

Inclusion in the Director's Chair: Gender, Race, & Age of Directors Across 1,200 Top Films from 2007 to 2018*

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Inclusion Initiative

*includes 1st time analysis of “Produced by” titles and select Below the Line Unit Heads and Crew by Gender & Race/Ethnicity Across 300 Movies from 2016-2018

INCLUSION IN THE DIRECTOR'S CHAIR? EXAMINING 1,200 POPULAR FILMS

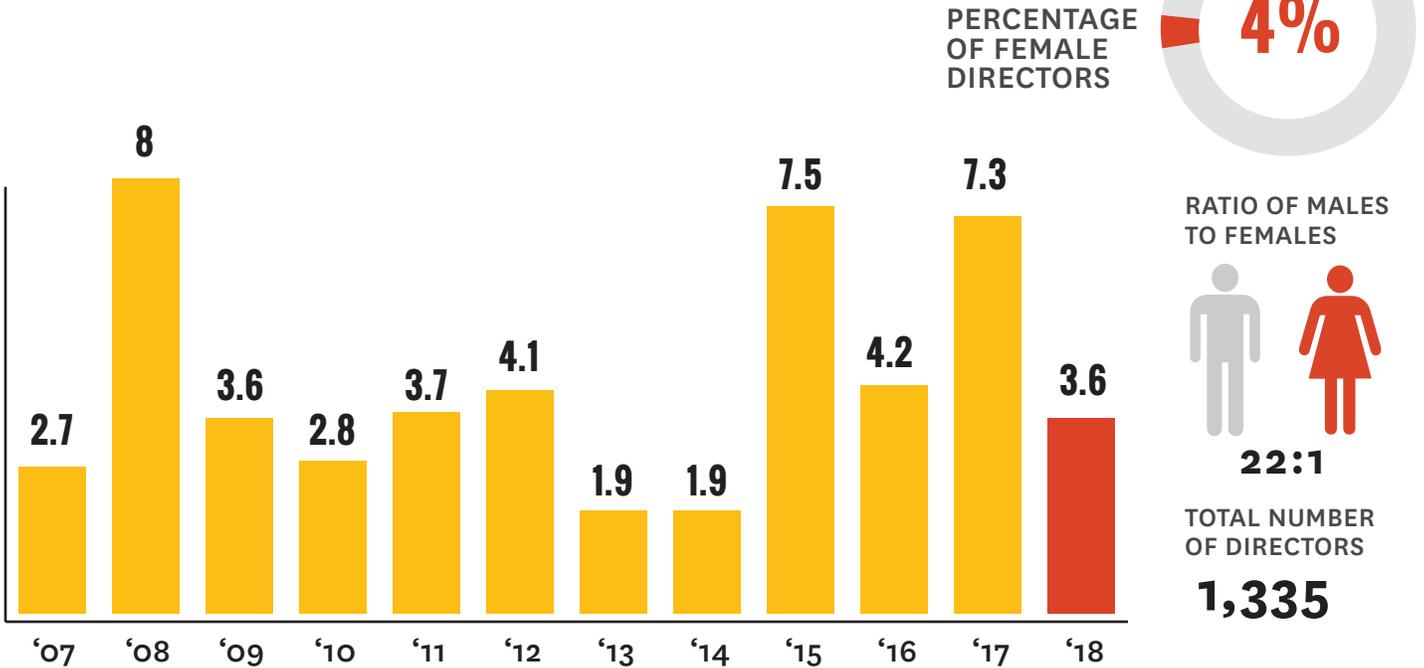
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 @Inclusionists

FEMALES ARE OUTNUMBERED IN THE DIRECTOR'S CHAIR

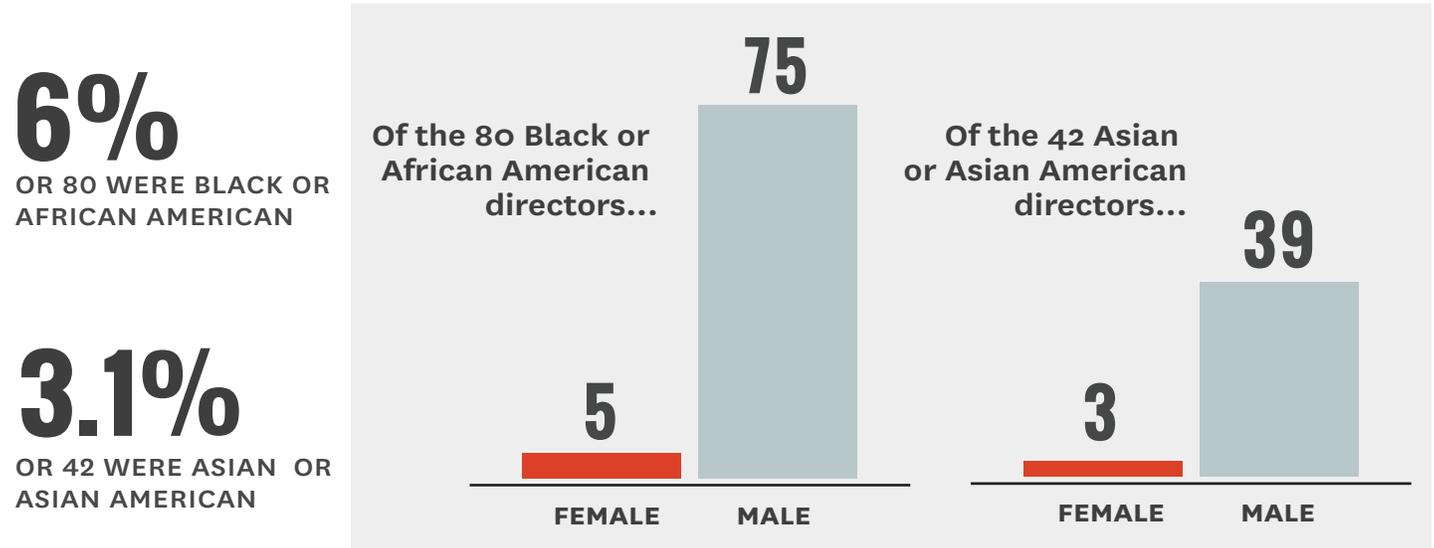
PREVALENCE OF FEMALE DIRECTORS ACROSS 1,200 FILMS

in percentages

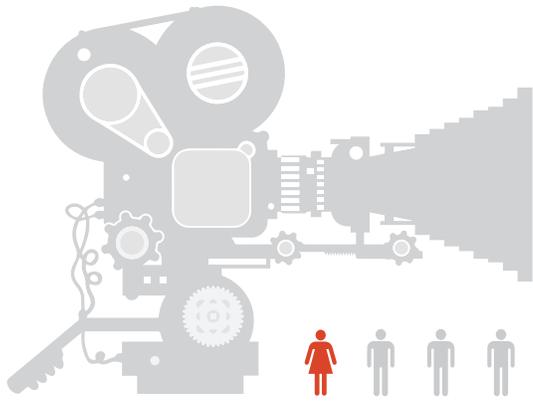


THE DIRECTOR'S CHAIR IS WHITE AND MALE

ACROSS 1,200 FILMS AND 1,335 DIRECTORS...



FOR BLACK DIRECTORS, 2018 WAS A BANNER YEAR



16

**BLACK DIRECTORS
WORKED ACROSS
THE 100 TOP-GROSSING
FILMS OF 2018.**

IN 2007, 8 BLACK DIRECTORS WORKED ACROSS THE 100 TOP FILMS. IN 2017, THE NUMBER WAS 6.

AGE IS RELATED TO DIRECTING ASSIGNMENTS FOR FEMALES

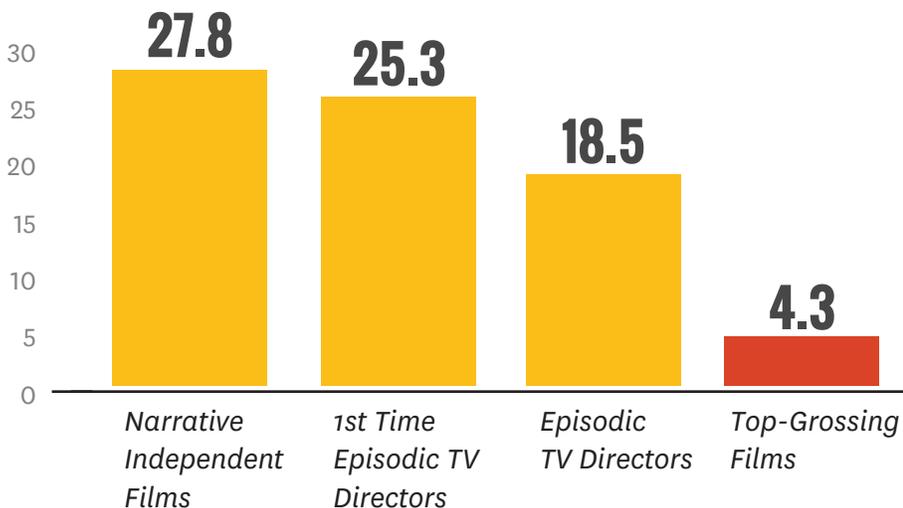
DIRECTOR GENDER BY AGE

	20s	30s	40s	50s	60s	70s	80s	TOTAL
FEMALES	0	12	29	8	7	0	0	56
MALES	9	286	580	281	81	27	9	1,273

Information for 6 individuals could not be confirmed.

PIPELINE PROBLEMS: CAREER PROGRESS STALLS FOR FEMALES

PERCENTAGE OF FEMALE DIRECTORS BY MEDIA PLATFORM



BLACK AND ASIAN DIRECTORS ARE CROPPED OUT OF FILM

# OF BLACK DIRECTORS	8	7	7	5	2	6	7	5	4	7	6	16	80 OUT OF 1,335
OUT OF	112	112	111	109	108	121	107	107	107	120	109	112	

# OF ASIAN DIRECTORS	3	3	1	4	4	2	6	0	6	5	4	4	42 OUT OF 1,335
OUT OF	112	112	111	109	108	121	107	107	107	120	109	112	

'07 '08 '09 '10 '11 '12 '13 '14 '15 '16 '17 '18 TOTAL

UNDERREPRESENTED FEMALES ARE INVISIBLE AS COMPOSERS

ONLY **1** OUT OF **301** COMPOSERS WAS A WOMAN FROM AN UNDERREPRESENTED RACIAL/ETHNIC GROUP

HOLLYWOOD'S IMAGE OF A FEMALE DIRECTOR IS A WHITE WOMAN

Race/ethnicity of 46 individual female directors across 1,200 films



39
ARE
WHITE



4
ARE
BLACK/
AFRICAN
AMERICAN



2
ARE
ASIAN



1
IS
HISPANIC/
LATINA

FEW FEMALES AT THE APEX OF ORGANIZATIONS

C-SUITE	BOARD OF DIRECTORS	EXECUTIVE FILM TEAM	TOTAL
 82.7%	 75%	 74.4%	 77.2%
 17.3%	 25%	 25.6%	 22.8%

Less than 6% of **all** positions across the C-Suite, Boards, and Executive Teams were held by women of color.

FEMALE DIRECTORS ACROSS 1,200 TOP-GROSSING FILMS



THERE ARE

46

INDIVIDUAL
FEMALE
DIRECTORS BETWEEN
2007 AND 2018

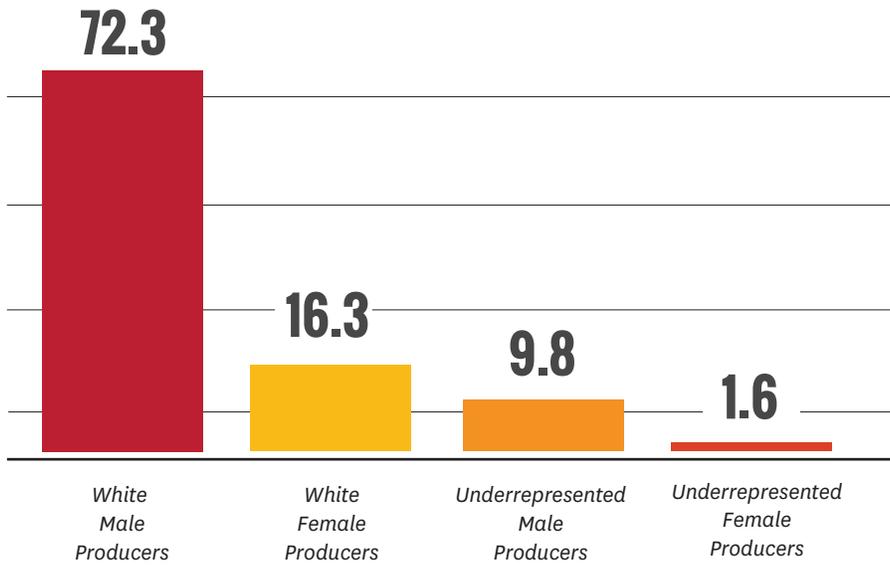
**An asterisk denotes underrepresented female directors.*

Abby Kohn	Jennifer Yuh Nelson*	Nora Ephron
Angelina Jolie	Jessie Nelson	Patricia Riggen*
Anna Foerster	Jodie Foster	Patty Jenkins
Anne Fletcher	Julie Anne Robinson	Phyllida Lloyd
Ava DuVernay*	Julie Taymor	Sam Taylor-Johnson
Betty Thomas	Kathryn Bigelow	Sanaa Hamri*
Brenda Chapman	Kay Cannon	Sarah Smith
Catherine Hardwicke	Kimberly Peirce	Shari Springer Berman
Diane English	Kirsten Sheridan	Sharon Maguire
Elizabeth Allen Rosenbaum	Lana Wachowski	Stacy Title
Elizabeth Banks	Lilly Wachowski	Stella Meghie*
Gina Prince-Bythewood*	Loveleen Tandan*	Susanna Fogel
Greta Gerwig	Lucia Aniello	Susanna White
Hallie Meyers-Shyer	Nancy Meyers	Thea Sharrock
Jennifer Flackett	Niki Caro	Trish Sie
Jennifer Lee		

PRODUCERS ARE PRIMARILY 'PALE & MALE'

GENDER AND RACE OF PRODUCERS ACROSS THE 300 TOP FILMS FROM 2016-2018

in percentages



70.7
PERCENTAGE POINT
DECLINE
BETWEEN WHITE MALES
AND FEMALES OF
COLOR WORKING
AS PRODUCERS

FEMALES ARE PUSHED ASIDE AS PRODUCERS

THE RATIO OF WHITE MALE TO UNDERREPRESENTED FEMALE PRODUCERS ACROSS 300 POPULAR FILMS IS

44 to 1

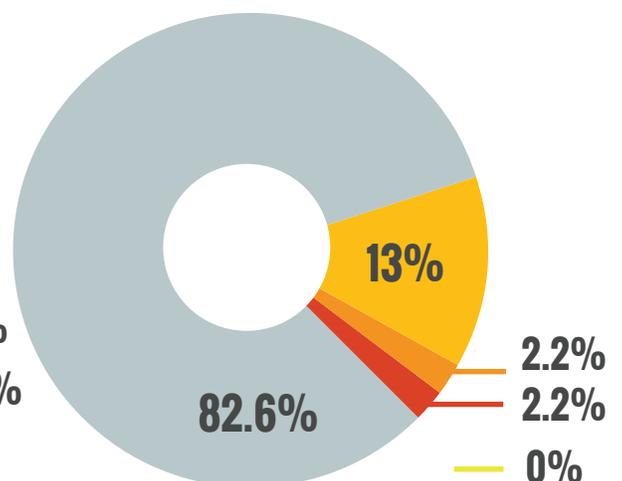
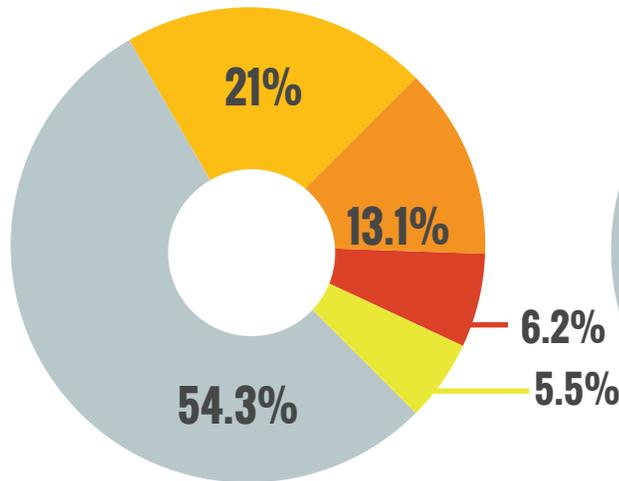
SINGLE TAKE: GENDER DIFFERENCES IN CAREER OPPORTUNITIES

NUMBER OF FILMS

MALE DIRECTORS

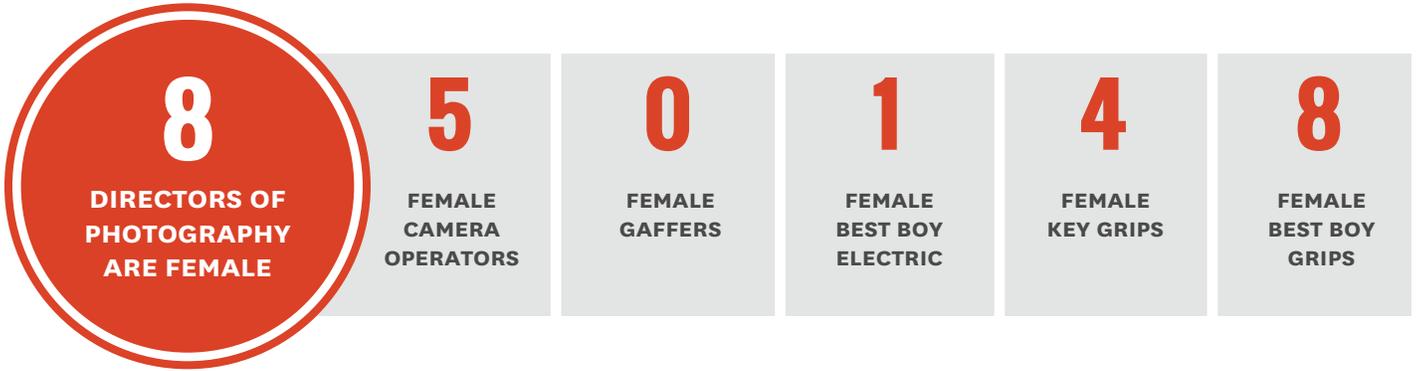
FEMALE DIRECTORS

- One
- Two
- Three
- Four
- Five+



THE FEMALE GAZE IS MISSING IN FILM

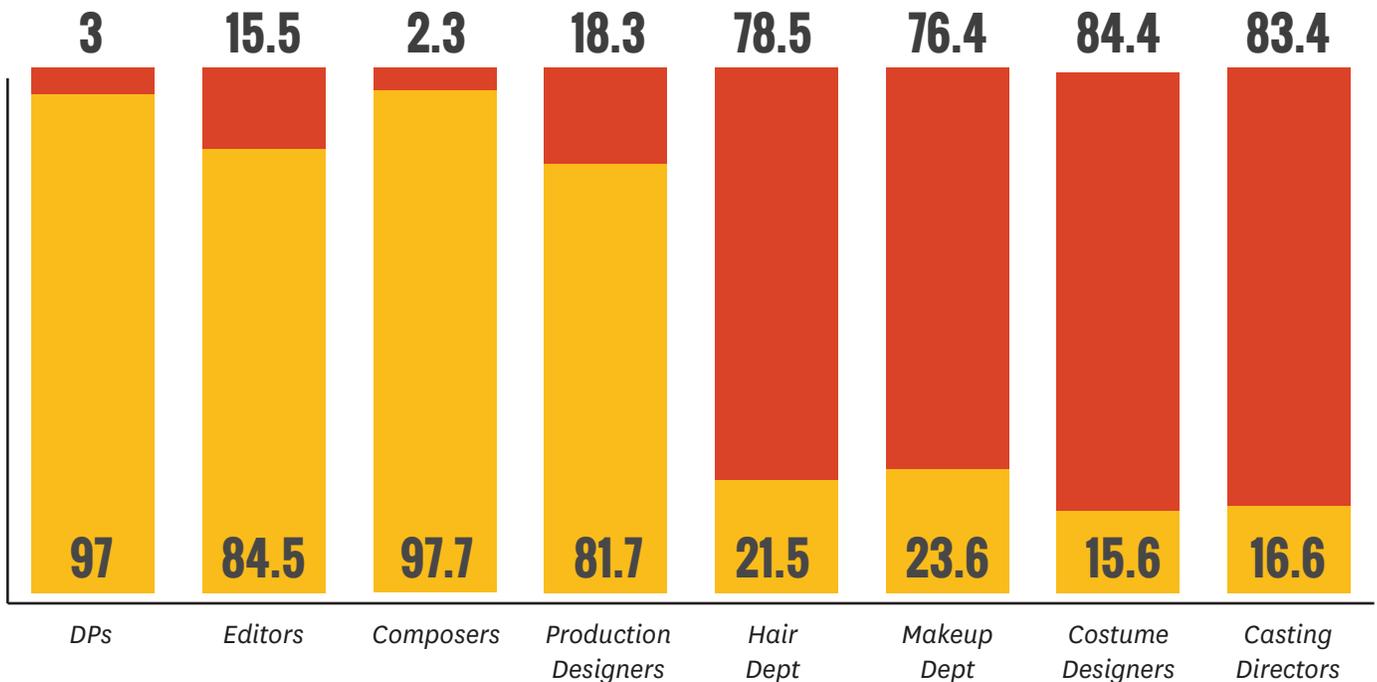
Female DPs and camera crew team members across 265 films from 2016-2018



SEGREGATED SETS: GENDER GAPS IN FILM PRODUCTION

Department Heads by Gender across 265 Top Films from 2016-2018 in percentages

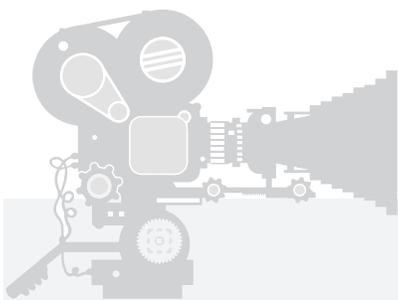
Female Male



WHERE ARE THE WOMEN OF COLOR IN PRODUCTION?

Underrepresented Females in Production Roles across 300 Top Films from 2016-2018





DISTRIBUTION DISPARITIES FACE FEMALE, BLACK, AND ASIAN DIRECTORS

	TOTAL # OF FILMS DISTRIBUTED	FILMS WITH A FEMALE DIRECTOR	FILMS WITH A BLACK DIRECTOR	FILMS WITH AN ASIAN DIRECTOR
20TH CENTURY FOX	162	7	8	6
PARAMOUNT PICTURES	125	3	6	5
SONY PICTURES	181	9	14	3
UNIVERSAL PICTURES	184	9	13	13
WALT DISNEY STUDIOS	118	6	2	4
WARNER BROS. PICTURES	208	12	6	5
LIONSGATE	106	4	20	1
OTHER	116	6	10	4
TOTAL	1,200	56	79	41

STRATEGIC SOLUTIONS TO FOSTER SYSTEMIC CHANGE

COLLECTIVE ACTION	SET TARGET INCLUSION GOALS	INCLUSION RIDER	SHAREHOLDER ACTIVISM
COMPANY-WIDE INCLUSION POLICIES	TRANSPARENT INTERVIEWING & HIRING PRACTICES	CREATE INCLUSIVE CONSIDERATION LISTS	SUPPORT NON-PROFIT ORGANIZATIONS TRAINING NEW FILMMAKERS

Inclusion in the Director's Chair: Gender, Race, & Age of Directors Across 1,200 Top Films from 2007 to 2018*

Dr. Stacy L. Smith, Marc Choueiti, Angel Choi, & Dr. Katherine Pieper
Annenberg Inclusion Initiative
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*includes 1st time analysis of "Produced by" titles and select
Below the Line Unit Heads and Crew by Gender & Race/Ethnicity Across 300 Movies
from 2016-2018

Yearly, the Annenberg Inclusion Initiative examines diversity and inclusion in the director's chair across the 100 top-grossing motion pictures. For 2018, our annual analysis focuses on gender, race, and age of 1,335 helmers spanning 1,200 of the highest earning fictional films released domestically between 2007 and 2018. *Clearly, this is the most intersectional assessment of directors behind the camera in film to date.*

Besides directors, our report focuses on a few other key positions in filmmaking. Last year we began assessing the C-suite, board of directors, and executive film teams of each multinational and one mini major in the sample. This year, we have expanded our sights and also included a detailed analysis of gender and race/ethnicity of producers (i.e., "Produced by") and specific below the line positions across 300 top-grossing films from 2016-2018. Below, the key findings are arranged by occupational title (i.e., directors, executives, producers, below the line).

Key Findings

Film Directors

Gender. A total of 112 directors helmed the 100 top-grossing films of 2018. 96.4% were men ($n=108$) and only 3.6% of directors were women ($n=4$), which calculates into a gender ratio of 27 to 1. The four women directors were Ava DuVernay (*A Wrinkle in Time*), Kay Cannon (*Blockers*), Abby Kohn (*I Feel Pretty*), and Susanna Fogel (*The Spy Who Dumped Me*). ***The percentage of female directors has not changed overtime.*** The 12-year high occurred in 2008, when 9 women directed across the annual sample of 100 movies.

While the average age of directors did not vary by gender (Males=46.5 years, Females=46 years), career span did. Males work across 7 decades (20s-80s) whereas females work across 4 (30s-60s).

Looking at employment opportunities, a total of 704 individual or unique directors helmed one of the 1,200 top-grossing films (658 men, 46 women). The range of work experience varied by gender, with men (1-17 films) having a larger directing span than women (1-4 films). The vast majority of female directors (83%) only made one film within the top-grossing sample in

comparison to 54% of their male peers. The male director that has worked the most was Tyler Perry (17 films). The top performing female director was Anne Fletcher (4 films).

Males were more likely to direct action films than were females, with a gender ratio of 68 to 1. Gender differences were also observed for science fiction films (34.7 males to 1 female) and thrillers (44 males to 1 female). Females were more likely than males to helm comedies (35.7% vs. 25.6%) and dramas (33.9% vs. 18%).

95.6% of female directors had agency representation. Creative Artists Agency (CAA) represents the most women helmers (39.5%) followed by United Talent Agency (25.6%) and William Morris Endeavor (23.3%). 38 of the 45 female directors (84.4%) are members of the Directors Guild of America.

Examining distributors, Warner Bros. has distributed 12 films with female directors attached over the sample time frame. The distributor least female friendly is Paramount Pictures. There is no year between 2007 and 2018 in which every distributor has hired or attached at least one female director to a film. The most frequent number of female directors across 12 years of film slates is 0.

Race. In 2018, a total of 16 Black directors (14.3%) worked across the 100 top films of 2018. Of the Black helmers, 15 were male and only 1 was female. ***2018 has the highest number and percentage of Black directors across the 12-year sample time frame. The number of Black helmers in 2018 is 2.7 times higher than the number in 2017 and twice as high as 2007.*** However, this jump is almost solely due to Black male directors and not their female counterparts.

Of the 36 individual Black directors in the sample, over half (58.3%) have one directing credit across 1,200 films. This percentage does not deviate meaningfully from their non-Black peers (56%). 79 movies had one or more Black directors attached. Black helmers were most likely to direct dramas (36.7%, $n=29$) followed by comedies (32.9%, $n=26$) and action films (13.9%, $n=11$). A total of 4 horror (5.1%), 4 thriller (5.1%), 3 science fiction/fantasy movies (3.8%), and 2 animated films (2.5%) were directed by Black helmers.

33 of the 36 (91.7%) Black directors had current agency representation, with the most clients at CAA (33.3%) followed by WME (27.3%) and UTA (15.1%). Of the 36 Black directors, 94.4% are members of the DGA.

In terms of distributor, it is clear that the top performer in 2018 was Sony (5 films) followed by Universal Pictures (3 films). Both 20th Century Fox and Disney increased representation by attaching two Black directors to movies in their 2018 slates. Overtime, Lionsgate has distributed the most movies ($n=20$) with Black directors. But the majority ($n=17$) of these films were by one helmer, Tyler Perry.

A total of 4 Asian directors (3.6%) worked across the 100 top films of 2018. All four of these directors were men (Aneesh Chaganty, Jay Chandrasekhar, Jon M. Chu, James Wan).

Unlike their Black counterparts, there has been no change in the number or percentage of Asian directors over the 12-year sample time frame. Only 39 top directing jobs have been filled by Asian men and 3 by Asian women.

Two thirds of all Asian directors (66.7%) only have one directing credit across the sample, which was significantly higher than their non Asian peers (55.8%). Asian helmers were less likely than non Asian helmers to have directed 2 or 3 movies during the 12-year sample. The top performing Asian directors were James Wan (6 films) followed by M. Night Shyamalan (5 films) and Jon M. Chu (5 films).

Of the 41 movies helmed by an Asian director, 24.4% were animated, 19.5% were action oriented and 19.5% were horror. The remaining stories appeared in drama (12.2%), science fiction/fantasy (12.2%), comedy (7.3%), and thriller (4.9%). 71.4% ($n=15$) of Asian directors have current representation. 40% are represented by CAA and a third by WME. Just over half of all Asian directors in the sample (52.4%) are members of the DGA.

In terms of distribution, 2018 was business as usual for Asian directors. Warner Bros increased representation of Asian directors in 2018 in comparison to 2017 and 2007. Universal Pictures has employed the highest number of Asian directors, presumably due to franchise successes such as *The Fast and the Furious* and *Despicable Me*. Lionsgate has only worked with 1 Asian director in 12 years across this sample.

Overall, intersectionality is a large problem in the director's chair. Women of color received very few opportunities across the 12-year time frame. Only 9 directing assignments have been filled by women of color across 1,200 top grossing pictures. These 9 jobs were held by seven women, 4 of which were Black, two Asian, and 1 Latina. Only 2 women of color have helmed 2 motion pictures in the sample time frame (Ava DuVernay, Jennifer Yuh Nelson).

Executives: C-suite, Corporate Board Seats, & Film Teams

17.3% of top executive positions (C-Suite) in major media companies were held by women, while 82.7% were held by males. Only 4 of these women were from underrepresented racial/ethnic groups. Viacom has the most gender-inclusive C-suite (31.8%) while Sony and Comcast have no women in the top tier of executives.

One-quarter of corporate Board seats were held by women across the 7 companies examined. This is a noticeable improvement over last year's report, when only 18.8% of board seats were held by women. Despite overall gains, only 5 women of color were Corporate Directors. Examining the individual companies, 50% of corporate Board seats at Viacom were held by women while Fox was the lone company this year to have just one woman (9.1%) on its board.

Only 2 of the Chairs of major executive film teams were female. The presence of women escalates as the analysis moves lower into the chain of command. 22.5% of President and Chief positions of executive film teams were held by women, while 36.4% of VP-level roles were filled

by females. Across all these positions, only 8 women executives were from underrepresented racial/ethnic groups.

Film Producers

A total of 984 individuals received the credit “Produced by” across 300 films from 2016-2018. Overall, 82.1% ($n=808$) of producers were male and 17.9% ($n=176$) were female. This calculates into a gender ratio of 4.6 male producers to every 1 female producer.

Less than a sixth of all producers (11.4%) were from underrepresented racial/ethnic groups. This result deviated by year, with the percentage of underrepresented producers in 2017 (13.9%) higher than the percentage in 2016 (8.9%). Nearly three quarters (72.3%, $n=710$) of all producing jobs were held by white males. White females account for 16.3% ($n=160$) of all producers whereas underrepresented males account for 9.8% ($n=96$). Only 1.6% ($n=16$) of all producers were women of color.

A total of 341 directors were responsible for the subset of 300 films, with 17.3% from underrepresented racial/ethnic groups. The percentage of underrepresented directors has increased significantly (9 percentage points) from 13.3% in 2016 to 22.3% in 2018. Only four women of color have directed across the 300 top films in comparison to 55 men of color, a ratio of 13.7 to 1. Films with an underrepresented producer on the team were more likely to have a diverse director attached (30.8%) than those films without an underrepresented producer (12%).

Below the Line

Camera. A total of 266 individuals were credited as the director of photography (DP) across the top live action films from 2016-2018 ($n=265$). 97% were male ($n=258$) and 3% were female ($n=8$). This translates into 33 male lensers for every 1 female lenser. None of the female DPs were underrepresented and men of color only account for 15.8% ($n=42$) of cinematographers sample wide. The percentage of female and diverse DPs did not vary across the years evaluated.

99.1% of A, B, or C camera operators were male ($n=529$) and <1% were female ($n=5$). Not one female A, B, or C camera operator worked across the top-grossing live action films of 2018. Of 281 gaffer jobs, not one was filled by a woman across three years of popular movies. Only a handful of employment opportunities went to women in the following categories: best boy electric (1 female, 292 males), key grip (4 females, 272 males), or best boy grip (8 females, 266 males).

Editors. Credited editing jobs across the sample of films totaled to 375, with 84.5% ($n=317$) filled with males and 15.5% ($n=58$) filled with females. Roughly 5.5 males edited to every 1 female. No meaningful deviation was observed in the percentage of editors by gender and year.

5.7% of editors were from underrepresented racial/ethnic groups, which did not vary by year: 2016 (5.7%), 2017 (4.1%), and 2018 (7.3%). Intersectionally, 79.9% ($n=294$) of editors were white

men, 14.4% ($n=53$) were white women, 4.3% ($n=16$) were underrepresented men, and 1.4% ($n=5$) were underrepresented women. The ratio of white men editing to under-represented women was 58.8 to 1.

Composers. 301 composers were credited across the top live action films from 2016-2018. 97.7% ($n=294$) of composers were male and 2.3% were female ($n=7$), which is a ratio of 42 to 1. The seven women each worked once across the 3-year sample. There was no difference in composer gender by year. Few composers (9.6%, $n=29$) were from underrepresented racial/ethnic backgrounds. Twenty eight of the diverse composers were men and only 1 was a woman.

Art Department. 273 individuals were credited as production designers, with 81.7% ($n=223$) male and 18.3% ($n=50$) female. Gender deviated by year, with female production designers less likely to work in 2018 (16.3%) than in 2017 (21.6%).

Racial/ethnic diversity is also lacking at the top of this department. 94.1% ($n=254$) of production designers were white and only 5.9% ($n=16$) were people of color. These percentages did not meaningfully vary by year. Crossing gender and underrepresented status reveals an all too familiar picture: 77.4% ($n=209$) of production designers were white males, 16.7% ($n=45$) white females, 4.4% ($n=12$) were diverse males, and 1.5% ($n=4$) were diverse females.

Hair, Makeup, & Costume Design. A full 78.5% of all hair department heads were women ($n=219$) and 21.5% were men ($n=60$). The gender ratio flips here, with 3.7 females working in this capacity to every 1 male. Women were more likely to work in this position in 2017 (83.5% and 2018 (81.9%) than in 2016 (70.2%). Over three quarters (76.4%, $n=214$) of make-up department heads were women and 23.6% ($n=66$) were men. Over time, an increase was observed with more women working in makeup in 2018 (81.3%) than in 2016 (72.8%) or 2017 (75%).

Pivoting to costume designers, a total of 275 individuals were credited with this title. Only 15.6% of costume designers were male ($n=43$) and 84.4% were female ($n=232$). Gender differences emerged by year, with females less likely to work in 2017 (81.8%) than 2016 (87%). Only 14% of costume designers were from diverse racial/ethnic groups. No change emerged in underrepresented status over time, however. Intersectionally, 73.2% of costume designers were white females, 12.9% were white males, 11% were diverse females, and 2.9% were diverse males.

Casting. A total of 380 casting directors were credited across the sample. 83.4% of those positions were filled with women ($n=317$) and 16.6% were filled with men ($n=63$). For females, an increase was observed in the percentage of casting directors from 2017 (80.8%) to 2018 (86.1%).

Only 13.2% of casting directors across the sample were underrepresented. Diverse casting directors worked significantly more in 2016 (14.6%) and 2018 (15.7%) than in 2017 (9%). Crossing gender and underrepresented status, white females (72%) were more likely to work as

casting directors than white males (14.8%), women of color (11.8%) and men of color (1.3%). Differences also appeared by year, with losses in employment opportunities for white men in 2018 (10.2%) from 2017 (18.9%) and 2016 (15.5%).

Directorial Teams. Four crew positions on the directorial team were examined for gender. Nearly a third of all Unit Production Manager (UPMs) were women (31.7%, $n=115$). The percentage of female UPMs did not deviate by year (2016=31.4%, 2017=33.6%, 2018=30%). Fewer women filled the first assistant director post (9%), again with no year to year change. Roughly a third of all second assistant directors (33.6%) and second seconds (31.9%) were women. Of these two jobs titles, a notable increase was observed for female second assistant directors from 2016 (29.4%) to 2018 (37.6%).

The report concludes by summarizing the major trends across the study and highlighting results for executive, above- and below-the-line positions. Limitations and directions for previous research are illuminated and solutions for change are discussed.

**Inclusion in the Director's Chair:
Gender, Race, & Age of Directors Across 1,200 Top Films from 2007 to 2018***

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Below the Line Unit Heads and Crew by Gender & Race/Ethnicity Across 300 Movies

Yearly, the Annenberg Inclusion Initiative examines diversity and inclusion in the director's chair across the 100 top-grossing motion pictures.¹ The focus on directors continues to be intentional, as this is the top leadership position behind the camera and can fall prey to hiring biases.² For the current report, our annual analysis focuses on gender, race, and age of 1,335 helmers spanning 1,200 of the highest earning fictional films released domestically between 2007 and 2018.³ ***Clearly, this is the most intersectional assessment of directors behind the camera in film to date.***

Besides directors, our report focuses on a few other key positions in filmmaking. Last year we began assessing the C-suite, board of directors, and executive film teams of each multinational and one mini major in the sample. The aim here is to examine inclusion in the executive ranks responsible for corporate governance as well as green lighting teams that hire film directors. This year, we have expanded our sights and included a detailed analysis of gender and race/ethnicity of producers and key below the line positions across 300 top-grossing films from 2016-2018.

For the former, we focus solely on title card Producers or those that are often responsible for hiring or attaching directors to their stories. This narrow focus was intentional, excluding any other title modifying the "Producer" moniker (e.g., executive producers, co or associate producers, etc.). Additionally, a total of 11 below the line department heads of main or first units were assessed for gender and a subset of these for apparent race/ethnicity. The goal here was to not only examine specific unit heads, but also potential pipeline positions for directorial teams, lighting, and camera.

The report is presented in four major sections. The first pertains to our yearly analysis of directors, folding in the 100 top domestic films of 2018. Director gender and race is assessed as well as how these factors relate to frequency of employment, genre, agency representation, and distributor. The second section focuses on the executive ranks at the studios and one mini major responsible for distributing films. The third section is our new analysis of 300 films (2016-2018), examining diversity of producers as well as unit heads and production crew working below the line. The fourth section summarizes the study's main findings and offers solutions for change.

As with all our reports, only differences of ± 5 percentage points or more are noted in the text. This approach is used to ensure we are highlighting changes rather than trivial deviations (1-2

percentage points) between groups. Throughout the report, our comparisons focus on how 2018 differs from 2017 as well as 2007. All of our methodological decision-making is detailed meticulously in previous reports for longitudinal measures and new variables are addressed in the footnotes of this report.

Gender of Film Directors

A total of 112 directors helmed the 100 top-grossing films of 2018.⁴ Only 3.6% of directors were women ($n=4$) and 96.4% were men ($n=108$), which calculates into a gender ratio of 27 male helmers to every 1 female helmer. The four women directors were Ava DuVernay (*A Wrinkle in Time*), Kay Cannon (*Blockers*), Abby Kohn (*I Feel Pretty*), and Susanna Fogel (*The Spy Who Dumped Me*). The last three women are new to our 100 top-grossing film director list.

As shown in Table 1, the number and percentage of female directors has not changed overtime. The 12-year high occurred in 2008, when 9 different women directed films across the annual sample. Despite all of the activism and press attention this issue has received, employment of female directors remains unchanged. Now, we turn our attention to the relationship between director gender and age, frequency of employment, storytelling genre, and agency representation. The section concludes by illuminating the pipeline for female directors.

Table 1
Director Gender of Fictional Films by Year

Year	Males	Females	Total
2007	97.3% ($n=109$)	2.7% ($n=3$)	112
2008	92% ($n=103$)	8% ($n=9$)	112
2009	96.4% ($n=107$)	3.6% ($n=4$)	111
2010	97.2% ($n=106$)	2.8% ($n=3$)	109
2011	96.3% ($n=104$)	3.7% ($n=4$)	108
2012	95.9% ($n=116$)	4.1% ($n=5$)	121
2013	98.1% ($n=105$)	1.9% ($n=2$)	107
2014	98.1% ($n=105$)	1.9% ($n=2$)	107
2015	92.5% ($n=99$)	7.5% ($n=8$)	107
2016	95.8% ($n=115$)	4.2% ($n=5$)	120
2017	92.7% ($n=101$)	7.3% ($n=8$)	109
2018	96.4% ($n=108$)	3.6% ($n=4$)	112
Overall	95.7% ($n=1,278$)	4.3% ($n=57$)	1,335

Director Age. The age of directors was calculated from two pieces of information: a) date of birth, and b) the film's release date.⁵ The average age of helmers across the sample did not vary by gender (Males=46.5, Females=46). What did vary, however, was career span. Males work across 7 decades (20s-80s) whereas females work across 4 (see Table 2). Females also were more likely than males to work in their 40s and 60s. The reverse pattern was true in their 50s, however.

Even with these within-gender differences, males vastly outpace women in the sheer number of directing jobs they receive across every decade of their existence.

Table 2
Director Gender by Age Across 1,200 Fictional Films

Age	Males	Females
20s	.7% (n=9)	0
30s	22.5% (n=286)	21.4% (n=12)
40s	45.6% (n=580)	51.8% (n=29)
50s	22.1% (n=281)	14.3% (n=8)
60s	6.4% (n=81)	12.5% (n=7)
70s	2.1% (n=27)	0
80s	.7% (n=9)	0
Total	100% (n=1,273)	100% (n=56)

Note: For 6 helmers (5 males, 1 female), age could not be found.

Frequency of Employment. We now turn our attention to examining the number of times directors were employed across the sample. The unit of analysis was the *individual*, not the film. For each helmer, we assessed the number of times across the 12-year time frame they were attached to direct one of the 1,200 top movies.

A total of 704 individual directors held one of these prestigious posts (658 men, 46 women). The range of work experience varied by gender, with men having a larger directing span (1-17 films) than women (1-4 films). The vast majority of female directors (83%) only made one film within the top-grossing sample in comparison to 54% of their male peers.

Table 3
Number of Fictional Films by Director Gender

# of Films	Male Directors		Female Directors		Total	
	# of Directors	%	# of Directors	%	# of Directors	%
1	357	54.3%	38	82.6%	395	56.1%
2	138	21%	6	13%	144	20.5%
3	86	13.1%	1	2.2%	87	12.4%
4	41	6.2%	1	2.2%	42	6%
5	18	2.7%	0	0	18	2.6%
6	9	1.4%	0	0	9	1.3%
≥7	9	1.4%	0	0	9	1.3%
Total	658	100%	46	100%	704	100%

Note: The percentages are derived from columns and total to 100%

The top performers across the 1,200 films are shown in Table 4. For males, Tyler Perry continues to hold the highest honor with directing 17 movies across 12 years followed by Clint Eastwood, Steven Spielberg, and Ridley Scott. Five male directors made 7 films across the 12-year sample. For females, the top performers were Anne Fletcher (4 films) and Lana Wachowski (3 films). Six women directed 2 features in the sample time frame.

Table 4
Top Directors of Fictional Films by Gender

Top Males	# of Films	Top Females	# of Films
Tyler Perry	17	Anne Fletcher	4
Clint Eastwood	10	Lana Wachowski	3
Steven Spielberg	9	Ava DuVernay	2
Ridley Scott	8	Catherine Hardwicke	2
Michael Bay	7	Phyllida Lloyd	2
Zack Snyder	7	Nancy Meyers	2
Antoine Fuqua	7	Jennifer Yuh Nelson	2
David Yates	7	Julie Anne Robinson	2
Peter Berg	7		

Note: Only directors in our sample of 1,200 films were eligible for inclusion in this table.

Genre. Each year films are evaluated for genre.⁶ Three patterns appear in Table 5. Males were more likely to direct action films than were females. Here, the gender ratio within action was 68 male directors to every 1 female director. Gender differences were also observed for science fiction films (34.7 males to 1 female) and thrillers (44 males to 1 female). Females were more likely than males to helm comedies (35.7% vs. 25.6%) and dramas (33.9% vs. 18%), presumably

because these genres fit the early filmmaking experiences of women. It may also be the case that these are stereotypical genres into which executives feel more comfortable hiring women. In either case, the career opportunities female directors receive in film are severely limited.

Table 5
Director Gender by Fictional Film Genre

Genre	Male Directed	Female Directed	Gender Ratio
Action	17.8% (n=204)	5.4% (n=3)	68 to 1
Comedy	25.6% (n=293)	35.7% (n=20)	14.7 to 1
Drama	18% (n=206)	33.9% (n=19)	10.8 to 1
Horror	8.7% (n=99)	5.4% (n=3)	33 to 1
Sci-Fi/Fantasy	12.1% (n=139)	7.1% (n=4)	34.7 to 1
Animation	10.1% (n=115)	8.9% (n=5)	23 to 1
Thriller	7.7% (n=88)	3.6% (n=2)	44 to 1
Total	1,144	56	20.4 to 1

Note: A total of 10 movies had male and female co directing teams. These movies were placed in the female column.

Agency Representation. For each female director, we assessed the prevalence of agency representation (no, yes).⁷ Of the living women directors, 95.6% (n=43) had agency representation. Female directors were represented by one of 8 companies. Table 6 illuminates which agencies represented female directors in the sample. Creative Artists Agency (CAA) represents the most women helmers (39.5%, n=17) followed by United Talent Agency (25.6%, n=11) and William Morris Endeavor (23.3%, n=10). It should also be noted that 38 of the 45 female directors (84.4%) are members of the Directors Guild of America.

Table 6
Female Directors with Representation by Agency

Agency	Percentage
Creative Artists Agency (CAA)	39.5% (n=17)
United Talent Agency (UTA)	25.6% (n=11)
William Morris Endeavor (WME)	23.3% (n=10)
ICM Partners (ICM)	2.3% (n=1)
Paradigm	2.3% (n=1)
Verve Talent and Literary Agency	2.3% (n=1)
PBJ Management	2.3% (n=1)
Annette Stone Associates	2.3% (n=1)
Total	43

Distributors. We examined which distributors were more or less likely to theatrically release movies helmed by female directors. Every film over the 12-year sample time frame was coded for domestic distribution company (20th Century Fox, Paramount Pictures, Sony Pictures, Universal Pictures, Walt Disney Studios, Warner Bros, Lionsgate, Other). Subdivisions of movie companies and smaller artistic arms were folded into their parent organizations.⁸ Non major distributors were categorized as “other” (e.g., A24, Avrion, MGM, Roadside Attractions, STX).

The results are tabulated in Table 7. Four trends are immediately apparent. First, the top performer across distributors was Warner Bros. This company has distributed 12 films with female directors attached over the sample time frame. Second, the distributor that is least female friendly is Paramount Pictures. Only 3 films have had a female director across the last 12 years. Third, the mode or most frequent number in Table 7 is zero. Of 96 cells, which represent an entire movie slate per year across the most powerful film companies globally, over half are filled with a zero. Fourth, there is no year between 2007 and 2018 in which every distributor hired or attached at least one female director.

Table 7
Number of Female Directed Films by Distributors: 2007-2018

Year	Distributors							
	20 th Century Fox	Paramount Pictures	Sony Pictures	Universal Pictures	Walt Disney Studios	Warner Bros.	Lionsgate	Other
2007	0	0	1	0	0	1	0	1
2008	4	0	0	1	0	3	1	0
2009	1	0	1	1	1	0	0	0
2010	1	0	0	1	1	0	0	0
2011	0	1	1	0	0	1	0	1
2012	0	1	1	0	1	1	1	0
2013	0	0	1	0	1	0	0	0
2014	0	1	0	1	0	0	0	0
2015	0	0	0	2	1	3	1	0
2016	1	0	2	1	0	1	0	0
2017	0	0	2	1	0	2	0	3
2018	0	0	0	1	1	0	1	1
Total	7	3	9	9	6	12	4	6

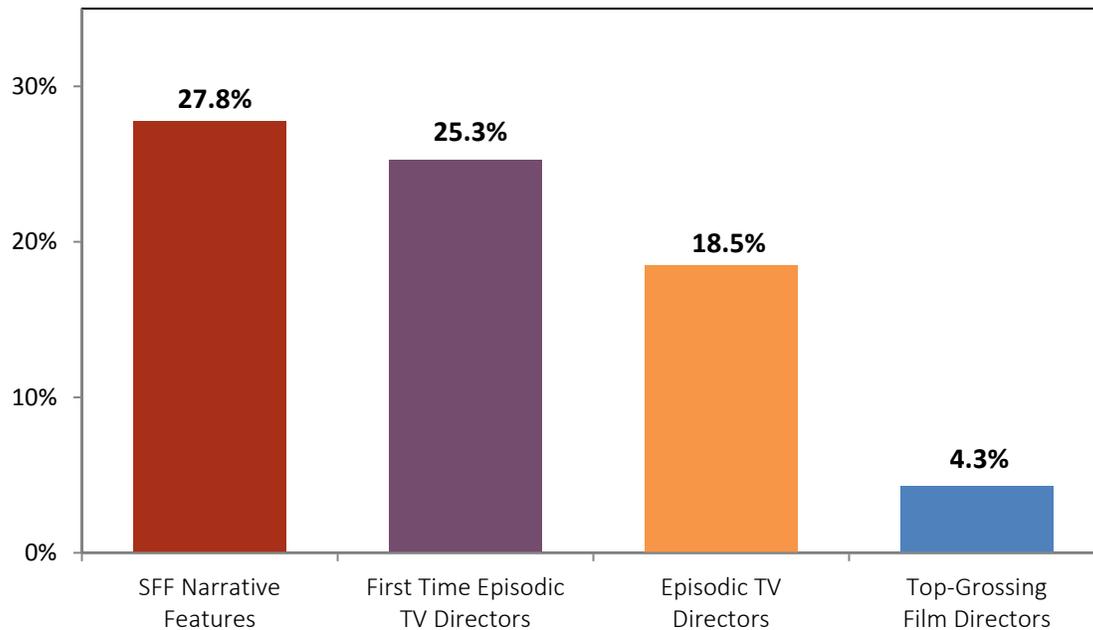
Note: The company totals are based on domestic box office performance across the 100 top fictional films per year. Subsidiary and art-house divisions are accounted for in their parent companies.

Pipeline for Female Directors. Annually, we consider how the percentage of women directing top-grossing films reflect the talent pool of women available to work as film directors. To do this, we examine three sources of information. First, we look to the percentage of women directing films in the U.S. Dramatic Competition section at Sundance Film Festival (SFF) over the comparable time frame.⁹ This section of the festival is reflective of new or emerging talent, as directors whose films screen in competition have typically made three or fewer feature-length movies.

A total of 198 directors created films screened at SFF in Dramatic Competition between 2007 and 2018. Of the directors, 72.2% were male and 27.8% were female. Between 2017 (29.4%) and 2018 (31.3%), the percentage of women directors did not change. Women were more likely to direct films in SFF competition in 2018 than in 2007 (18.7%). This meaningful percentage change is due to a small numerical increase ($n=2$) in female directors between 2007 and 2018, however.

Figure 1

Percentage of Female Directors by Pipeline Platform



In addition to the percentage of female directors at SFF, two other items are notable. The total number of female directors appearing in SFF Dramatic Competition is 55, which is nearly identical to the number of women who have directed one of the 1,200 top-grossing movies examined in this report. Additionally, nearly 31% ($n=17$) of those female directors were from underrepresented racial/ethnic groups; 12.7% were Asian, 7.3% were Black/African American, 7.3% were Middle Eastern, and 3.6% were from an “Other” racial/ethnic origin.

The next two sources of data reflect the percentage of women working as television directors. Using reports issued by the Directors Guild of America, we examined the percentage of women working across 7 TV seasons as well as the percentage of first-time episodic TV directors from 2009 to 2018. Among first-time TV directors, 25.3% of helmers were female. This percentage has increased over time, such that 40.6% of first-time directors were women in 2017-18 while only 18% were female between 2009 and 2015. Turning to all TV directors across 7 seasons (2012-13 to 2017-18), 18.5% of episodic TV directors across broadcast, cable, and streaming series were female. Once again, this percentage has grown during the time period studied. In 2012-13, 14.6% of directors were female whereas in 2017-18, 25.4% of episodic directors were women. These overtime increases are important to note, as the percentage of female top-grossing film directors has remained unchanged in a similar time period.

Figure 1 illustrates the drop-off from independent film through TV directing to popular movies, a trend which we have previously referred to as the “fiscal cliff” for female directors. From independent to top-grossing features, a drop of 23.5 percentage points occurs for women. From first-time episodic television directing to popular films, this decline is 21 percentage points. Another way to think about these statistics regards the story these figures tell about male

directors. From representing 72% of the individuals directing independent features, their opportunities *increase* such that 96% of directors of top-grossing movies are men.

In summary, the gender findings for 2018 are not different than previous years sampled. Male directors have far more opportunities helming popular motion picture content than do their female peers. Across all genres and age groups, male directors outperform female directors. In the next section, we examine another demographic factor that may affect career sustainability with vastly different results.

Race of Film Directors

Besides gender and age, our yearly reports also measure director race. Our approach has been narrow, focusing on Black and Asian directors across the 100 top-grossing films each year. Other researchers have examined all underrepresented directors or those from a particular community (i.e., Latinx), so we entered the space trying to fill gaps in the existing research rather than replicating work that was already completed.¹⁰ In this section, we continue with that longitudinal line of research examining the prevalence of Black and Asian directors across the 1,200 top films from 2007 to 2018. Within each racial category, we examine director frequency as well as genre, agency representation, and film distributor.

Table 8
Black Directors Across 100 Top Films by Year

Year	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	Total
Black Male	7.1% (n=8)	4.5% (n=5)	6.3% (n=7)	4.6% (n=5)	1.8% (n=2)	5% (n=6)	6.5% (n=7)	3.7% (n=4)	3.7% (n=4)	5.8% (n=7)	4.6% (n=5)	13.4% (n=15)	5.6% (n=75)
Black Female	0	1.8% (n=2)	0	0	0	0	0	<1% (n=1)	0	0	<1% (n=1)	<1% (n=1)	<1% (n=5)
Total	112	112	111	109	108	121	107	107	107	120	109	112	1,335

Prevalence of Black Directors. In 2018, a total of 16 Black directors (14.3%) worked across the 100 top films of 2018. This percentage is slightly above U.S. Census (13.4%).¹¹ Of the Black helmers, 15 were male and only 1 was female (Ava DuVernay, *A Wrinkle in Time*).

Has the percentage and number of Black directors changed overtime? Unequivocally, yes! The number of Black helmers in 2018 is 2.7 times higher than the number in 2017 and twice as high as 2007. Matter of fact, 2018 has the highest number and percentage of Black directors across the 12-year sample time frame. However, this jump is primarily attributable to Black male directors being attached to top-grossing films in the sample.

Next, we turn to the *frequency of employment* opportunities for Black directors. Of the 36 unique or individual Black directors in the sample, over half (58.3%) have one directing credit across 1,200 films. This percentage does not deviate meaningfully from their non Black peers (56%), however (see Table 9). Black directors were less likely than non Black directors to make

three (5.6% vs. 12.7%) or four films (0 vs. 6.3%). Top Black and non Black directors are shown in Table 10.

Table 9
Number of Fictional Films for Black and Non Black Directors

# of Films	Black Directors		Non Black Directors		Total	
	# of Directors	%	# of Directors	%	# of Directors	%
1	21	58.3%	374	56%	395	56.1%
2	9	25%	135	20.2%	144	20.5%
3	2	5.6%	85	12.7%	87	12.4%
4	0	0	42	6.3%	42	6%
5	1	2.8%	17	2.5%	18	2.6%
6	1	2.8%	8	1.2%	9	1.3%
≥7	2	5.6%	7	1.1%	9	1.3%
Total	36	100%	668	100%	704	100%

Note: The percentages are derived from columns and total to 100%.

Table 10
Top Black and Non Black Directors Across 1,200 Fictional Films

Top Black Directors	# of Films	Top Non Black Directors	# of Films
Tyler Perry	17	Clint Eastwood	10
Antoine Fuqua	7	Steven Spielberg	9
Malcom D. Lee	6	Ridley Scott	8
Tim Story	5	Michael Bay	7
F. Gary Gray	3	Zack Snyder	7
George Tillman Jr.	3	David Yates	7
		Peter Berg	7

Note: Only directors in our sample of 1,200 films were eligible for inclusion in this table.

Turning to *film genre*, the 79 movies with Black directors attached were categorized into one of 7 types using Variety Insight. The highest percentage of films with Black helmers were dramas (36.7%, $n=29$) followed by comedies (32.9%, $n=26$) and action films (13.9%, $n=11$). A total of 4 horror (5.1%), 4 thriller (5.1%), 3 science fiction/fantasy movies (3.8%), and 2 animated films (2.5%) were directed by Black helmers. Similar to females, Black directors have little access to action and animation – two financially lucrative story telling genres.

A full 33 of the 36 (91.7%) Black directors had current *agency representation*. Again (see Table 11), the agency with the most clients working across the film sample was CAA (33.3%, $n=11$)

followed by WME (27.3%, $n=9$) and UTA (15.1%, $n=5$). Of the 36 Black directors, 94.4% ($n=34$) are members of the DGA.

Table 11
Black Directors with Representation by Agency

Agency	Percentage
Creative Artists Agency (CAA)	33.3% ($n=11$)
William Morris Endeavor (WME)	27.3% ($n=9$)
United Talent Agency (UTA)	15.1% ($n=5$)
ICM Partners (ICM)	6.1% ($n=2$)
Verve Talent and Literary Agency	6.1% ($n=2$)
Paradigm	6.1% ($n=2$)
Gersh	3% ($n=1$)
APA	3% ($n=1$)
Total	33

Given the notable increase in Black directors in 2018, it is important to examine where changes in hiring took place by distributor. From Table 12, it is clear that the top performer in 2018 was Sony (5 films) followed by Universal Pictures (3 films). Both 20th Century Fox and Disney increased representation by attaching two Black directors to movies in their 2018 slates. Overtime, Lionsgate has distributed the most movies ($n=20$) with Black directors. But the majority ($n=17$) of these films are by one helmer, Tyler Perry.

Table 12
Number of Black Directed Films by Distributors: 2007-2018

Year	Distributors							
	20 th Century Fox	Paramount Pictures	Sony Pictures	Universal Pictures	Walt Disney Studios	Warner Bros.	Lionsgate	Other
2007	1	1	2	0	0	0	3	1
2008	1	0	1	1	0	2	2	0
2009	1	1	0	1	0	0	3	1
2010	0	0	0	0	0	1	2	1
2011	0	0	1	0	0	0	1	0
2012	1	1	1	0	0	0	2	1
2013	1	0	0	1	0	0	2	3
2014	0	1	3	1	0	0	0	0
2015	1	0	0	1	0	1	0	1
2016	0	1	1	2	0	1	1	1
2017	0	0	0	3	0	1	2	0
2018	2	1	5	3	2	0	2	1
Total	8	6	14	13	2	6	20	10

Note: The company totals are based on domestic box office performance across the 100 top fictional films per year. Subsidiary and art-house divisions are accounted for in their parent companies.

Together, 2018 was a banner year for Black directors across the 100 top-grossing films. The gains were only experienced only by Black male directors, however. Only 1 Black female directed a motion picture in 2018.

Prevalence of Asian Directors. A total of 4 Asian directors (3.6%) worked across the 100 top films of 2018, which is below U.S. Census (5.8%).¹² All four of these directors were men (Aneesh Chaganty, Jay Chandrasekhar, Jon M. Chu, James Wan) and two of these directors are new to our top-grossing list. Unlike their Black counterparts (see Table 13), there has been no change in the number or percentage of Asian directors over the 12-year sample time frame.

Table 13
Asian Directors Across 100 Top Films by Year

Year	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	Total
Asian Male	2.7% (n=3)	1.8% (n=2)	<1% (n=1)	3.7% (n=4)	2.8% (n=3)	1.7% (n=2)	5.6% (n=6)	0	5.6% (n=6)	3.3% (n=4)	3.7% (n=4)	3.6% (n=4)	2.9% (n=39)
Asian Female	0	<1% (n=1)	0	0	<1% (n=1)	0	0	0	0	<1% (n=1)	0	0	<1% (n=3)
Total	112	112	111	109	108	121	107	107	107	120	109	112	1,335

The *frequency of employment* for Asian directors can be found in Table 14. As illustrated, two thirds of all Asian directors only have one directing credit across the sample time frame. This percentage is significantly higher than their non Asian peers. Further, Asian helmers were less likely than non Asian helmers to have directed two or three movies during the 12-year sample. The top Asian directors by number of movies directed are found in Table 15.

Table 14
Number of Fictional Films for Asian and Non Asian Directors

# of Films	Asian Directors		Non Asian Directors		Total	
	# of Directors	%	# of Directors	%	# of Directors	%
1	14	66.7%	381	55.8%	395	56.1%
2	2	9.5%	142	20.8%	144	20.5%
3	0	0	87	12.7%	87	12.4%
4	2	9.5%	40	5.9%	42	6%
5	2	9.5%	16	2.3%	18	2.6%
6	1	4.8%	8	1.2%	9	1.3%
≥7	0	0	9	1.3%	9	1.3%
Total	21	100%	683	100%	704	100%

Note: The percentages are derived from columns and total to 100%.

Table 15
Top Asian and Non Asian Directors Across 1,200 Fictional Films

Top Asian Directors	# of Films	Top Non Asian Directors	# of Films
James Wan	6	Tyler Perry	17
M. Night Shyamalan	5	Clint Eastwood	10
Jon M. Chu	5	Steven Spielberg	9
Justin Lin	4	Ridley Scott	8
Pierre Coffin	4	Michael Bay	7
Jennifer Yuh Nelson	2	Zack Snyder	7
Tarsem Singh	2	David Yates	7
		Peter Berg	7

Note: Only directors in our sample of 1,200 films were eligible for inclusion in this table.

Film genre and *agency representation* were also assessed for Asian directors and the stories that they tell. Of the 41 movies helmed by an Asian director, 24.4% ($n=10$) were animated, 19.5% ($n=8$) were action oriented and 19.5% ($n=8$) were horror. The remaining stories appeared in drama (12.2%, $n=5$), science fiction/fantasy (12.2%, $n=5$), comedy (7.3%, $n=3$), and thriller (4.9%, $n=2$). In terms of agency affiliation, 71.4% ($n=15$) of Asian directors have current representation.

Of these, a full 40% are represented by CAA and a third by WME (see Table 16). Just over half of all Asian directors in the sample (52.4%) are members of the DGA.

Table 16
Asian Directors with Representation by Agency

Agency	Percentage
Creative Artists Agency (CAA)	40% (n=6)
William Morris Endeavor (WME)	33.3% (n=5)
United Talent Agency (UTA)	20% (n=3)
Paradigm	6.7% (n=1)
Total	15

In terms of distribution, 2018 was business as usual for Asian directors. Warner Bros increased representation of Asian directors in 2018 in comparison to 2017 and 2007 (see Table 17). Universal Pictures has employed the highest number of Asian directors, presumably due to franchise successes such as *The Fast and the Furious* and *Despicable Me*. Lionsgate has only hired 1 Asian director across the 12-year time frame.

Table 17
Number of Asian Directed Films by Distributors: 2007-2018

Year	Distributors							
	20 th Century Fox	Paramount Pictures	Sony Pictures	Universal Pictures	Walt Disney Studios	Warner Bros.	Lionsgate	Other
2007	0	1	1	0	0	0	0	0
2008	2	0	0	0	1	0	0	0
2009	0	0	0	1	0	0	0	0
2010	0	1	0	2	1	0	0	0
2011	0	1	0	1	0	0	0	2
2012	1	0	0	0	0	0	0	1
2013	0	1	1	2	0	1	0	1
2014	0	0	0	0	0	0	0	0
2015	0	0	0	4	2	0	0	0
2016	2	1	0	0	0	1	1	0
2017	0	0	0	3	0	1	0	0
2018	1	0	1	0	0	2	0	0
Total	6	5	3	13	4	5	1	4

Note: The company totals are based on domestic box office performance across the 100 top fictional films per year. Subsidiary and art-house divisions are accounted for in their parent companies.

Together, the findings in this section reveal that progress has been made for Black directors but not for their Asian counterparts. Intersectionality is a large problem in the director's chair, as women of color received very few opportunities across the 12-year time frame. In fact, only 9 directing assignments have been filled by women of color across 1,200 top grossing pictures. These 9 jobs were held by seven women, 4 of which were Black, two Asian, and 1 Latina. Only two women of color have helmed two motion pictures in the sample time frame (Ava DuVernay, Jennifer Yuh Nelson).

Gender of Corporate Decision-Makers

As in previous reports, we were curious about the gender distribution of decision-makers at the head of companies responsible for top-grossing feature films. The analysis presented below examines the C-suite, Board of Directors, and Executive Film Management Teams. Each area is evaluated, first for women overall, with mention of underrepresented females, and then by major distributor and parent company.¹³

Table 18
Corporate Governance by Gender at Major Media Companies

Executive Positions	Males	Females	Total
C-Suite	82.7% (n=81)	17.3% (n=17)	98
Board of Directors	75% (n=60)	25% (n=20)	80
Executive Film Team	74.4% (n=99)	25.6% (n=34)	133
Overall	77.2% (n=240)	22.8% (n=71)	311

C-Suite. The C-suite of each corporation was assessed for the gender of executives. Using websites for the parent companies of the Big Six studios (i.e., 21st Century Fox, AT&T, Comcast, Sony, Walt Disney Company, Viacom) we obtained titles, biographical information, and photos. The Lionsgate C-Suite reflects the executives across the entire company, extending beyond film.

Table 18 reveals that only 17.3% of top executive positions in major media companies were held by women, while 82.7% were held by men. Only 4 of these women were from under-represented racial/ethnic groups. Viacom has the most gender-inclusive C-suite (31.8%) while Sony and Comcast have no women in the top tier of executives (see Table 19).

Table 19
C-Suite by Gender across Seven Companies

Executive Positions	Males	Females	Total
21 st Century Fox	81.8% (n=9)	18.2% (n=2)	11
Viacom	68.2% (n=15)	31.8% (n=7)	22
Sony	100% (n=15)	0	15
Comcast	100% (n=7)	0	7
The Walt Disney Company	75% (n=9)	25% (n=3)	12
AT&T	88.9% (n=8)	11.1% (n=1)	9
Lionsgate	81.8% (n=18)	18.2% (n=4)	22

Board of Directors. In terms of corporate governance, only one-quarter of Board seats were held by women across the seven companies examined. While still a figure below the proportional representation to the U.S. population, it is a noticeable improvement over last year's report, when only 18.8% of board seats were held by women. Despite overall gains, only 5 women of color were Corporate Directors.

Examining the individual companies, fully half of board seats at Viacom were held by women, while Fox was the lone company this year to have just one woman on its board. Improvement over last year is due to two factors. First, Sony, Comcast, and Lionsgate each added an additional woman to their board. Second, AT&T Board of Directors now appears in this report due to their ownership of Time Warner; 2 additional women are thus included in the analysis due to that change.

Table 20
Board of Directors by Gender across Seven Companies

Executive Positions	Males	Females	Total
21 st Century Fox	90.9% (n=10)	9.1% (n=1)	11
Viacom	50% (n=5)	50% (n=5)	10
Sony	83.3% (n=10)	16.7% (n=2)	12
Comcast	80% (n=8)	20% (n=2)	10
The Walt Disney Company	63.6% (n=7)	36.4% (n=4)	11
AT&T	69.2% (n=9)	30.8% (n=4)	13
Lionsgate	84.6% (n=11)	15.4% (n=2)	13
Overall	75% (n=60)	25% (n=20)	80

Executive Film Management Team. Given the focus in this report on film, we examined the teams that oversee the film divisions at each of the major companies. The gender of each film executive was assessed using title and information provided by Variety Insight. Three mutually exclusive categories were created to assess the hierarchy across companies. These were: 1) Chairs; 2) Presidents (i.e., Presidents, Co-Presidents, Chiefs); and 3) Executive Vice Presidents (i.e., EVPs, Senior EVPs, General Counsel, SVPs, Heads, VPs). The findings are presented in the

aggregate across the seven companies as some organizations do not provide information about their specific film teams and thus information was derived from Variety Insight.

Table 21
Executive Film Management Team by Gender

Executive Positions	Males	Females	Total
Chairpersons	81.8% (<i>n</i> =9)	18.2% (<i>n</i> =2)	11
Presidents/Chiefs	77.5% (<i>n</i> =69)	22.5% (<i>n</i> =20)	89
Vice Presidents (EVP, SVP, VP)	63.6% (<i>n</i> =21)	36.4% (<i>n</i> =12)	33

As shown in Table 21, only 2 of the Chairs of major film groups are female. The presence of women escalates as the analysis moves lower into the chain of command. Nearly one-quarter of President and Chief positions were held by women, while over one-third of VP-level roles were filled by females. Across all these positions, only 8 were from underrepresented racial/ethnic groups. Clearly, the opportunities for women in film have not opened up at the highest levels of power which may contribute to the lack of women behind the camera.

Producers & Production Crew

While the previous sections focused on directors and executives, we now turn our attention to inclusion surrounding producers and production crews.¹⁴ To begin this new area of research, we choose to content analyze gender and a subset of positions for apparent underrepresented racial/ethnic status (no, yes) across the 300 top-grossing films from 2016-2018. For this analysis, we explored inclusion among producers above the line and specific department heads, directorial teams, and members of electric, camera, and lighting units below the line.

Above the Line

Across the sample, a total of 984 individuals received the credit “Produced by.”¹⁵ Overall, 82.1% (*n*=808) of producers were male and 17.9% (*n*=176) were female. This calculates into a gender ratio of 4.6 male producers to every 1 female producer. The percentage of female producers did not deviate over time (see Table 22).

Table 22
Producer Gender by Year: 2016-2018

Year	Males	Females
2016	83.2% (n=263)	16.8% (n=53)
2017	79.5% (n=264)	20.5% (n=68)
2018	83.6% (n=281)	16.4% (n=55)
Overall	82.1% (n=808)	17.9% (n=176)

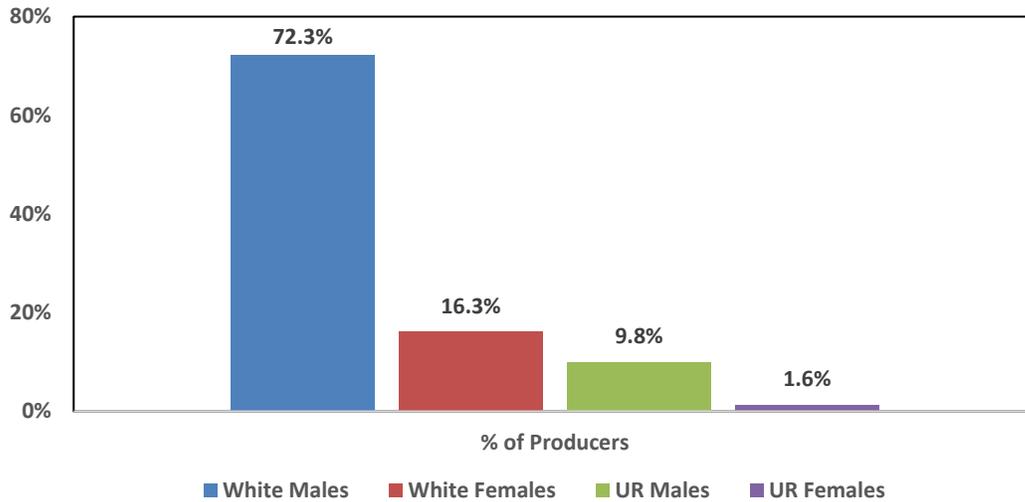
Table 23 illuminates the underrepresented racial/ethnic status of producers. Less than a sixth of all producers (11.4%) were people of color. This overall point statistic is 27.9 percentage points *below* U.S. Census (39.3%).¹⁶ The results deviate by year, with the percentage of underrepresented producers in 2017 (13.9%) higher than in 2016 (8.9%). While these findings are important, they fail to reveal what happens when these two variables are fully crossed.

Table 23
Underrepresented Producers by Year: 2016-2018

Year	2016	2017	2018	Overall
UR	8.9% (n=28)	13.9% (n=46)	11.3% (n=38)	11.4% (n=112)

The intersectional findings for producers are depicted in Figure 2. Nearly three quarters (72.3%, n=710) of all producing jobs were held by white males. White females account for 16.3% (n=160) of all producers whereas underrepresented males account for 9.8% (n=96). Only 1.6% (n=16) of all producers were women of color. These percentages are substantially different from U.S. population norms, where roughly 30% of the males and 30% females in this country identify as white and 20% of males and 20% females identify as underrepresented.¹⁷ It must be noted that the only deviation by year occurred among white males, with a slight decrease in their proportion of producing jobs in 2017 (2016=75%, 2017=68.2%, 2018=73.8%).

Figure 2
Percentage of Producers by Gender & Underrepresented Status



Is having a female or underrepresented producer on a film related to the gender or race/ethnicity of directors? To answer this question, we first categorized every film as featuring a female director (no, yes) and/or underrepresented director (no, yes). Then, we categorized the films into groups: those with at least one female producer attached and those without a female producer attached. The same process was replicated for underrepresented producers.

For these analyses and to avoid double counting, we specified that the sole female producer on a movie could *not* be the same person as the director.¹⁸ With this criterion, a total of 299 of the 300 movies were eligible for this analysis. All male-producing teams were responsible for 153 movies, with a female director only attached to 4 (2.6%). Of those films with at least one female producer, the total number of women-helmed projects increased to 8.2% ($n=12$ films). Put differently, 25% of all female-directed movies did not have a female producer. Conversely, 75% of films with a female director also had a female producer attached. Either way you examine the findings, they suggest a small significant relationship between these two above the line positions.

Table 24
Relationship between Director Gender and Producer Gender

Female Directed	Female Produced		Total
	No	Yes	
No	97.4% ($n=149$)	91.8% ($n=134$)	94.7%
Yes	2.6% ($n=4$)	8.2% ($n=12$)	5.3%
Total	153	146	299

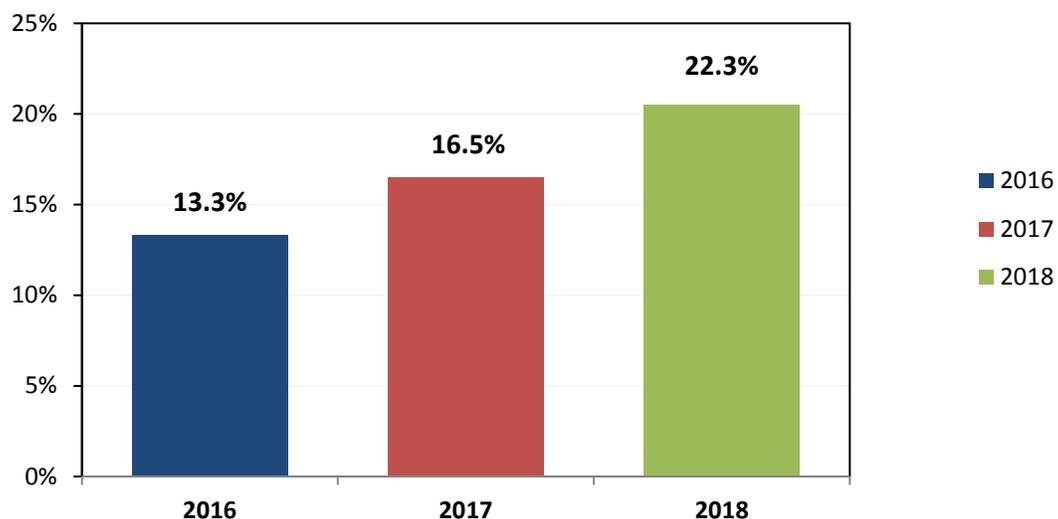
Note: One film was removed from this analysis as the director was also the only female producer on the movie. Leaving that film in raises the percentage of female produced and directed to 8.8% (column

percentage). The row percentage would jump from 75% to 76.5%.

While these findings are encouraging, they also reveal that a full 49% of films in the sample feature one or more female producers. So what accounts for the small number of female directors? Women producers may still face strong headwinds advocating for female directors on open directing assignments. As our previous research has shown, buyers and sellers hold perceptions of women directors (i.e., films are not marketable, prefer small, indie films, only a small pool can direct larger fare) that decrease their likelihood of getting work across top grossing films.¹⁹ Or, it may be the case that many of these female producers are not sponsoring and championing other women in the director's chair. In either scenario, the access and opportunity to direct top-grossing motion picture content still evades many women directors.

The same analysis was replicated for directors and producers from underrepresented racial/ethnic groups. Prior to analysis, we had to go back and evaluate race/ethnicity (e.g., Latinx, Middle Eastern, Native Hawaiian/Pacific Islander, etc.) for all of the directors in the 300 movie sample. A total of 341 directors were responsible for this subset of films, with 17.3% from underrepresented racial/ethnic groups. Notably, the percentage of underrepresented directors has increased significantly from 13.3% in 2016 to 22.3% in 2018 (see Figure 3). This finding is only attributed to gains made by diverse male directors and not their diverse female counterparts.

Figure 3
Percentage of Underrepresented Directors by Year: 2016-2018



Exploring the relationship between underrepresented directors and producers, a total of 10 films had to be removed because the diverse director was also the movie's only diverse producer. Of the remaining 290 films, 225 were produced by an all white team. Only 12% of those movies had

an underrepresented director. Of those films with a diverse producer attached, 30.8% also had an underrepresented director. This is a gain of 18.8 percentage points (see Table 25). Thus, underrepresented producers seem to be advocating for or are attracted to working on films with underrepresented directors.

Table 25
Relationship between Underrepresented Directors and Producers

UR Directed	UR Produced		Total
	No	Yes	
No	88% (<i>n</i> =198)	69.2% (<i>n</i> =45)	83.8%
Yes	12% (<i>n</i> =27)	30.8% (<i>n</i> =20)	16.2%
Total	225	65	290

Note: Ten films were removed from this analysis as the underrepresented director was also the only underrepresented producer on the movie. If we leave these 10 diverse director/producer hyphenates in, the column percentage (30.8%) increases to 40%.

In total, the portrait of producers working across the top films from 2016-2018 is anything but inclusive. Further, the producer findings parallel – particularly for women of color – the results found for directors across the 12-year sample. The lack of variability in these two leadership positions may impact inclusion among crew, which we now turn to in the next section of the report.

Below the Line

Multiple department heads working below the line on main/first units were evaluated for gender inclusivity across the top-grossing movies from 2016-2018. For a subset of these positions (*n*=6), apparent underrepresented racial/ethnic status (no, yes) was also assessed. In this section, we report 1) gender for each department head, 2) race/ethnicity if captured, and 3) demographic attributes of any team members within specific units evaluated. Because production credits are not always analogous across platforms, animated films were excluded from this analysis. Thus, our total sample was 265 top-grossing live action movies from 2016-2018.

Camera. A total of 266 directors of photography worked across the top films assessed, with 97% male (*n*=258) and 3% female (*n*=8). This translates into 33 male lensers for every 1 female lenser. The eight jobs with women attached were filled by 4 individuals (i.e., Maryse Alberti=1 film, Charlotte Bruus Christensen=4 films, Rachel Morrison=1 film, Mandy Walker=2 films) working across the entire sample. Conversely, the 258 jobs with men attached were filled by 162 unique male DPs.

It is important to note that none of the females DPs were underrepresented and men of color only account for 15.8% (*n*=42) of the cinematographers sample wide. There has been no change in gender (see Table 26) or underrepresented status (2016=15.9%, 2017=14.9%, 2018=16.5%) of DPs across the years evaluated.

Table 26
Director of Photography Gender by Year

Year	Males	Females	Ratio
2016	95.5% (n=84)	4.5% (n=4)	21 to 1
2017	97.7% (n=85)	2.3% (n=2)	42.5 to 1
2018	97.8% (n=89)	2.2% (n=2)	44.5 to 1
Overall	97% (n=258)	3% (n=8)	32.3 to 1

The gender of crew members on the DP's team are reported in Table 27. Here, we simply present frequencies as the numbers reveal the gendered nature of employment in these areas. In terms of camera operators, 99.1% were male ($n=529$) and <1% were female ($n=5$). Not one female A, B, or C camera operator worked across the top-grossing live action films of 2018. Of 281 gaffer jobs, not one was filled by a woman across three years of popular movies. Only a handful of employment opportunities went to women in the following categories: best boy electric (1 woman), key grip (4 women), or best boy grip (8 women).

Table 27
Frequency of Lighting & Electric Crew Members by Gender: 2016-2018

Position	Males	Females	Total
Camera Operators	529	5	534
Gaffer	281	0	281
Best Boy Electric	292	1	293
Key Grip	272	4	276
Best Boy Grip	266	8	274

Note: Only A, B, and C camera operators were included in the analyses.

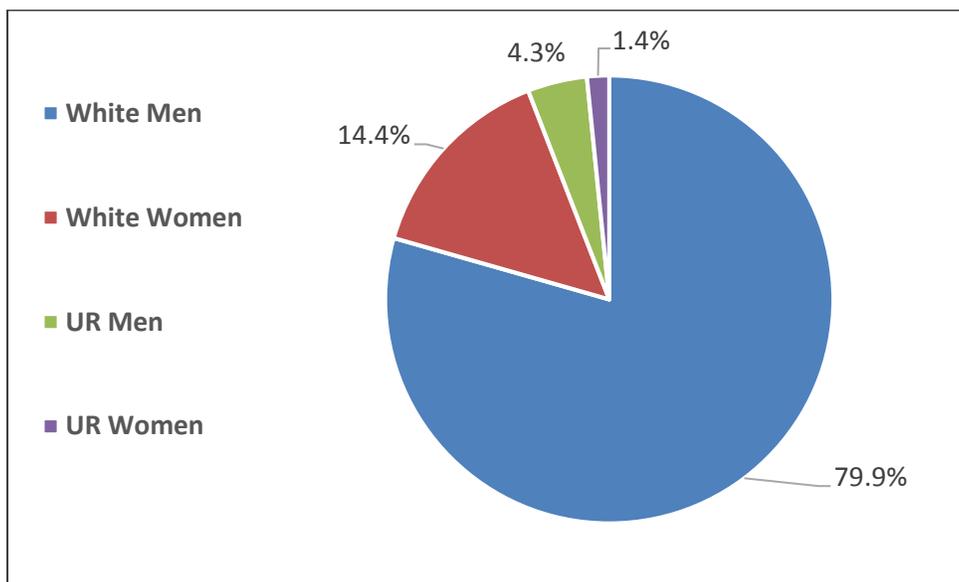
Editors. Credited editing jobs across the sample totaled to 375, with 84.5% ($n=317$) filled with males and 15.5% ($n=58$) filled with females. Roughly 5.5 males edited to every 1 female. No meaningful deviation was observed in editor gender by year (see Table 28).

Table 28
Editor Gender by Year

Year	Males	Females	Ratio
2016	83.7% (n=103)	16.3% (n=20)	5.1 to 1
2017	84.7% (n=105)	15.3% (n=19)	5.5 to 1
2018	85.2% (n=109)	14.8% (n=19)	5.7 to 1
Overall	84.5% (n=317)	15.5% (n=58)	5.5 to 1

Only 5.7% of editors (n=21) were from underrepresented racial/ethnic groups. Similar to gender, the percentage of underrepresented editors did not meaningfully vary: 2016 (5.7%), 2017 (4.1%), and 2018 (7.3%). Intersectionally, the disparities by gender and underrepresented status become even more pronounced when these variables are crossed. Overall, 79.9% (n=294) of editors were white men, 14.4% (n=53) were white women, 4.3% (n=16) were underrepresented men, and 1.4% (n=5) were underrepresented women (see Figure 4). These percentages did not vary by year. The ratio of white men editing to underrepresented women was 58.8 to 1.

Figure 4
Intersection of Gender & Underrepresented Status of Film Editors



Composers. Just over 300 (n=301) composers were credited across the top live action films from 2016-2018. 97.7% (n=294) of composers were male and 2.3% were female (n=7). The ratio of male to female composers was 42 to 1. Seven women each worked once across the 3-year

sample: Lesley Barber, Anne Dudley, Germaine Franco, Hildur Gudnaddotir, Rachel Portman, Tierney Sutton, and Jennie Vee. There was no difference in composer gender by year (see Table 29).

Table 29
Composer Gender by Year

Year	Males	Females	Ratio
2016	98.1% (n=103)	1.9% (n=2)	51.5 to 1
2017	99% (n=96)	1% (n=1)	96 to 1
2018	96% (n=95)	4% (n=4)	23.7 to 1
Overall	97.7% (n=294)	2.3% (n=7)	42 to 1

Few composers were from underrepresented racial/ethnic groups. Only 9.6% or 29 composers were diverse. Twenty-eight of these underrepresented composers were men and only 1 was a woman. Over time, one notable deviation emerged. The percentage of white male composers decreased from 2017 (91.7%, n=89) to 2018 (85.9%, n=85).

Art Department. Two hundred and seventy-three individuals were credited as production designers. Just over 80% (81.7%, n=223) were men and 18.3% (n=50) were women. Gender deviated by year, with female production designers decreasing between 2017 and 2018 (see Table 30). However, 2018 was not meaningfully different than 2016.

Table 30
Production Designer Gender by Year

Year	Males	Females	Ratio
2016	82.8% (n=77)	17.2% (n=16)	4.8 to 1
2017	78.4% (n=69)	21.6% (n=19)	3.6 to 1
2018	83.7% (n=77)	16.3% (n=15)	5.1 to 1
Overall	81.7% (n=223)	18.3% (n=50)	4.5 to 1

Racial/ethnic diversity is also lacking at the top of this department. Nearly 95% (94.1%, n=254) of production designers were white and only 5.9% (n=16) were people of color. These percentages did not vary by year. Crossing gender and underrepresented status reveals an all too familiar picture. A full 77.4% (n=209) of production designers were white males, 16.7% (n=45) white

females, 4.4% ($n=12$) were underrepresented males, and 1.5% ($n=4$) were underrepresented females.

Hair, Makeup, & Costume Design. A full 78.5% of all hair unit heads were women ($n=219$) and 21.5% were men ($n=60$). The gender ratio flips here, with 3.7 females working in this capacity to every 1 male. A notable change emerged over time, with a lower percentage of women working as hair department heads in 2016 than in the other two years evaluated (see Table 31).

The trends for makeup are very similar. Just over three quarters (76.4%, $n=214$) of the make-up department heads were women. Men filled 23.6% or 66 positions across the sample of films. An increase over time was observed by gender, with more women working as department heads in make up in 2018 than in 2016 or 2017.

Table 31
Female Department Heads for Hair & Make Up by Year

Year	Hair	Make Up
2016	70.2% ($n=66$)	72.8% ($n=67$)
2017	83.5% ($n=76$)	75% ($n=69$)
2018	81.9% ($n=77$)	81.3% ($n=78$)
Overall	78.5% ($n=219$)	76.4% ($n=214$)

Note: Only the findings for female department heads are displayed. For males, simply subtract each cell from 100%.

Pivoting to costume designers, a total of 275 individuals were credited with this title sample wide. Only 15.6% were male ($n=43$) and 84.4% were female ($n=232$). This is a gender ratio of 5.4 to 1, favoring female costume designers to male costume designers. Gender differences emerged by year, with females decreasing from 2016 to 2017 (see Table 32). 2018 was not meaningfully different for the two previous years, however.

Table 32
Costume Designer Gender by Year

Year	Males	Females	Ratio
2016	13% (n=12)	87% (n=80)	1 to 6.7
2017	18.2% (n=16)	81.8% (n=72)	1 to 4.5
2018	15.8% (n=15)	84.2% (n=80)	1 to 5.3
Overall	15.6% (n=43)	84.4% (n=232)	1 to 5.4

Costume designers are presented by underrepresented status in Table 33. Only 14% of costume designers were from diverse racial/ethnic groups. No change emerged over time on this measure.

Table 33
Costume Designer Underrepresented Status by Year

Year	White	UR	Ratio
2016	85.7% (n=78)	14.3% (n=13)	6 to 1
2017	88.5% (n=77)	11.5% (n=10)	7.7 to 1
2018	84% (n=79)	16% (n=15)	5.3 to 1
Overall	86% (n=234)	14% (n=38)	6.1 to 1

Intersectionally, white women accounted for 73.2% of all costume designers followed by white men (12.9%), diverse women (11%), and diverse men (2.9%). Fluctuations were minimal, except for underrepresented women. Diverse females worked less in 2017 than in 2016 (see Table 34). However, 2018 did not meaningfully vary from the other years evaluated.

Table 34
Intersection of Gender & Underrepresented Status of Costume Designers by Year

Year	White Males	White Females	UR Males	UR Females
2016	12.1% (n=11)	73.6% (n=67)	1.1% (n=1)	13.2% (n=12)
2017	14.9% (n=13)	73.6% (n=64)	3.5% (n=3)	8.1% (n=7)
2018	11.7% (n=11)	72.3% (n=68)	4.3% (n=4)	11.7% (n=11)
Overall	12.9% (n=35)	73.2% (n=199)	2.9% (n=8)	11% (n=30)

Overall, the departments evaluated in this section were the stereotypical domain of women. Yet, our intersectional analysis reveals that women of color were not given the same employment opportunities as costume designers as their white female peers. And in 2017, they had less access to these jobs than their white male peers. This latter finding illuminates that females from underrepresented backgrounds are even shut out of those contexts traditionally filled with women.

Casting Directors. A total of 380 casting directors were credited across the sample. 83.4% of those positions were filled with women (n=317) and 16.6% were filled with men (n=63). For males, a decrease was observed in the percentage of casting directors from 2017 to 2018 (see Table 35). 2016 did not vary from 2018, however.

Table 35
Casting Directors Gender by Year

Year	Males	Females	Ratio
2016	16.7% (n=21)	83.3% (n=105)	1 to 5
2017	19.2% (n=24)	80.8% (n=101)	1 to 4.2
2018	13.9% (n=18)	86.1% (n=111)	1 to 6.2
Overall	16.6% (n=63)	83.4% (n=317)	1 to 5

Variability was also observed by underrepresented status. Only 13.2% of casting directors across the sample were underrepresented (see Table 36). When compared to 2016 (14.6%) and 2018 (15.7%), diverse casting directors were less likely to work in 2017 (9%). Because deviation emerged by gender and race/ethnicity, we examined the intersectional trends for casting directors by year.

Table 36
Casting Directors Underrepresented Status by Year

Year	White	UR	Ratio
2016	85.4% (n=105)	14.6% (n=18)	5.8 to 1
2017	91% (n=111)	9% (n=11)	10.1 to 1
2018	84.3% (n=107)	15.7% (n=20)	5.3 to 1
Overall	86.8% (n=323)	13.2% (n=49)	6.6 to 1

The intersectional nature of casting directors can be found in Table 37. White females were the most likely to work as casting directors across the last three years (72%), followed by white males (14.8%) and women of color (11.8%). Few men of color filled this department head position (1.3%). Differences also appeared by year, with white males working less in 2018 (10.2%) than in 2017 (18.9%) or 2016 (15.5%).

Table 37
Intersection of Gender & Underrepresented Status of Casting Directors by Year

Year	White Males	White Females	UR Males	UR Females
2016	15.5% (n=19)	69.9% (n=86)	1.6% (n=2)	13% (n=16)
2017	18.9% (n=23)	72.1% (n=88)	0	9% (n=11)
2018	10.2% (n=13)	74% (n=94)	2.4% (n=3)	13.4% (n=17)
Overall	14.8% (n=55)	72% (n=268)	1.3% (n=5)	11.8% (n=44)

Directorial Teams. Four crew positions on the directorial team were examined for gender. As shown in Table 38, nearly a third of all Unit Production Manager positions were filled with women (31.7%, n=115). The percentages of female UPMs did not deviate by year (2016=31.4%, 2017=33.6%, 2018=30%). Fewer women filled the first assistant director post (9%), again with no year to year change.

Roughly a third of all second assistant directors (33.6%) and second seconds (31.9%) were women. Of these two job titles, a notable increase was observed for female second assistant directors from 2016 (29.4%) to 2018 (37.6%).

Table 38
Crew Members on Directorial Teams Gender: 2016-2018

Position	Males	Females	Ratio
Unit Production Managers	68.3% (n=248)	31.7% (n=115)	2.1 to 1
1 st Assistant Directors	91% (n=264)	9% (n=26)	10.1 to 1
2 nd Assistant Directors	66.4% (n=273)	33.6% (n=138)	2 to 1
2 nd 2 nd Assistant Directors	68.1% (n=171)	31.9% (n=80)	2.1 to 1

Summing up, the results reveal that film production is still largely segregated to male and female oriented jobs. Men dominate the fields of photography, composing, editing, art design and directorial support whereas women command hair, make-up, costume and casting. Few people of color work across any of the positions, with underrepresented women the least likely to have access and opportunity for employment as crew members.

Conclusion

The purpose of this study was to examine the ecosystem of film production with regard to the demographics of those who work in different positions. To that end, we examined the gender and race of directors working on the 100 top-grossing motion pictures each year from 2007 to 2018. Additionally, we evaluated producers and select crew positions below the line across 300 popular movies from 2016 to 2018. Finally, and in line with previous years, we assessed the profile of executives and corporate board members at major entertainment companies. Below, the major findings of the report are discussed and solutions are presented.

#1 Black Directors see Historic Gains in the Director's Chair

In 2018, Black directors accounted for 16 of the helmers (14.3%) across the 100 top films. This is 2.7 times higher than in 2017 and twice as high as 2007. Multiple factors may be contributing to this rise, including increased activism since #OscarsSoWhite (February, 2016), the critical and financial impact of films such as *Moonlight* and *Hidden Figures*, and/or the rise of popular shows with Black leads and casts on TV and streaming platforms. Independently or interactively, these factors and undoubtedly others are changing the ecology of who is attached to direct top performing feature films and what receives the green light at the studios and mini majors.

In fact, our distribution findings tell a powerful story. Sony hired 5 Black directors in 2018 while Disney—for the first time in the 12-year span of the study—hired 2! Now that studios have proven that they can hire Black directors in proportion to the population, it becomes critical that they *continue* to do so.

Three additional points are important to be made about these findings. First, the rise in Black directors was not witnessed with Asian directors in 2018. Second, in our smaller analysis of 300 movies, a meaningful increase in diverse directors was observed across the last three years. Third and problematically, the rise in Black directors is attributable to *men* not *women*. True change occurs when men *and* women of color have equal access and opportunity to lead.

#2 Female Directors Continue to Face Hiring Deficits Behind the Camera in Film

In contrast to the positive news regarding Black directors, no progress has been made in the number of female directors working across popular movies. Only 4 women helmed a top-grossing film in 2018 and 3 were first-time entrants into the study. This means that studios and producers are not tapping into the talent pool of women who have previously helmed a popular film of this magnitude while they continue to add (a few) new voices. Until women have the chance to work repeatedly on these larger films, the numbers will remain impervious to change. As the data shows, hiring one female director per year simply is not enough to move the needle.

Women of color remain the group who are most excluded from the ranks of top-grossing directors. Only 1 woman of color helmed a film in 2018. This brings the total number of diverse women to 9, or less than 1% (.67%) of all top-grossing filmmakers over the last 12 years. The absence of women of color in this leadership role is mirrored by the exclusion of underrepresented females from storytelling more broadly. Very few leading characters in film are females from underrepresented backgrounds (4 of 100 top films of 2017) and less than 4% of reviews for top movies are penned by women of color. As Hollywood makes progress toward including men of color, decision-makers must be reminded that women of color are qualified and available for work in the industry as well.

#3 Produced by Credits are Largely Male & Pale

As key decision-makers surrounding a film, the Producer holds considerable influence over production. Thus, it is notable that the position remains the province of predominantly white males. Nearly three-quarters (72.3%) of the producers across the 300 most popular movies of the last three years were white males, while just 1.6% were underrepresented females—a ratio of 44 to 1.

What contributes to the lack of female producers? Insight from a qualitative study of female directors and producers suggests that in their early careers, women are perceived to lack confidence with funds or are viewed as less trustworthy with resources. In addition, women must often seek funding for their films from primarily male-driven studios or financiers.²⁰ These early impediments set up a gender divide for women later in their careers. The gap is not just related to gender. Our analysis shows that only 11.4% of those receiving the Produced by title across 300 of the top motion pictures from 2016-2018 were from underrepresented racial/ethnic groups.

Given that feature films often start with producers setting storylines in motion, it was important to see whether attributes of these leaders were associated with the gender and

underrepresented status of directors. Our analyses showed they were, particularly for producers and directors from diverse backgrounds. This is consistent with our previous research as well as studies and theorizing on perceived similarity attraction.²¹ These latest findings continue to affirm that directors **and** producers are both key gate-keepers in facilitating diversity and inclusion in filmmaking.

#4 Below the Line Production Jobs are Still Segregated by Sex

This year, we examined inclusion on set. Multiple below the line department heads were evaluated for sex and a subset of these for underrepresented race/ethnicity. The results were clear, with gender dividing the road of access and opportunity for industry workers. Technical jobs – involving cinematography, editing, composing, and/or production design – were largely the territory of (white) men. While women have slightly better numbers in editing or production design from 2016-2018, the numbers for composing and cinematography were in the single digits.

Out of 567 credits, *only* 11 individual women were given titles of composer or cinematographer across 265 top movies. And only 1 was a woman of color. One. These grim facts were rounded out by posts that were almost exclusively male: camera operators, electrical teams (i.e., gaffers, grips, best boys) and 1st assistant directors. If women are drawn to these occupations, the numbers and sea of men on set may communicate that these positions are not for them and they do not belong.²²

Conversely, the opposite was true for stereotypical crafts of hair, makeup, costume, and casting. Women dominate the numbers, with few men given access to these traditionally female-oriented jobs. What is fascinating about these findings pertains to casting. Over the last 12 years, the percentage of female speaking characters on screen has not changed. Yet the findings from this study show that the vast majority of casting directors were white females.

Women do not seem to be advocating or challenging gendered stereotypes in the casting process - which may be due to high levels of social dominance in this occupation.²³ While some may argue that casters have limited power, the typical feature film has roughly 40 characters and only a handful (8-10 parts) are relevant to advancing the story. Thus, most of the casting decisions in film pertain to small parts or supporting roles where they could leverage creativity and challenge existing stereotypes. Hiring more diversely in this unit head position, particularly men and women of color, is a healthy and must needed step toward creating shifts in the white-washed reality of cinematic storytelling.

#5 Few Females are at the Apex of Power as Executives

Given the lack of inclusion across directors, producers, and production teams, it is imperative to look to those ultimately responsible for financing and/or distributing films. For the second year, we evaluated the demographic profile of chief executives, corporate boards, and executive film management teams at the major media companies. Only 17.3% of individuals in the C-suite were female and few of these positions were filled with women of color. On a positive note, the

percentage of female corporate board directors increased to 25% from 18.8% in last year's report. Three companies each added a female Director, and the inclusion of AT&T's board membership added 2 women.

The executive film teams also remain largely the territory of men. Only two women were at the top of the decision-making chain and less than a quarter were Presidents or Chiefs across the major movie companies evaluated. The lack of diversity and inclusion at the top of these behemoths is a major impediment to diversifying the filmmaking process, as there is a complete disconnect between gate-keepers and the demographics of audiences and their tastes and preferences. It is essential to diversify the executive and corporate ranks, as top content creators flee to television fare and streaming companies to tell their stories. By changing corporate culture, shifts will occur in who receives production deals, which films and filmmakers get green lit, and the marketing and distribution of movies and their products.

Solutions for Change & Future Directions for Research

The industry-wide inclusion deficits outlined above beg at least one question: what can be done? There are four immediate steps companies can take to change the results observed in this report. First, each studio and mini major should set target inclusion goals for directors on their yearly film slates. These targets are not fixed quotas, but rather aspirational bench marks for diversity that companies can set to ensure they do not perpetuate the status quo.²⁴ Currently, the percentage of female directors falls far below their membership levels in the DGA as well as their participation in episodic television and at Sundance Film Festival. Using these percentages as guideposts will cause executives to think more critically about the available pool of talent and challenge their perception of who can lead large budget studio fare.

Even with inclusion goals, organizations will need a road map for moving the needle in the film industry. Therefore, the second solution pertains to transparency in interviewing and hiring practices surrounding directors in particular. Interviews and job offers should be grounded in objective and quantifiable criteria, so all candidates for open directing assignments will be evaluated based on the same set of standards. Doing this will move away from gut-based decision-making or consideration processes that link director gender or race/ethnicity solely to the lead character of the film. These are two blindspots that continue to prevent access and opportunity for women and people of color behind the lens.

2018 was the year of the inclusion rider being shouted from the Oscars stage, with reverberation felt in executive suites across the industry. While the inclusion rider was intended for specific film productions, the leadership of WarnerMedia with their new inclusion policy is the third major solution for change in entertainment. Companies need to embrace organization wide diversity and inclusion policies that will challenge hiring, green lighting, pay equity and distribution practices across television, film, and streaming platforms and productions. These company-wide policies need to be grounded in transparency, letting the public and shareholders know the specific goals set, steps taken to achieve those targets, and strengths and weaknesses in meeting yearly objectives.

By publicly setting an agenda, multi-national companies can affect collective action across key stakeholders. Target inclusion goals and transparent hiring processes will undoubtedly impact the unions and guilds, film festivals, film schools, publication outlets, press junkets, and more. Creating a demand for talent from all backgrounds – women, underrepresented racial/ethnic groups, people with disabilities, and the LGBTQIA community – will not only encourage other key players to participate, but it will signal inclusion and belonging to the current and next generation of content creators.

The fourth and final solution pertains to partnership. Companies need to continue to embrace and financially support groups and nonprofit organizations working locally, nationally, and internationally to bolster the above- and below-the-line talent pipeline. In Los Angeles, Mayor Eric Garcetti recently launched the Evolve Entertainment Fund (EEF) with co-chair Ava DuVernay. The aim of EEF is to support and provide paid internships, mentoring and educational opportunities for those aspiring to work in a variety of positions in the entertainment space with a particular focus on fostering women, underrepresented racial/ethnic groups, and Angelenos from low-income backgrounds.²⁵

Other companies and nonprofit organizations have programs for a variety of below-the-line positions such as Ghetto Film School, Hollywood Cinema Production Resources (CPR), and Studio Institute Global. Still other groups focus on programs specifically targeting composers (NBC Universal), editors (American Cinema Editors Internship Program), DPs (Local 600 Mentorship Program), directors (DGA, Assistant Director Training Program), producers (Film Independent, Sundance Institute), and casting directors (Casting Society of America). Databases have also been built to house information on women and underrepresented talent for below-the-line crew (i.e., Array Now, Film Powered, Akuarel). These are only a fraction of the groups investing in and mentoring a diverse workforce of talent that can be hired on set.

We would be remiss to not mention limitations and directions for future research. In terms of limitations, our analysis of underrepresented directors only pertained to Black and Asian helmers across the 1,200 film sample. While we looked at all racial/ethnic groups for the 300 top movies from 2016-2018, we plan to go back and evaluate earlier years to fill that gap in our research. Second, our racial/ethnic judgments were based on information gleaned from online databases and making apparent race/ethnicity judgments for some of the measures in the study. This approach may cause us to misattribute the underrepresented status of some content creators or below the line personnel. To counter this critique, the group making these judgments was not only diverse but our previous correlation between our team's judgments and actual race/ethnicity of talent is .90. Thus, we are very confident in the validity of our race/ethnicity judgments for this investigation. Third, we did not measure other groups working behind the camera such as members of the LGBTQIA community or people with disabilities. This work is crucial to the space and needs to be folded in with survey research as well as qualitative investigations on the experiences of marginalized communities working above and below the line in the motion picture industry.

In sum, this report is notable as we are highlighting a historic change in employment practices for Black directors in Hollywood. Conversely, women and people of color are still being shut out from the C-suite to craft positions on set. While many of the numbers are bleak, transformation can occur rapidly by setting target inclusion goals, adopting transparency in hiring practices, and calling for broader industry change. As diverse storytellers flock from film to streaming platforms to tell their stories, the words of James Baldwin are a gentle reminder to movie executives: "Those who say it can't be done are usually interrupted by others doing it."

Footnotes

1. Smith, S.L., Choueiti, M., & Pieper, K. (2018a). *Inclusion in the Director's Chair? Gender, Race, and Age of Film Directors Across 1,100 Films from 2007 to 2018*. USC Annenberg Inclusion Initiative, CA: Los Angeles.
2. Eagly, A. H., & Karau, S. J. (2002). Role congruity theory of prejudice toward female leaders. *Psychological Review*, 109(3), 573; Sy, T., Shore, L.M., Strauss, J., Shore, T.H., Tram, S., Whiteley, P., & Ikeda-Muromachi, K. (2010). Leadership perceptions as a function of race–occupation fit: The case of Asian Americans. *Journal of Applied Psychology*, 95(5), 902. Smith, S.L., Choueiti, M., & Pieper, K. (2013). *Exploring the Barriers and Opportunities for Independent Women Filmmakers*. Report prepared for Sundance Institute and Women in Film Los Angeles. Media, Diversity & Social Change Initiative, CA: Los Angeles.
3. Domestic theatrical revenue was retrieved online from Box Office Mojo and The Numbers. For this report, box office receipts accrued from January 1st 2018 to December 31st, 2018. Our final list of movies for the 100 top films of 2018 was pulled on January 2nd 2019 from: <https://www.boxofficemojo.com/yearly/chart/?yr=2018&p=.htm> and <https://www.the-numbers.com/box-office-chart/daily/2019/01/01>. Given that some films were still in theaters, box office returns do not typically settle until later in 2019. The same was true for 2018, so we updated our final numbers for 2017 directors after all films finished their theatrical window. Thus, there may be minimal deviation from our *Inclusion in the Director's Chair* (2018a) report released last January and numbers reported on 2017 for this report.
4. All 2018 directors were determined by title credits, screeners, production notes, and crew lists. All demographic information (i.e., gender, race/ethnicity) was retrieved from our own AI² databases as well as industry subscriptions (i.e., Variety Insight, Studio System, IMDbPro.com), databases (i.e., Directors Guild of America, Writers Guild of America), press articles, and other sources of information (e.g., twitter, instagram, Facebook, correspondence with a director's representative, and/or direct emails/messages with directors).
5. Last year's report (Smith et al., 2018a) delineates how we captured age in instances where no specific date of birth could be attributed to a director. Sample wide, the age of 6 directors (5 males, 1 female) could not be ascertained.
6. All genre judgments were retrieved from Variety Insight.
7. Director representation was gleaned from the following websites: IMDbPro, Studio System, Variety Insight, and Directors Guild of America. Across the 1,200 film sample, all female, Black, and Asian directors were looked up in December 2018 to confirm current representation (no, yes) as well as their talent agency of record.
8. All distribution companies were retrieved from Box Office Mojo <https://www.boxofficemojo.com/>. Please see Smith et al. (2018a) for a complete explication of how we grouped companies as well as organizations that comprised the other category.
9. A variety of reports were considered to generate the pipeline. To assess gender and underrepresented directors in U.S. competition at the Sundance Film Festival overtime, we used the same approach as listed last year (see Smith et al., 2018). Further information on our methods can be gleaned from the following

studies: Smith, S.L., Pieper, K., & Choueiti, M. (2015). *Exploring the Careers of Female Directors: Phase III*. Report prepared for Sundance Institute and Women in Film Los Angeles. Media, Diversity, & Social Change Initiative, CA: Los Angeles. Smith, S.L., Pieper, K., & Choueiti, M. (2013). Smith, S.L., Pieper, K., & Choueiti, M. (2014). *Exploring the Barriers and Opportunities for Independent Women Filmmakers Phase I and II*. Report prepared for Sundance Institute and Women in Film Los Angeles. Media, Diversity, & Social Change Initiative, CA: Los Angeles.

The Directors Guild of America has distributed yearly reports on both directors of episodic series and first time helmers: Directors Guild of America (2018, October). DGA Report: Higher Percentage of Directing Jobs Are Going to Women and Directors of Color, but Overall Picture is Mixed. Retrieved from: <https://www.dga.org/News/PressReleases/2018/181010-Episodic-Television-Director-Diversity-Report.aspx> Directors Guild of America (2018, August). New DGA Study Shows Pool of First-Time TV Directors Is More Inclusive than Ever. <https://www.dga.org/News/PressReleases/2018/180830-New-DGA-Study-Shows-Pool-of-First-Time-TV-Directors-Is-More-Inclusive-than-Ever.aspx> Directors Guild of America (2017). DGA 2016-17 Episodic TV Director Diversity Report. Retrieved from <https://www.dga.org/News/PressReleases/2017/171114-Episodic-Television-Director-Diversity-Report.aspx> Directors Guild of America (2016). DGA 2015-16 Episodic Television Diversity Report. Retrieved from: <https://www.dga.org/News/PressReleases/2016/160912-Episodic-Television-Director-Diversity-Report.aspx> Directors Guild of America (2015). DGA TV Diversity Report: Employer Hiring of Women Directors Shows Modest Improvement; Women and Minorities Continue to be Excluded In First-Time Hiring. Retrieved from: <https://www.dga.org/News/PressReleases/2015/150825-Episodic-Director-Diversity-Report.aspx> Directors Guild of America (2014). DGA Report: Employers Make No Improvement in Diversity Hiring In Episodic Television. Retrieved from: <https://www.dga.org/News/PressReleases/2014/140917-Episodic-Director-Diversity-Report.aspx> Directors Guild of America (2013). DGA Report Finds Director Diversity in Episodic Television Remains Static. Retrieved from: <https://www.dga.org/News/PressReleases/2013/100213-DGA-Report-Finds-Director-Diversity-in-Episodic-Television-Remains-Static.aspx>. Directors Guild of America (2017). DGA Study Finds Record Hiring of First-Time TV Directors, with Sharp Rise in Number of Women and Minorities. Retrieved from: <https://www.dga.org/News/PressReleases/2017/170927-DGA-Study-Finds-Sharp-Rise-in-Hiring-Women-and-Minority-First-Time-TV-Directors.aspx> Directors Guild of America (2015). DGA Six-Year Study: TV Hiring Pipeline Disadvantages Women and Minority Directors at Point of Entry: Employers Hire Just 18% Female and 14% Minority First-Time Episodic TV Directors. Retrieved from: <https://www.dga.org/News/PressReleases/2015/150910-DGA-Six-Year-Study-of-First-Time-Directors-in-Episodic-Television.aspx>

10. Frances Negrón-Muntaner, Abbas, C., Figueroa, L., & Robson, S. (2016). *The Latino Media Gap: A Report on the State of Latinos in U.S. Media*. The Center for the Study of Ethnicity and Race: Columbia University, NY. Retrieved from: https://pmcdeadline2.files.wordpress.com/2014/06/latino_media_gap_report-wm.pdf. Hunt, D., Ramón, A.C., Tran, M., Sargent, A., & Roychoudhury, D. (2018). *Hollywood Diversity Report 2018: Five Year of Progress and Missed Opportunities*. UCLA College, Social Sciences. Los Angeles, CA. Retrieved from: <https://socialsciences.ucla.edu/wp-content/uploads/2018/02/UCLA-Hollywood-Diversity-Report-2018-2-27-18.pdf>

11. U.S. Census Bureau (2019). Quick Facts. Retrieved January 2, 2019. Retrieved from: <https://www.census.gov/quickfacts/fact/table/US/PST045217>.

12. U.S. Census Bureau (2019).

13. Executives at the multinationals and one mini major were determined by using Variety Insight, following the same approach as last year (see Smith et al., 2018a). Company websites informed all unitizing and variable judgments for corporate boards, C-suites, and executive film teams. For the latter two, different phrases or monikers were used and standardized for this report. All available information online, including but not limited to photos, biographies, news articles, other industry databases (e.g., Studio System, IMDbPro), and email correspondence were used to determine gender and underrepresented status of all executives.

14. Only 300 top movies from 2016-2018 were examined for Producer credits. After excluding 35 animated features, 265 films were investigated for below the line crew. For producer and below the line analyses, we used the title credits on the films themselves by purchasing the DVD or streaming version of the movie. For those films not yet publically available by December 21st, 2018 ($n=20$), we contacted production companies and distributors to receive screeners, production notes, and/or crew lists. Across the 100 top movies in 2018, we only used online databases for 4 films.

In terms of process, credits were taken from the beginning and end of each film in the sample. Screenshots were grabbed from the content and then the names and titles were entered into an excel database. If the films were not available, the studio's production notes were used. In instances where the movie and the production notes were not available, we reached out to executives that produced and/or distributed the content. We had one of two asks: 1) to confirm the individuals/credits we had unitized from Studio System and IMDbPro, or 2) provide the names for specific positions below the line. If none of the above were available, we used crew lists. This last step only happened with 3 films. After unitizing the films, a second coder checked to ensure accuracy of names and titles from screen shots, production notes, crew lists, or emails.

A few additional notes are important. First, only main or first unit names and credits were unitized and assessed for demographic information. We did not examine second units, additional photography, or location-based units. Second, the below the line positions evaluated were determined after a series of informational interviews with individuals working in physical production positions inside and outside the studio system. Each individual was asked to name the 10 top positions below the line. Consensus emerged quickly across the conversations and the final set of variables are those that appear in this investigation.

Coding of demographic information for producers and crew occurred in five separate passes. The first pass involved looking everyone up in Studio System and Variety Insight for their gender and race/ethnicity (when applicable). The second pass involved the remaining names where no information was provided on industry databases. Here, research assistants turned to other online sources (e.g., IMDbPro.com, Wikipedia, press articles, biographies, social media) for pronoun use and multiple photos of the individual. The third phase involved checking previous work as well as searching for the remaining blanks in the database. At this point, other databases were used (e.g., Amplify, DGA, WGA) and coding of the pictures of below the line crew occurred for apparent race/ethnicity. The fourth pass involved members of the senior leadership at AI² looking at all of the race/ethnicity judgments and confirming or overriding the research assistants' decisions. As stated in the report, the AI² team has a high correlation ($r=.90$) between judging apparent underrepresented status and actual underrepresented status. It was also at this point where we emailed agents or talent directly asking for their demographic information. The last pass involved checking all names for consistency in coding, based on stereotypical norms for children in the U.S. Any suspicious names or those violating gender expectations were rechecked online to confirm judgments.

When coding gender as well as specific race/ethnicities, the option of "can't tell" was also available. It was used sparingly, particularly when a photo could not be retrieved for an above or below the line crew member. For gender, the following is a list of the number of times "can't tell" judgments were rendered per variable: Best Boy Electric (5 of 298, 1.7%), Grip (1 of 277, .4%), Best Boy Grips (11 of 285, 3.9%), 1st ADs (3 of 293, 1%), 2nd ADs (2 of 413, .5%), and 2nd 2nd ADs (2 of 253, .8%). The total number of "can't tell" judgments for race/ethnicity are reported here out of the sample size per measure (Producers=2 of 984, <1%; DPs=0 of 266; Editors=7 of 375, 1.9%; Composers=0 of 301; Production Designers=3 of 273, 1.1%; Costume Designers=3 of 275, 1.1%; Casting Directors=8 of 380, 2.1%). Given the small number, all "can't tells" were removed prior to analysis.

15. Only those producers with the "Produced by" title in the credits were assessed for this investigation. Thus, all executive producers, co producers, and associate producers were excluded.

16. U.S. Census (2019).

17. U.S. Census Bureau (2017). 2016 American Community Survey 1-year Estimates. Retrieved from: https://factfinder.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS_16_1YR_B01001H&prodType=table.

18. One film was removed from the analysis, as Lucia Aniello was the director and only female producer on *Rough Night*. For race/ethnicity, 10 films were removed: *Get Out*, *Split*, *The Shape of Water*, *Geostorm*, *The Conjuring 2*, *Don't Breathe*, *Fences*, *Alpha*, *Widows*, & *The Hate U Give*.

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22. Cheryan, S., Siy, J. O., Vicha-yapai, M., Drury, B.J., & Kim, S. (2011). Do female and male role models who embody STEM stereotypes hinder women's anticipated success in STEM? *Social Psychological and Personality Science*, 2 (6), 656-664. Cheryan, S., Drury, B.J., & Vichayapai, M. (2012). Enduring influence of stereotypical computer science role models on women's academic aspirations. *Psychology of Women Quarterly*, 37 (1), 72-79.

23. See Sidanius, J. & Pratto, F. (1999). *Social Dominance*. New York: Cambridge University Press.

24. American Civil Liberties Union (2018). *Inclusion targets: What's legal*. <https://www.aclusocal.org/en/inclusion-targets-whats-legal>

25. Mayor Garcetti launches Evolve Entertainment Fund to boost diversity in entertainment industry. LA Mayors Office. Retrieved from: <https://www.lamayor.org/mayor-garcetti-launches-evolve-entertainment-fund-boost-diversity-entertainment-industry>

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