3%	0.0%	100.0%	6	0	17
Surface	11	18.2%	9.1%	90.9%	2	1	10
Teachers	11	36.4%	9.1%	90.9%	4	1	10
That 70's Show	18	16.7%	11.1%	100.0%	3	2	18
Thick & Thin	15	33.3%	6.7%	93.3%	5	1	14
Thief	3	0.0%	33.3%	100.0%	0	1	3
Threshold	11	27.3%	0.0%	90.9%	3	0	10
Twins	13	23.1%	0.0%	84.6%	3	0	11
Two and a Half Men	10	10.0%	0.0%	100.0%	1	0	10
Unit, The	9	44.4%	22.2%	88.9%	4	2	8
Veronica Mars	8	37.5%	12.5%	87.5%	3	1	7
War At Home, The	18	33.3%	0.0%	83.3%	6	0	15

Weeds	8	25.0%	12.5%	100.0%	2	1	8
West Wing, The	11	18.2%	0.0%	90.9%	2	0	10
What About Brian?	14	42.9%	0.0%	85.7%	6	0	12
What I Like About You	15	46.7%	0.0%	80.0%	7	0	12
Wildfire	10	40.0%	0.0%	90.0%	4	0	9
Will & Grace	23	39.1%	4.3%	100.0%	9	1	23
Windfall	11	36.4%	18.2%	90.9%	4	2	10
Wire, The	10	0.0%	20.0%	70.0%	0	2	7
Without a Trace	11	36.4%	18.2%	100.0%	4	2	11
Yes, Dear	18	22.2%	16.7%	94.4%	4	3	17

Figure 1: Median Earnings, Employed Women, Minority, and White Male Writers, 1991-2005

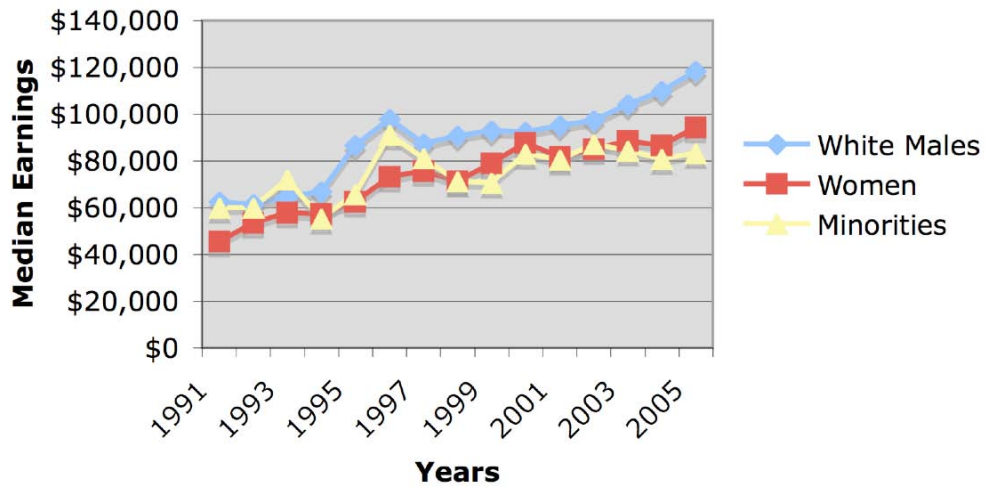


Figure 2: Women Writers' Share of Employment, 1999-2005

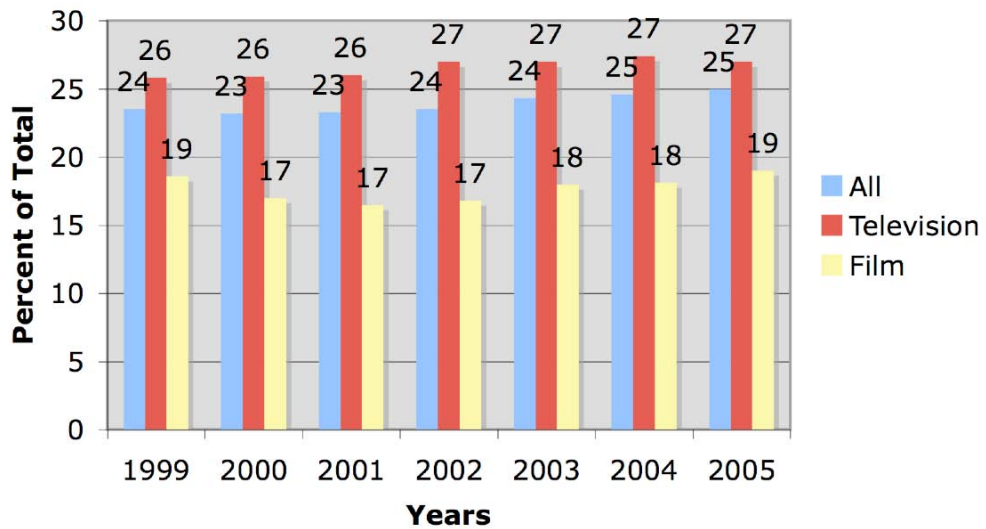


Figure 3: The Gender Earnings Gap, TV

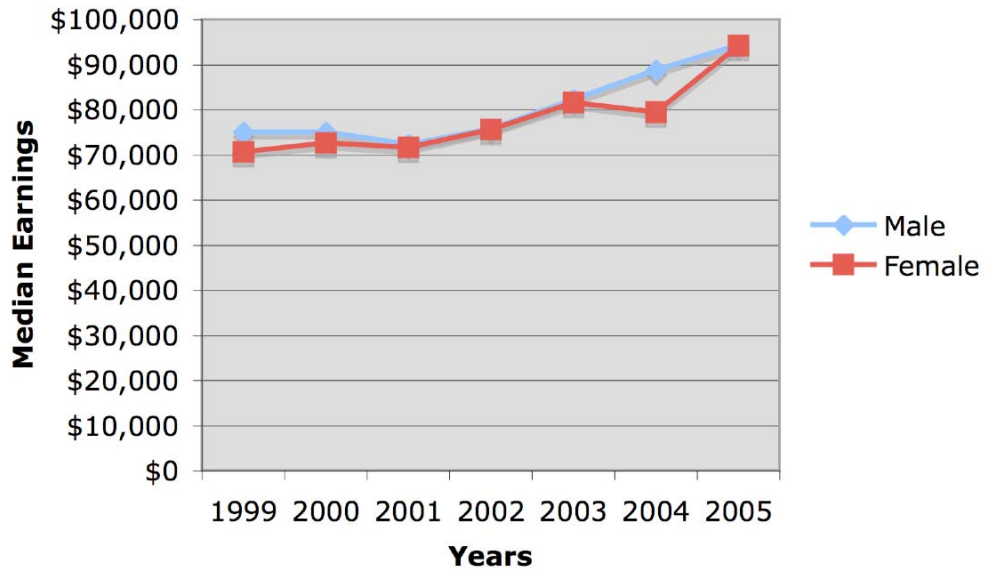


Figure 4: The Gender Earnings Gap, Film

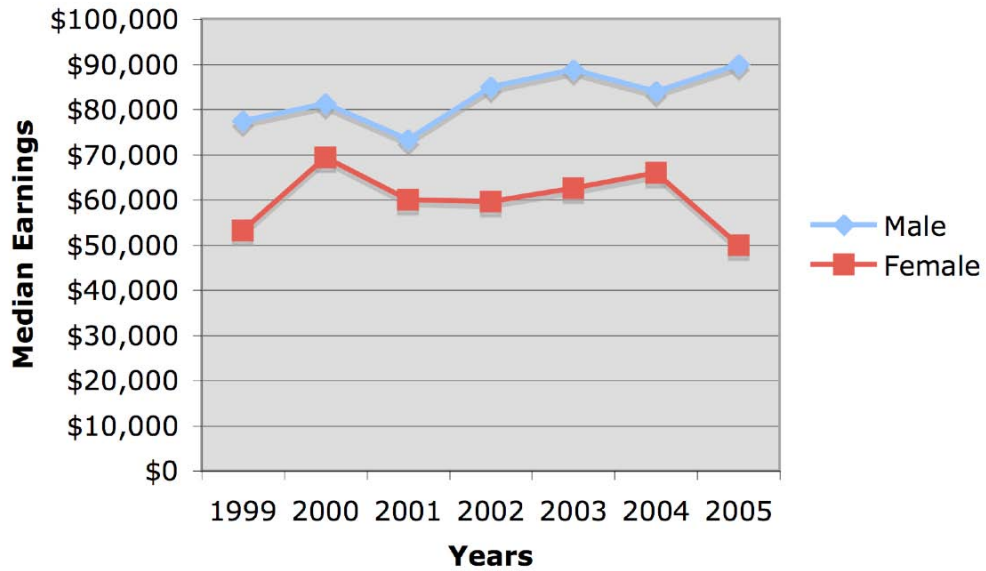


Figure 5: Television Employment by Minority Status, 1999-2005

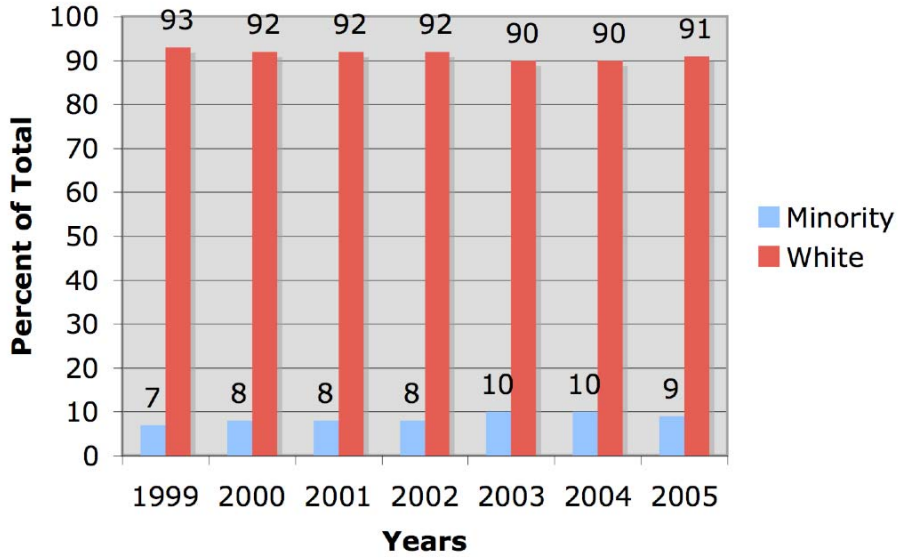


Figure 6: Film Employment by Minority Status, 1999-2005

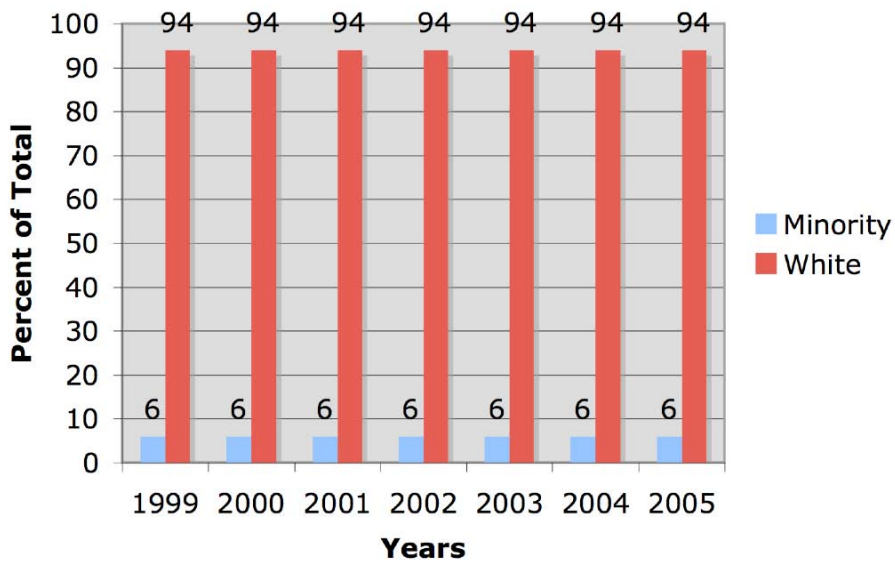


Figure 7: The Earnings Gap for Minorities, TV

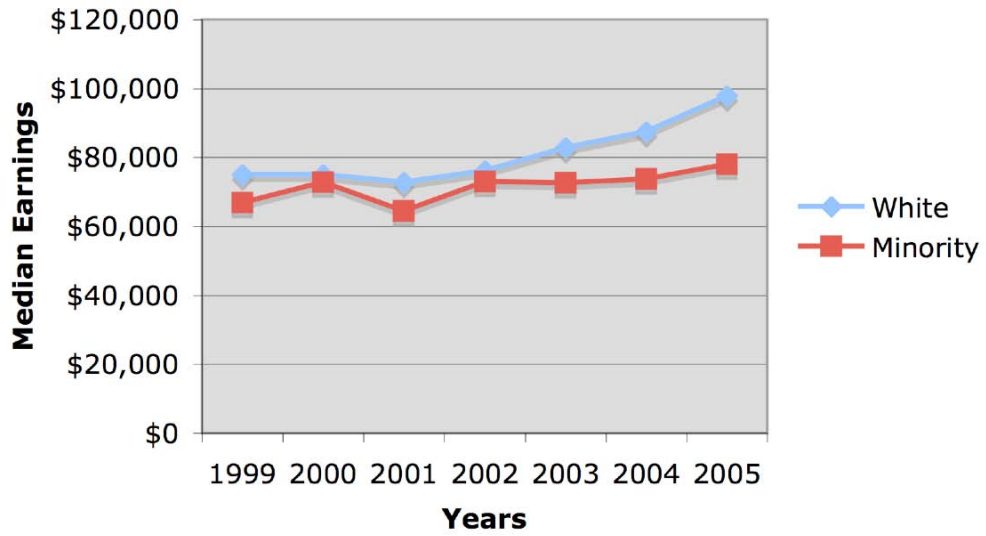


Figure 8: The Earnings Gap for Minorities, Film

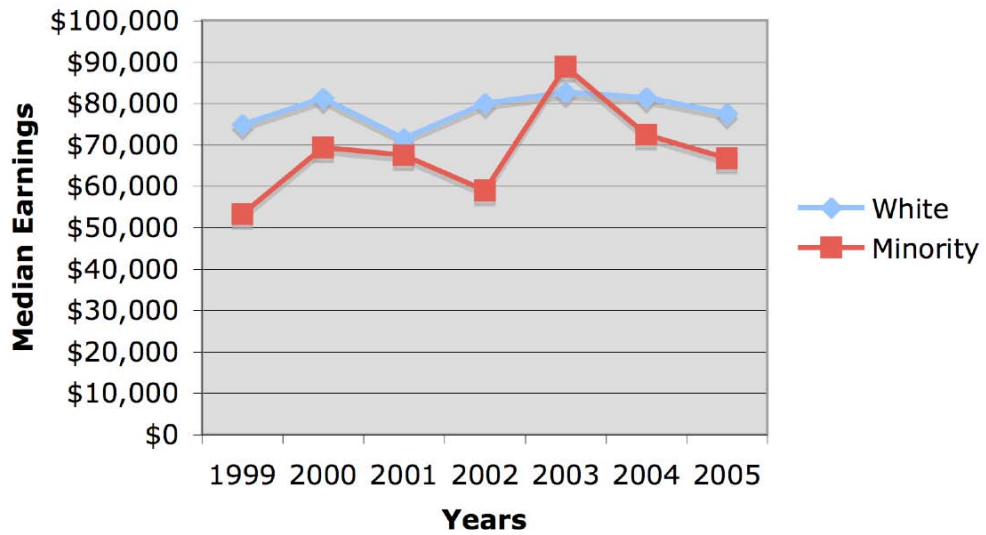


Figure 9: Share of Television Employment, by Age Group

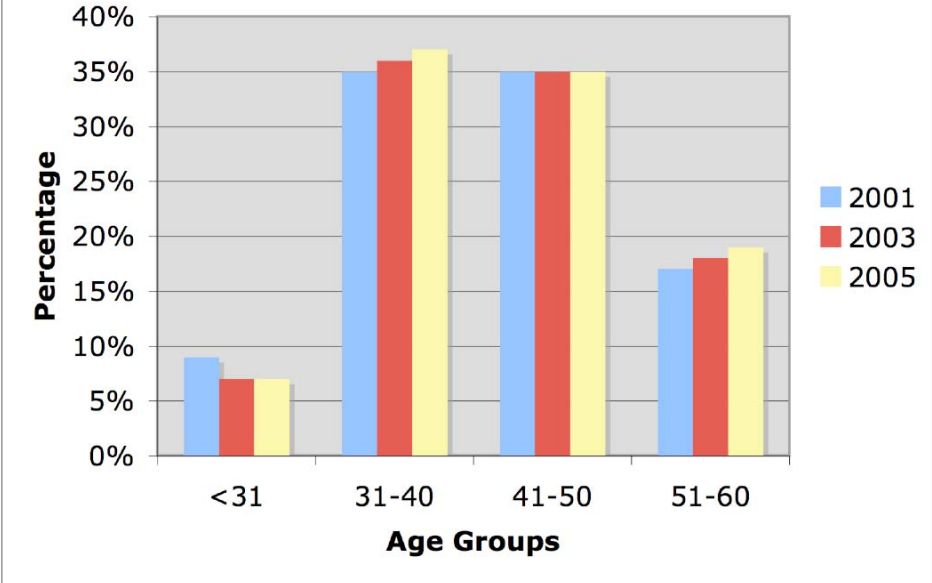


Figure 10: Employed TV Writers by Generation Cohort, 1999-2005

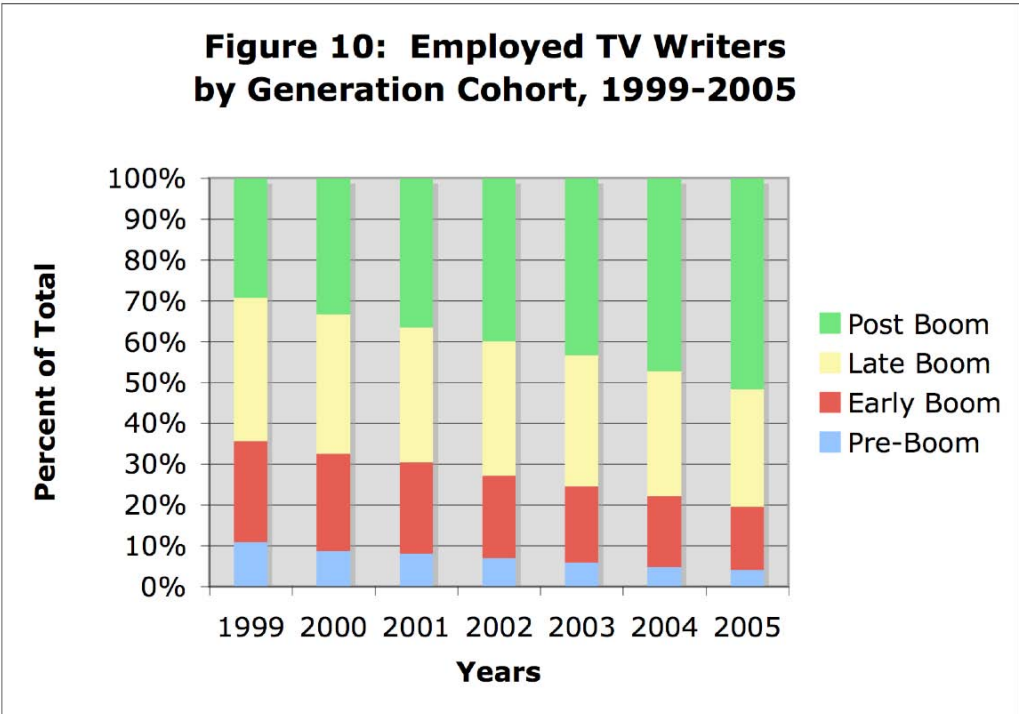


Figure 11: Employed Film Writers by Generation Cohort, 1999-2005

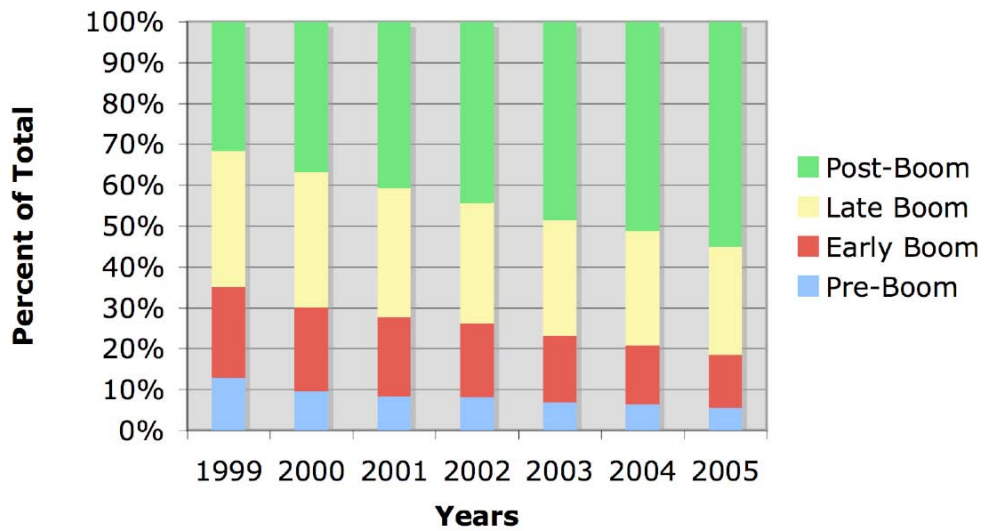


Figure 12: Employment Rate by Age Group, 2001, 2003 and 2005

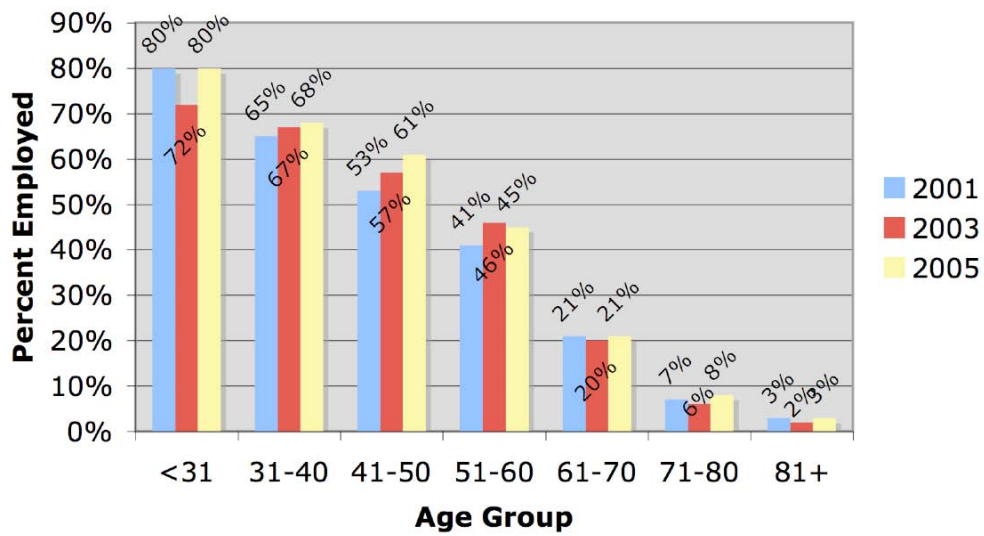


Figure 13: Television Earnings by Age Group, 2001-2005

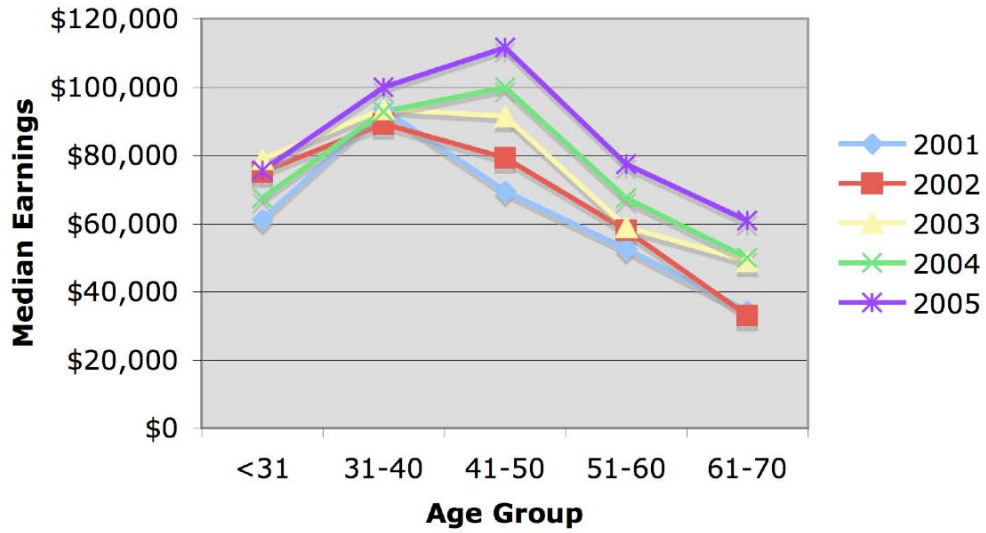


Figure 14: Film Earnings by Age Group, 2001-2005

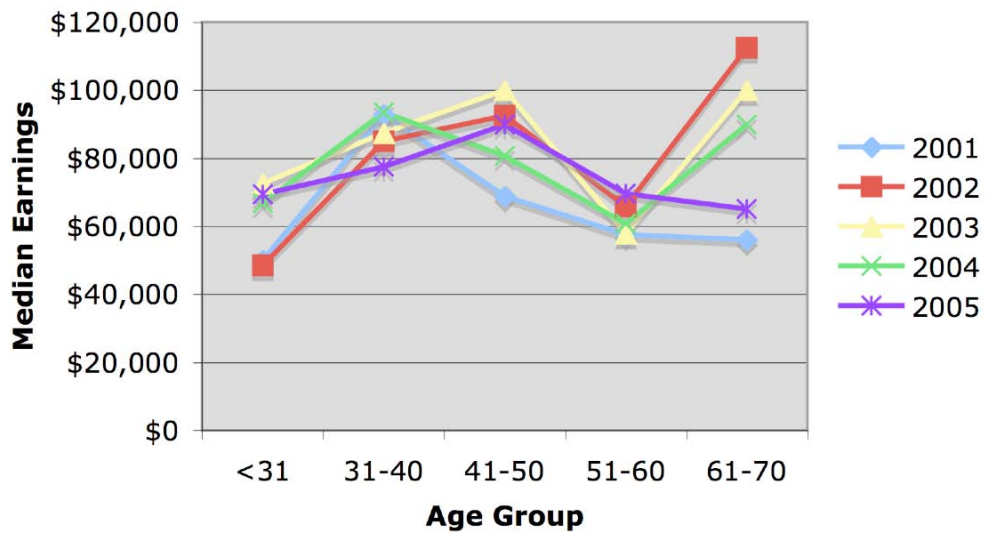


Figure 15: Distribution of Male and Female Staff Writers, 1999-00 to 2005-06 Seasons

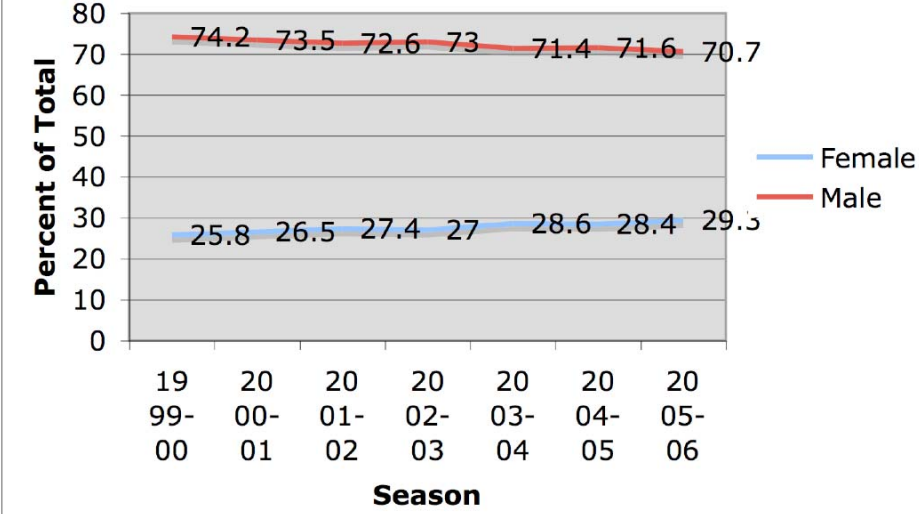


Figure 16: Distribution of 40-and-Under and Over-40 Staff Writers, 1999-00 to 2005-06 Seasons

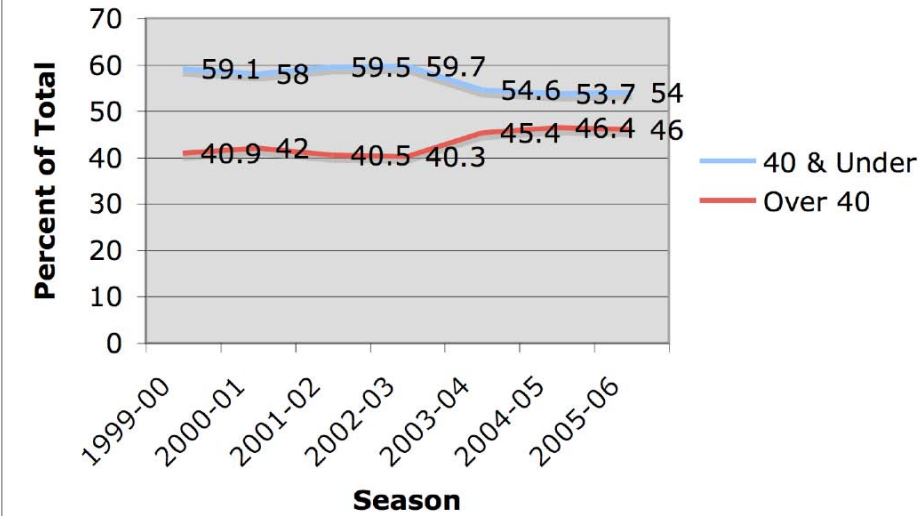


Figure 17: Distribution of Minority and White Staff Writers, 1999-00 to 2005-06 Seasons

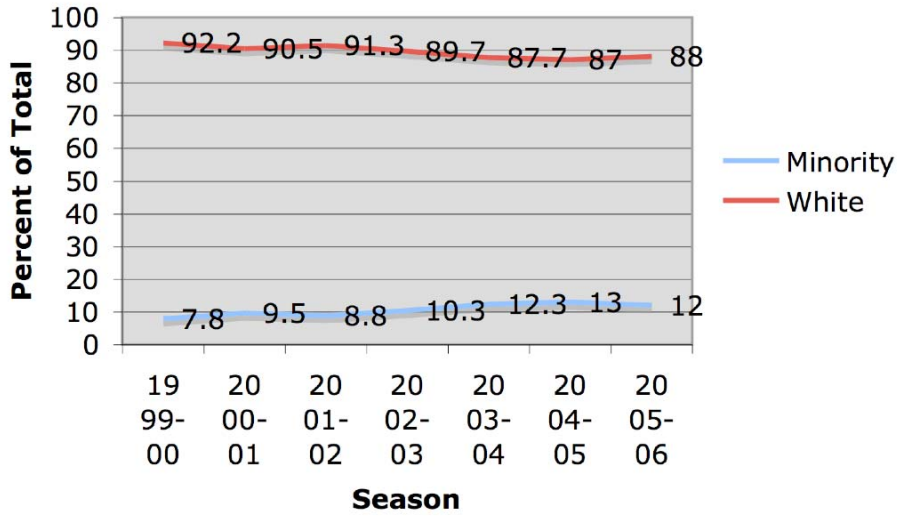


Figure 18: Black Staff Writers, 1999-00 to 2005-06 Seasons

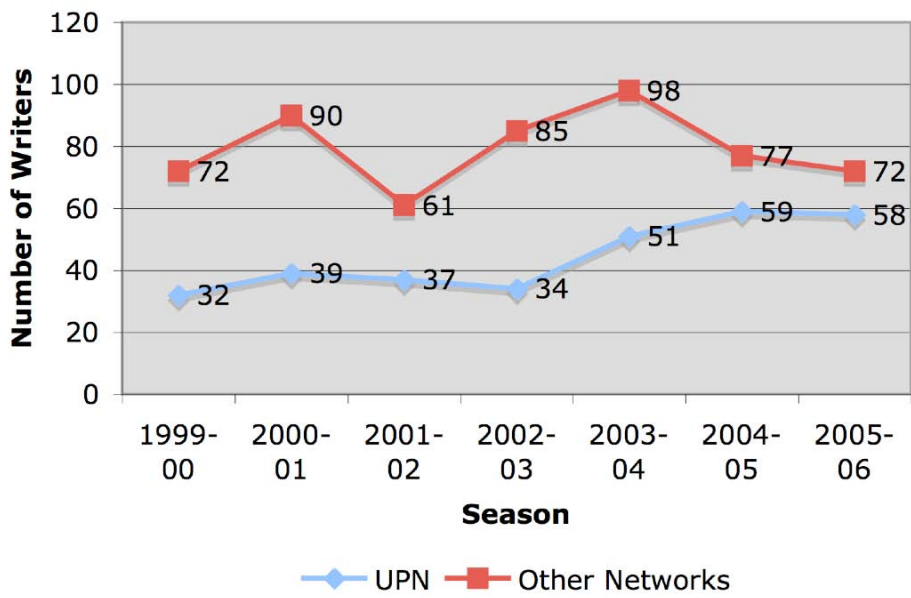


Figure 19: Pilot Genres

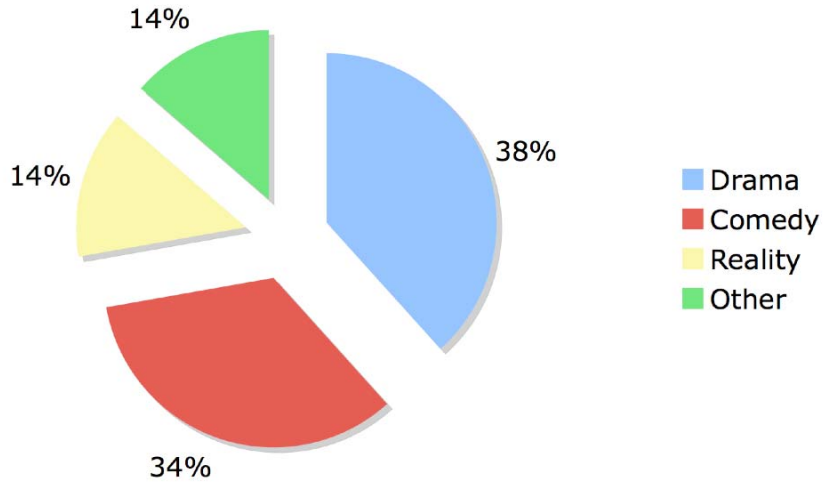


Figure 20: Pilots with a Woman Principal

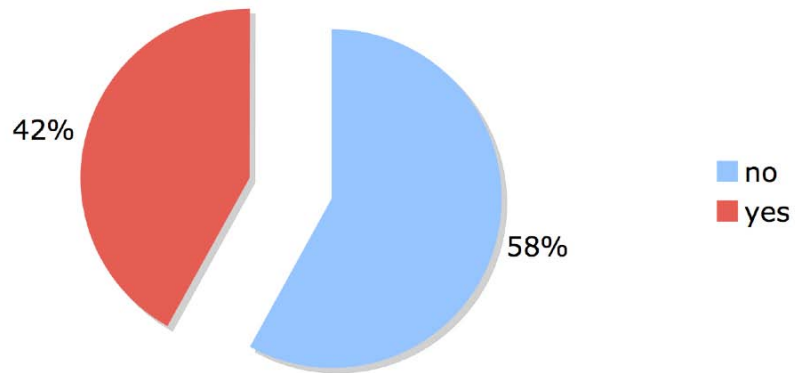


Figure 21: Percent of Pilots with a Woman Principal, by Network

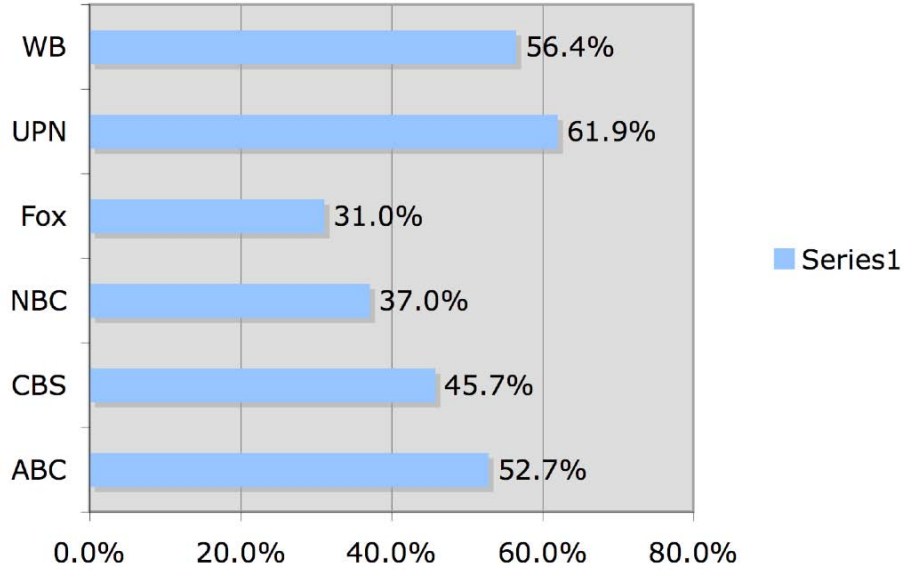


Figure 22: Pilots with a Minority Principal

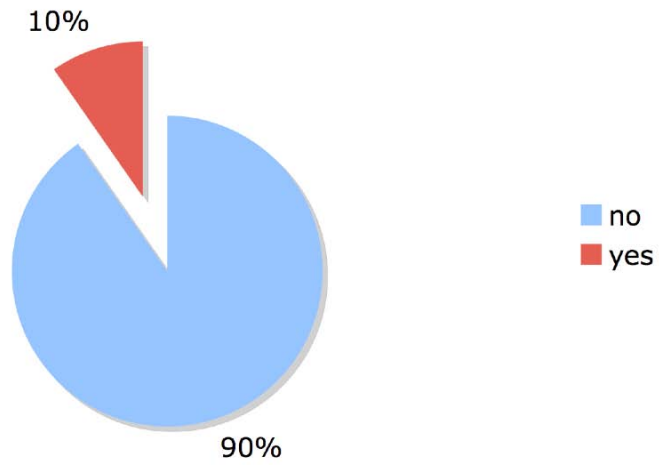


Figure 23: Pilots with a Minority Principal, by Genre

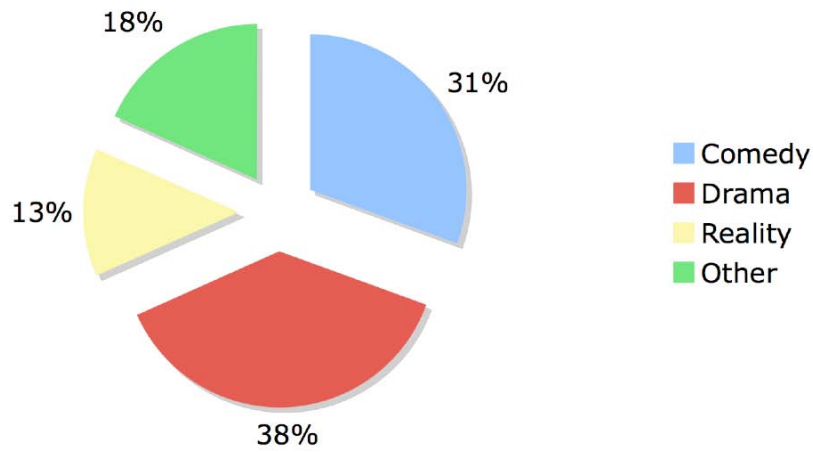


Figure 24: Percent of Pilots with a Minority Principal, by Network

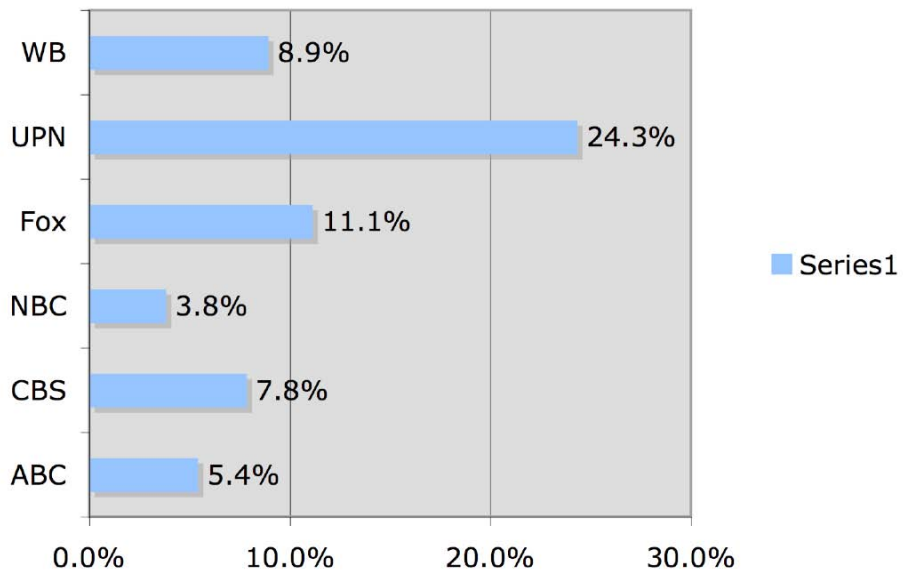


Figure 25: Percent of Pilots with a Minority Principal, by Studio

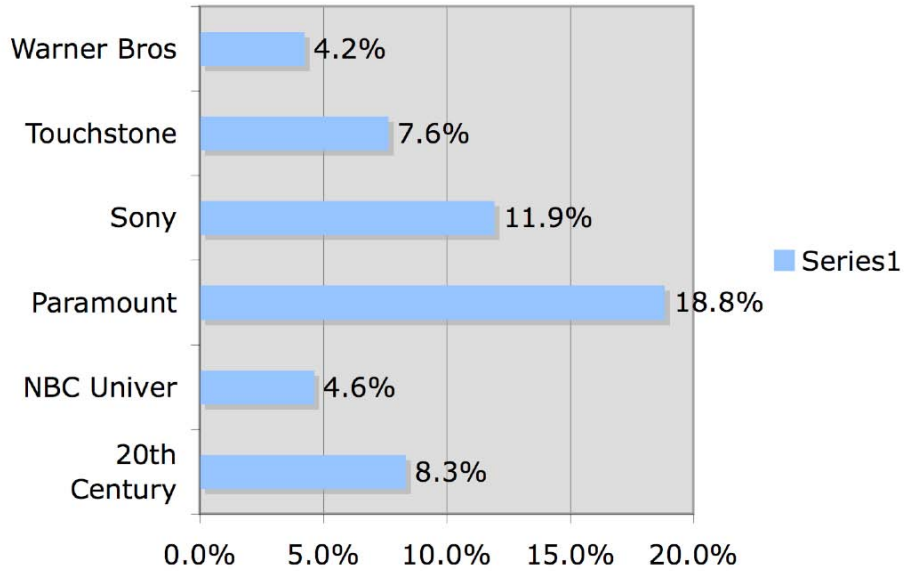


Figure 26: Pilots with an Over-40 Principal

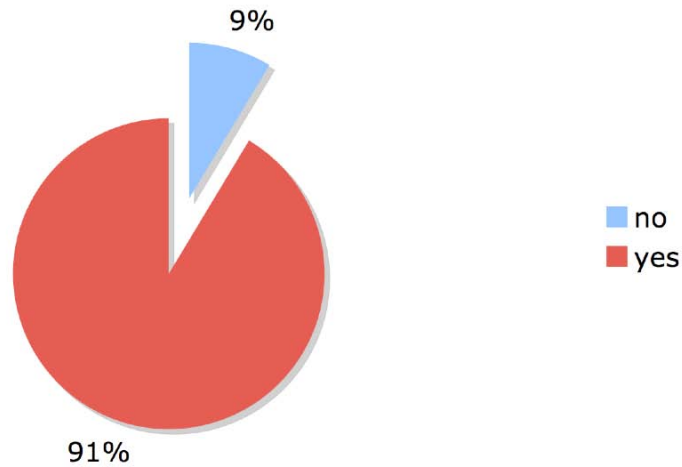


Figure 27: Percent of Pilots with an Over-40 Principal, by Network

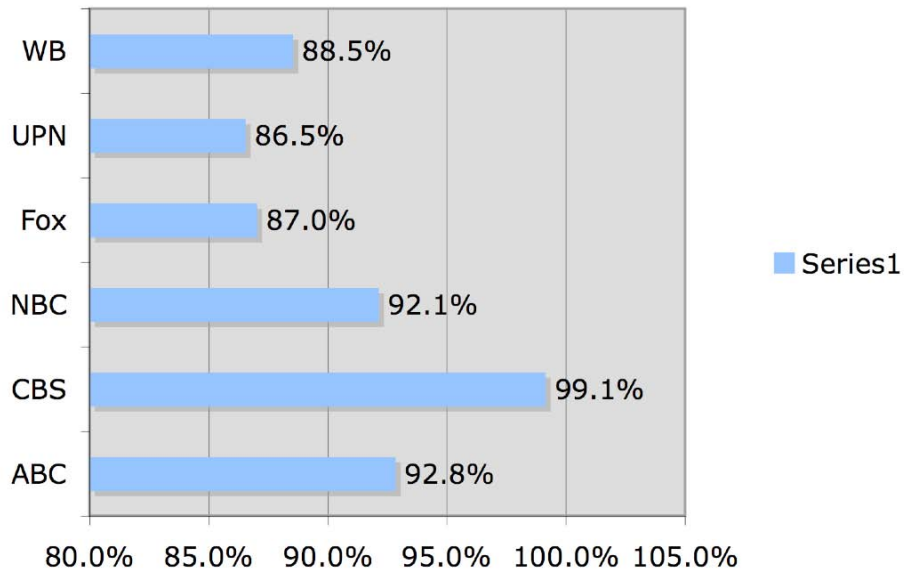


Figure 28: Pilots that Go to Script with a Woman Principal

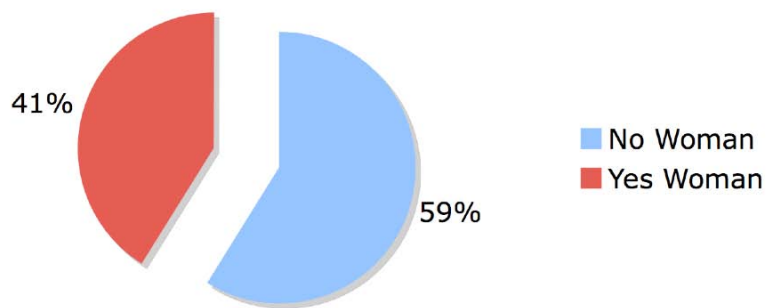


Figure 29: Pilots That Go to Script With a Minority Principal

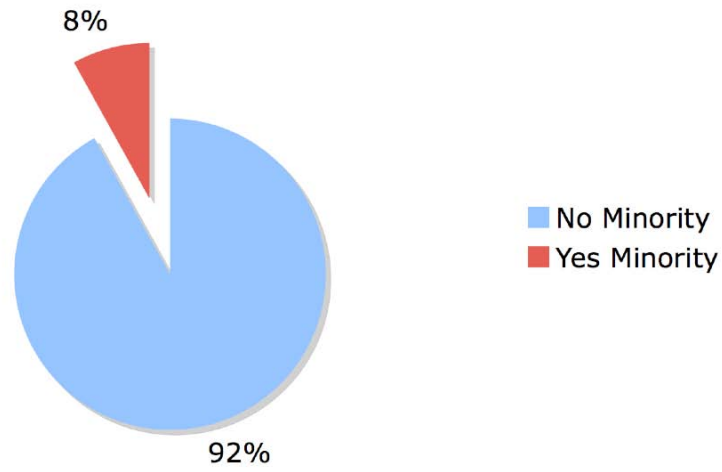


Figure 30: Pilots that Go to Script with an Over-40 Principal

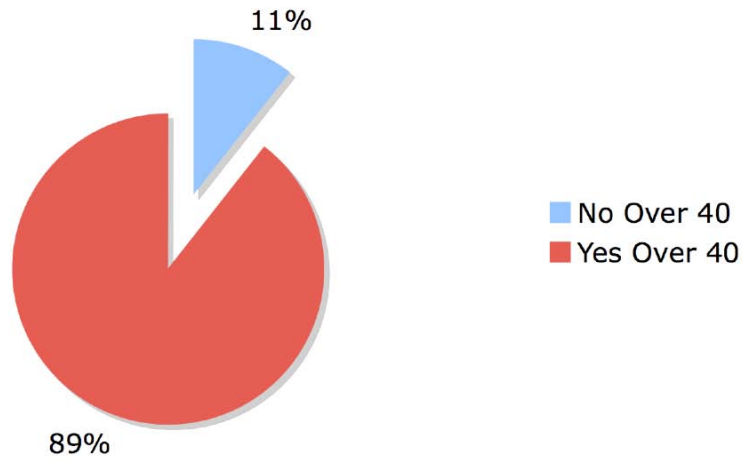


Figure 31: Pilots that Go to Series Pick Up with a Woman Principal

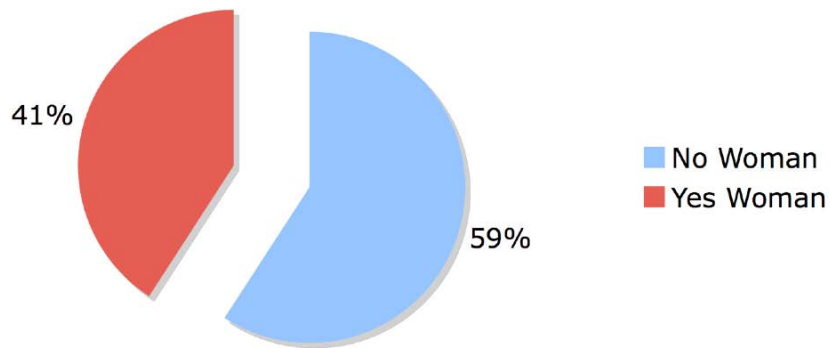


Figure 32: Pilots that Go to Series Pick Up with an Over-40 Principal

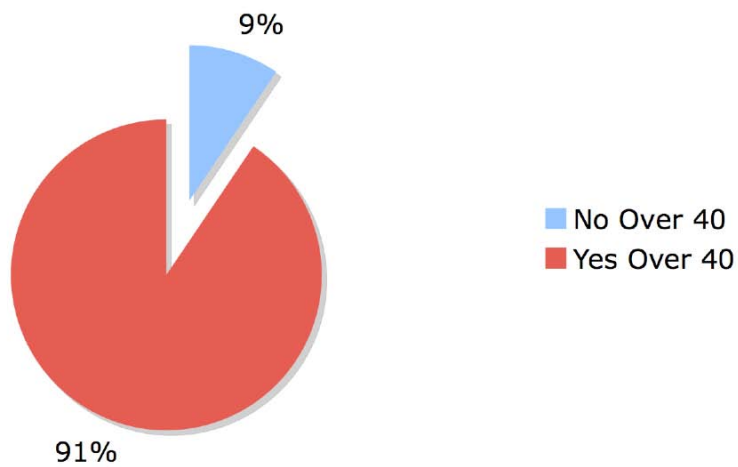


Figure 33: Pilots that Go to Series Pick Up with a Minority Principal

