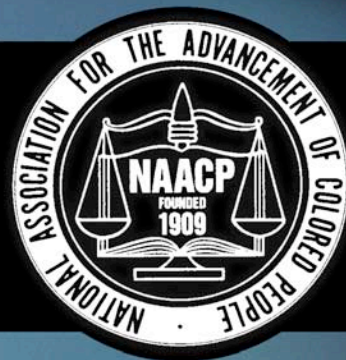
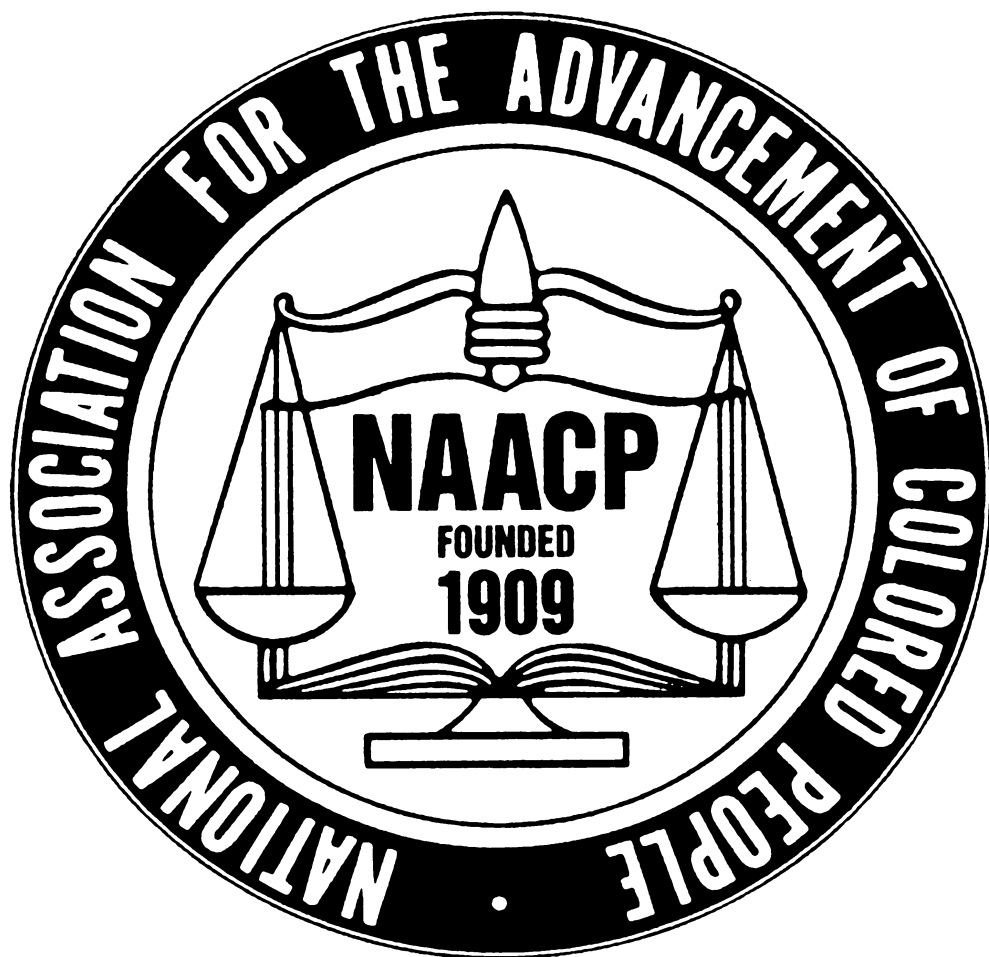




Out of Focus - Out of Sync Take 4

A Report on the Television Industry
December 2008





Published by:

The National Association for the Advancement of Colored People
4805 Mount Hope Drive, Baltimore, Maryland 21215

OUT OF FOCUS-OUT OF SYNC TAKE 4
NAACP REPORT
December 2008

NAACP HOLLYWOOD BUREAU EXECUTIVE DIRECTOR'S COMMENTARY

Nine years ago, the television networks unveiled their 1999-2000 fall television season. The lineup of 26 new shows did not feature a single actor of color in a starring or leading role. In direct response to this "whiteout," the NAACP initiated an ongoing campaign not only to address the lack of minority representation on TV, but also the lack of employment opportunities for African Americans, Asian Americans, Hispanics, and Native Americans in the entertainment industry as a whole.

In concert with that initiative, the NAACP in 2002 established its Hollywood Bureau, which monitors the entertainment industry in an effort to hold it accountable for advancing diversity in front of the camera and behind the scenes. Periodically the Bureau releases a report on the status of these efforts. This is the latest one; it is primarily intended to focus on the four major broadcast networks' Fall 2003-2004 through Fall 2006-2007 seasons.

Much has changed in America since 1999. A decade ago, our country had not endured the controversies of the 2000 and 2004 presidential elections. We had not experienced the tragedy of 9/11. As a people, we were not aware that Al Qaeda had declared jihad on us, nor that we would declare war on Iraq and Afghanistan. We had yet to be enlightened about the urgent perils of Global Warming. We had not suffered the wrath of Hurricane Katrina and the troubling social revelations of its aftermath. Conversely, we had yet to be inspired by the historic presidential campaigns of Hillary Clinton and Barack Obama. Furthermore, we would not have dreamed to imagine that we would elect our first African-American President. Each of these momentous events has forever changed the way we, as Americans, view ourselves and our country. The currents of history have forced us to recognize the unresolved issues of race, as well as the importance of diversity to the foundation and future of our nation.

Thus, the NAACP's continuing endeavors to affect film and television have never been more critical, given that these media giants beam powerful images throughout the world, shaping our beliefs, opinions and decisions.

As the organization prepares to celebrate its 100th anniversary in 2009, it is important to remember the diverse roots of the NAACP's founders: A group of White, Jewish and African-American men and women were incited into action by an editorial written about a 1908 race riot in Springfield, IL, which President Abraham Lincoln once called home. That article, "Race War in the North," by William English Walling, inspired what became known as "the call" that challenged all Americans to take a stand against racism.

Around that same time -- the turn of the 20th century -- the founding fathers of the entertainment industry were assimilating to their new country. Many of them had grown up in the ghettos of Europe and came to America searching for new opportunities. In the process, they established an industry that created and promoted the American dream -- a belief that honesty and hard work are rewarded, education is the key to advancement, nothing is more important than family and good always triumphs over evil.

In the spirit of the founding mothers and fathers of the NAACP, as well as those of the entertainment industry, we hope this report will be looked upon as more than a collection of facts and findings.

On the eve of its centennial celebration, the NAACP calls upon the powers that be within Hollywood to step out of their comfort zone, and to recognize the creative and economic limits placed upon the industry by its own biases. This is a call to the agents who are the gatekeepers of new talent who make the deals that become the driving force of this business. This is a call to the creative executives who are responsible for hiring the artists whose vision reflects our nation. This is a call to the directors, writers, producers and show runners who are graced with the creativity, and bestowed with the responsibility of creating programming

that speaks to us and of us as a people.

This is a call to the marketing and sales executives who, in many ways, are the street-level dealers of ideas. This is a call to advertisers and their corporate clients to realize the social responsibility of their buying power. This is a call to the board members of the studios to remind them that though we may not all be stockholders, we're all stakeholders in the products they market to us and to our children. And this is a call to the viewers to be active in the process. Remember, we can vote with our dollars. We, the people, own the airwaves. Call your congressional representative for details.

Out of Focus - Out of Sync Take 4 challenges the entertainment industry to take a closer look at itself and to take more than tiny, incremental steps. We ask that the industry take a giant leap into a future that is inspired by the NAACP Vision Statement and the American dream. We invite all concerned citizens regardless of race, religion or gender to answer this call, and join us to provide the needed leadership for the next millennium.

Vicangelo Bulluck
Executive Director
NAACP Hollywood Bureau

BIRTH OF A MOVEMENT

The NAACP has been vocal in addressing the influence of the entertainment industry since 1915, when the organization launched a nationwide protest against D. W. Griffith's *Birth of a Nation*. Based on the novel *The Clansman*, the film glorified the Ku Klux Klan and portrayed Blacks as menaces to society.

As the Black civil-rights leader W.E.B. DuBois said of Griffith's film: "The freed man was represented either as an ignorant fool, a vicious rapist, a venal or unscrupulous politician, or a faithful idiot." NAACP leadership went on to state that the film was "three miles of filth." Many attributed a resurgence of lynchings and deadly race riots to viewings of the film which, at the behest of the NAACP, led some cities to ban it. The movie continues to be one of the most controversial ever made.

Fortunately, other filmmakers, including Emmett J. Scott, George and Noble Johnson and the legendary Oscar Micheaux, defied their era's rampant stereotypes. Their projects belonged to a genre known as "race movies," and served as tributes to Black creativity and perseverance. With such titles as *The Realization of a Negro's Ambition* (1916), *The Birth Of Race* (1918), *The Homesteader* (1919) and *Body and Soul* (1924), they depicted Black people as doctors, lawyers, teachers and everyday citizens—a welcome contrast to the degrading images of the day.

When the legendary *Gone with the Wind* was released in 1939, the NAACP had already been vocal about its opposition to the film. Within the African-American community, there was mixed reaction: It was "still bad, but its Black characters were treated with some degree of sympathy and dignity," according to film historian Donald Bogle. The Black community expressed muted disappointment in the movie's stereotypic roles, yet felt a surge of pride when one of its stars, Hattie McDaniel, became the first Black ever to win an Academy Award on the strength of her performance in the film. Yet even the coveted golden statuette did not bring the actress greater success, nor did it improve the lot of Blacks in Hollywood.



NAACP protest of Birth of A Nation

The NAACP has come to recognize that the long-term struggle for accurate portrayals and economic inclusion of people of color in the entertainment industry is an initiative with far-reaching social and cultural consequences. In 1942, Walter White, who was then Executive Secretary of the NAACP, and his close associate Wendell Wilkie, a former Republican presidential candidate who was influential in Hollywood, paid a call to major film studio heads Walter Wanger and Darryl Zanuck of Twentieth Century-Fox. "The four of us discussed ways and means of presenting to motion picture producers, writers, directors and actors, the justice of picturing the Negro as a normal human being instead of as a monstrosity," White wrote in his autobiography *A Man Called White*.

Though based in New York City, he again returned to Hollywood in the early 1940s to reiterate his concerns at a luncheon on the Twentieth Century-Fox lot. There he addressed a select group of writers, producers, directors and motion picture guild leaders. At the time, the assorted gathering blamed stereotypical portrayals of Blacks on its fear of censorship by the Southern states, which objected to the appearance of any Negroes in films whose roles weren't comic or menial. Still, White found that there were a "surprising number" of insiders "who were genuinely disturbed by the situation and eager to find practical ways of solving it."

At the time, he envisioned opening an NAACP Hollywood Bureau, but was unable to get the needed support from the national board. White also met with Black actors, many of whom supported

the NAACP's initiatives in Hollywood, but had their own concerns. For instance, McDaniel is reported to have said, "I'd rather play a maid than be a maid," bringing up an interesting conundrum: In an industry with lingering negative portrayals, how does the NAACP address defamatory images and the need for more accurate portrayals of people of color, while recognizing that Black professionals within the industry need to work?

TELEVISION IS KING

By the early 1950s, Americans long love affair with radio was cooling, and its passion for television heating up. With TV, as with motion pictures, on-screen stereotypes and paltry behind-the-scenes employment for qualified Black men and women posed a problem.

At the annual NAACP convention in July 1951, the leadership passed a resolution to publicly speak out against the television series *Amos 'N' Andy*, *The Beulah Show* and other programs whose humor was built on the backbone of negative stereotypes. According to the resolution, "the practice of manufacturers, distributors, retailers, persons or firms sponsoring or promoting" these shows was to be "condemned." The NAACP also sought an injunction in federal court to prevent the CBS Television Network from televising *Amos 'N' Andy*. The series, produced from 1951-1953, continued in syndication until 1966, when CBS finally agreed to withdraw it after five years of litigation.

In 1955, the Mississippi Branch of the NAACP, led by Medgar Evers, filed a complaint with the Federal Communication Commission (FCC). The grievance asserted that the local television affiliate, WLBT, presented the local news in a racially biased manner, which did not serve the public interest. Finally in 1969, after years of litigation, the FCC revoked WLBT's broadcast license. The message was a powerful reminder to the rest of the television industry that we, the citizens, own the public airwaves, and that our wishes are to be respected.

In 1963 and 1964, the NAACP again adopted resolutions to mount a nationwide campaign to improve opportunities for Black performers

in motion pictures and television. Then-NAACP Labor Secretary Herbert Hill conducted extensive negotiations with the Motion Picture Producers Association (MPPA) and the heads of several major Hollywood studios and television networks. He also met with officials of the labor/craft unions affiliated with the AFL-CIO International Alliance of Theatrical Stage Employees. Although this drive to eliminate racial bias in the entertainment industry received support from the Screen Actors Guild and the Writers Guild of America, technical craft unions in Hollywood openly and systematically excluded Blacks as electricians, cameramen, carpenters and other key positions.

In the years that followed, the NAACP continued to campaign for greater inclusiveness in film and television. In conjunction with the leadership of the local NAACP Beverly Hills and Hollywood branches, the national organization instituted the NAACP Image Awards in 1967. Now televised as a network prime time special, the awards have become the nation's premiere event spotlighting the achievements of artists of color.

Throughout the 80's, the NAACP's entertainment industry initiative was largely spearheaded by former Executive Director Benjamin Hooks. Once a member of the Federal Communications Commission, Hooks used that opportunity, in part, to address the lack of minority employment in the broadcast television and radio industries, as well as the scarcity of minority ownership. He continued this important undertaking during his tenure as the head of the NAACP from 1977 to 1992.



NAACP Photo Archive: Stars of *A Raisin in the Sun* - Ruby Dee and Claudia McNeil



Getty Images

'A VIRTUAL WHITEOUT'

During the NAACP's annual convention in July 1999, when the organization publicly criticized the television networks' announcements of a fall line up with no people of color in prominent roles, then-NAACP President Kweisi Mfume denounced the coming season as a "virtual whiteout" of the face of television. He threatened a massive, sustained boycott against one or all four of the major broadcast television networks.

A month later, the NAACP met with CEOs and presidents of those networks to express both concern and outrage. NAACP leadership determined that the exclusion of people of color by network management was less a purposeful and deliberate denial of opportunity, than the effect of narrow thinking and a propensity for executives to hire people they already knew. This country club-style elitism continues to deal a devastating blow to the careers of many talented men and women of color.

While the networks did admit that there were significant deficiencies in the representation of racial minorities in their employment ranks, no network articulated a plan to address the problem. So in September 1999, the NAACP led a coalition of national Civil Rights organizations in solidarity to protest the systematic exclusion of people of color from the television network industry. Comprised of members from the Asian-American, Hispanic and Native-American communities, the alliance was chaired by then-President Mfume.

By early autumn, the NAACP had drafted and submitted to each network an extensive questionnaire regarding its employment of minorities in the various sectors of its operations, including news, sports, public affairs and entertainment, as well as at the executive, production and talent levels.

Concurrently, the NAACP continued to investigate scores of complaints regarding outright exclusion of and/or denial of equal opportunity by the four major TV networks. In response to hundreds of letters and calls for help from people of color in the industry, on November 29, 1999, the NAACP held Television Diversity Hearings in Los Angeles. Prominent actors, writers, producers, stunt persons, activists, union officials and guild representatives all testified before a panel that consisted of NAACP officials and its coalition partners. Witnesses described the unspoken exclusionary practices and procedures of the industry. They also pointed out the resulting patterns of de facto discrimination and its long-term effects.



Getty Images



Leslie Moonves, CBS Chairman and CEO becomes the only network head to address the issue of TV diversity at the Coalition's hearings in 1999.

STAGING A WALKOUT

Each network was invited to submit testimony to the panel, but only CBS participated at the highest level, with President and CEO Leslie Moonves in attendance. When lower-level representatives from the three other networks were not allowed to speak in the same segment as Mr. Moonves, they staged a walkout, fueling perceptions that they were insensitive to the complaints of discrimination. When the press reported on the walkout, the three remaining network presidents responded swiftly. Each ultimately committed to enter into a memorandum of understanding with the NAACP to improve practices and procedures. The common goal was to create greater inclusion of minorities in front of and behind the camera.

In January 2000, the NAACP reached an historic agreement with NBC, which agreed to implement initiatives across all areas of network operations. In the ensuing weeks, the three other networks followed suit, signing similar agreements with the NAACP and their multi-cultural coalition partners: former Congressman Esteban Torres of the Hispanic Media Council, Sonny Skyhawk of American Indians in Film and Television, and former Congressman Norm Mineta for the Asian-American community.

Consistent with its advocacy roots, the NAACP and this coalition worked well together, continuing to gather information about industry practices anecdotally and anonymously, while huddling with the networks' appointed vice presidents of diversity and various department executives to refine and implement the agreed-upon initiatives.

In its pursuit of accurate information on which to base future actions, the NAACP also engaged in

a series of extensive discussions with the heads of several major Hollywood studios, the Screen Actors Guild (SAG), the Writers Guild of America (WGA), the Directors Guild of America (DGA), the American Federation of Television and Radio Artists (AFTRA), Nielsen Media Research, the William Morris Agency and the MPPA.

Though originally conceived by Walter White decades back, it was then-President Mfume who convinced the NAACP Board that, with the global impact of media, October 2002 was the right time to create a Hollywood Bureau to better support and pursue a standing Diversity Initiative. Now this Bureau leads the way in the NAACP's proud tradition of monitoring the media as a form of social advocacy. Aside from producing the Image Awards, and pressing for more diverse programming and minority employment in Hollywood, the bureau consistently meets with movie studios, network executives, guilds and labor unions.

Our periodic reports on the broadcast television industry, based on data submitted voluntarily by the four networks, have shown incremental progress for African-Americans and Hispanics in the industry, little to no progress for Asian-Americans and Native-Americans, and persistent gross underrepresentation of minorities across the spectrum, particularly in the areas of writing, producing and directing. Although progress cannot be denied, the entertainment industry continues to be a reminder of America's segregated past, especially when juxtaposed against the significant gains achieved in other industries since the Civil Rights Movement.

In 2006, the minority population in the United States climbed to 100.7 million people or 33.6 percent of the total population, according to the U.S. Census Bureau. Since 2003, Hispanics have emerged as the most populous minority group in the country with 44.3 million people. African-Americans are the second largest group with 40.2 million, followed by Asian-Americans with 14.9 million and Native-Americans with 4.5 million. That report, issued in Spring 2007, affirmed that one out of every three persons in the United States is a minority.



Getty Images

However, as reflected in the following quantitative analysis, minority communities are still not adequately represented on broadcast television relative to their numbers. Qualitatively, when they are represented, their characters and storylines, by and large, remain subordinate to those of their white counterparts. Despite small gains by minority actors, Caucasian actors continue to dominate television and motion pictures as seen in the yearly data provided by the Screen Actors Guild (SAG).

Casting data for 2002, released by that union, revealed that the total number of SAG roles for minorities in that year hit an all time high at 24.2 percent (10,893).¹ Still, roughly 73 percent (34,119) of all parts were cast with Caucasian actors. SAG reported that the percentage increase in minority share was due largely to increases in African-American and Hispanic held roles in episodic television. In 2002, the 15.5 percent (6977) of all theatrical and television roles held by African-American actors and the 6 percent (2700) held by Hispanics, represented the highest share of roles up to that point for the two minority groups. In 2002, Asian-American actors held steady at only 2.5 percent (1,125), while Native-American actors share of roles decreased to .37 percent. SAG reported that the total number of available roles for all actors, regardless of ethnicity, decreased by 6.55 percent from 48,167 roles in 2001 to 45,014 roles in 2002.

In 2004, the disturbing downward trend continued in available television roles. SAG's most recent report, which evaluated trends for that year,

revealed that the total number of theatrical and television roles dropped to 40,826, of which 34,431 were on television. This represented a 10 percent drop from the previous year, and was attributed by SAG to the increase in non-scripted television programming. SAG reported that in 2004, African-American actors' share of all television and theatrical roles was 13.8 percent, down from 15.3 percent the previous year. In 2004, Hispanic actors were cast in 5.5 percent of all such roles, Asian-American actors were cast in 2.9 percent of all roles and Native-American actors were cast in only 48 roles, representing a less than 1 percent share.

THE NEW REALITY

Reality TV continues to have a negative impact on employment opportunities for qualified actors and writers in Hollywood. In October 2005, SAG President Alan Rosenberg observed:

"The displacement of scripted series by reality programming continues to be a severe obstacle to a working actor's ability to earn a living."

Initially embraced by the networks in 2000 as a way to counteract a possible strike by the Writers Guild of America, reality programming, which is cheaply produced and often popular, seems to be here to stay. In 2003, the six broadcast networks' prime time schedules contained 17 hours of reality programming a week. In 2004, that number rose to 22 hours per week, which led to a projected reduction of 3,338 recurring roles in scripted television that year.

This trend seems likely to continue. Indeed, during the '07-'08 television season, the 14-week screenwriters' strike led both broadcast and cable networks to increase reality programming. The collective success of these shows further solidified the genre's growth. For example, despite lower overall ratings than in previous years, the seventh season premiere of FOX's *American Idol* drew more than 33 million viewers, higher numbers than

any other prime time series premiere that season.

The reality is that there are more actors out of work than ever, and no group feels this negative impact more than minority performers. In the past, this talent pool has had to fight to get in the door, and now must wait behind a long line that includes a growing number of unemployed Caucasian actors.

One positive aspect of reality shows is that they are likely to be more diverse in casting than most of their scripted counterparts. From the beginning, reality programming has tapped a variety of participants, which tends to be more representative of America's racial make up. In fact, in the '05-'06 season of *Survivor*, CBS played up this theme, pitting teams of different racial groups against one another, for which it drew much criticism. This theme quickly exhausted itself as the show's more basic framework of individual competition naturally emerged.

Another positive aspect of the reality show phenomenon has been the opportunity for the world to see African-Americans, Hispanics and Asian-Americans as professionals, students, laborers and homemakers. Some minority participants, particularly from the talent-show competitions, have gone on to enjoy greater success as a result of the tremendous exposure they've received on these shows. Among the most notable African-American performers in this area are *American Idol* singers Fantasia Barrino, Ruben Studdard and Jennifer Hudson. The latter leveraged her popularity on *American Idol* into an acting career, where she garnered the NAACP Image Award, the Golden Globe and the Academy Award for Outstanding Supporting Actress in her first major role—Effie in the feature film *Dreamgirls*.

The behind-the-scenes challenges facing people of color have never been greater or more difficult to overcome. Minority TV writers, directors and producers have historically faced, and continue to find themselves confronted by, formidable barriers.

For example, at the outset of this latest campaign, the NAACP, together with the Coalition of African-

American Television Writers, released a study of the 1999-2000 television season. The report found that out of 839 writers working in prime time television that year, only 55 (6.6 percent) were African-American.

Additionally, that study gleaned that the majority of writing positions held by African-American writers were not on any of the four major broadcast networks. In fact, 77 percent were on UPN and the WB, with 33 percent of all television writing jobs held by African-Americans on just two shows: UPN's *Moesha* and its spin-off, *The Parkers*. (Both have since been canceled.)

A 2007 Writers Guild of America report further examined the vagaries of employment within the film and television industries. It analyzed gender and earnings disparities, in addition to minority-employment trends. Findings revealed that while the overall employment of writers in television declined by 6.7 percent between 1999 and 2005, minority writers as a whole made notable gains in television during that period. The report also found that during those years, African-American writers "accounted for more than half of all employed minority writers." In 1999, there were 159 African-American writers employed out of a total of 238 minority writers. In 2005, there were 161 African-American writers employed out of a total of 290 minority writers. Asian-American writers increased from only 24 in 1999 to 62 in 2005, representing a 158.3 percent increase.

Consistent with the findings of previous NAACP reports, the WGA study recognized that the four major broadcast networks still failed to hire a significant number of African-American writers. The guild also predicted that the 2006 data would reveal notable decreases in the number of such writers, owing to UPN and the WB merging to become the CW network in 2006.

Sadly, the WGA prediction was correct. Preliminary analysis of the 2005-06 and 2006-07 television seasons indicated a two-thirds decline in the number of African-American writers between the two seasons, representing a decrease of 40



Everybody Hates Chris (The CW Network)

positions—directly attributed to the merger.

In 2005-06, there were seven African-American writers on the WB and 58 writers on UPN shows, many of which were minority-themed situation comedies. But only 37 Black writers staffed shows on the new CW following the merger.² As a result, the WGA found that during the '06-'07 season, the majority of minority writers, 63.6 percent, were employed on television dramas, as opposed to just 40.6 percent in '05-'06.

Though the number of minority writers employed during the '06-07 television season (173) was less than the number employed during the previous season (206), the overall minority share actually increased slightly from 11.9 percent to 12.1 percent. That was because the overall number of writers employed also decreased between the two seasons. The WGA did find that since the 1999-2000 season, which prompted the NAACP's current initiative, "the minority share of television employment [for writers] has increased 4.3 percentage points (from 7.8 percent to 12.1 percent)." This decline in writers is also directly attributable to the rise in popularity of reality programming.

It is important to note that interpretation of data has its limitations. Currently the NAACP receives its data from the four major broadcast networks and the WGA. However, not every writer in Hollywood works for the four major broadcast networks, nor is a member of the WGA. Also, the major distribution companies have subsidiary companies that

are not signatories to the WGA, nor, in some instances, the DGA or SAG. So the numbers for the vast majority of writers working in cable are not fully accounted for in this current report. Overall, despite some small gains relative to the U.S. population, there continues to be an undeniable and persistent lack of representation of minorities at all levels of network television and throughout the entertainment industry.

GETTING ON BOARD

While there are hundreds of pay cable and satellite channels, residents in many lower-income communities can only afford to watch the free broadcast networks. The fact that these entities utilize *public* airwaves was the reason that the NAACP first obtained memorandums of understanding from the four major television networks—ABC, CBS, NBC and FOX—with the intention of bringing all broadcast and cable networks, as well as all studios, on board in due course.

In late 1999 and early 2000, agreements between the NAACP, its coalition partners and the four major television networks, were motivated by the assumption that integrating qualified people of color into the industry, whether they worked *behind* the camera, in production or in management, would result in greater opportunities for qualified actors *in front* of the camera. As such, the memorandums of understanding are non-exclusive commitments with the networks, and are intended to create institutional change that results in improved diversity.

Given the notoriously subjective hiring methods of the industry, the agreements particularly emphasized employment, hiring, training and promotion of minorities to management and non-management positions. The pledge made from network to network varies to a small degree, yet each agreed to establish minority recruitment and training programs that are in concert with the NAACP, educational institutions and community organizations.

These initiatives include, without limitation, the establishment of associates programs throughout



Without A Trace (CBS)

the networks' news, entertainment and sports divisions. They also include minority fellowships and scholarships for graduate studies in broadcast, communications and business, and the inclusion of diversity goals as a key measurement of employee evaluation reviews. In an effort to diversify their outside professional staff, the networks committed to employing more minority lawyers within their in-house counsel departments, while also increasing the number of minority professionals outside the network, including local attorneys for trials, mergers and acquisitions, as well as financial planners and accountants.

Each network also agreed to:

1. Establish network policies to promote the recruitment of minority writers for staff and freelance writing positions
2. Ensure that prime time executive producers/show runners actively seek to hire qualified minority writers
3. Increase network development deals with minority owned production companies
4. Prohibit the practice of racially identifying writing samples for television series

The agreements include an active and public initiative by the networks to seek out qualified minorities for directing and writing positions, while requiring network casting directors to employ non-

traditional methods as a means to equal casting opportunities for all actors, regardless of race, gender or age.

Each network agreed to increase the number of minority vendors used for goods and services, including food, transportation and construction. The networks pledged to increase their use of minority-owned firms for advertising and marketing, as well as to increase commercial time bought for programming in African-American, Asian-American and Hispanic owned media.

Pursuant to the agreements, each network also committed to the appointment of vice presidents of diversity. These individuals would be empowered with sufficient resources to oversee the implementation of diversity initiatives. Finally, the networks agreed to appoint a minority member to their board of directors.

The agreements were not all-inclusive, but signaled a commitment to a mutual goal. In that vein, each memorandum includes a pledge by the network to engage in a continued dialogue with the NAACP and its coalition partners to refashion and fine-tune, where necessary, a range of initiatives.

In the years since the execution of the agreements, the four major broadcast networks have, to their credit, continued to work and meet with the NAACP and its multicultural coalition partners, voluntarily providing some, if not all, requested data in order to track the success and/or failure of the various initiatives.



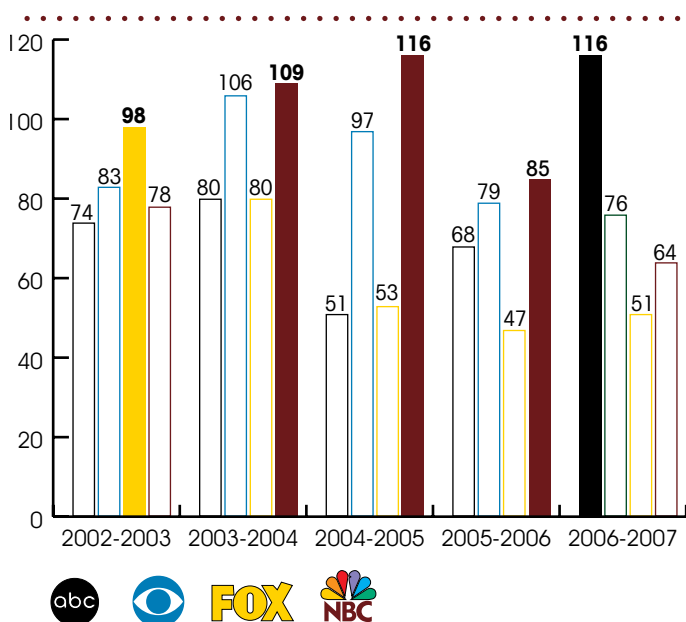
Private Practice (ABC)

CRUNCHING THE NUMBERS

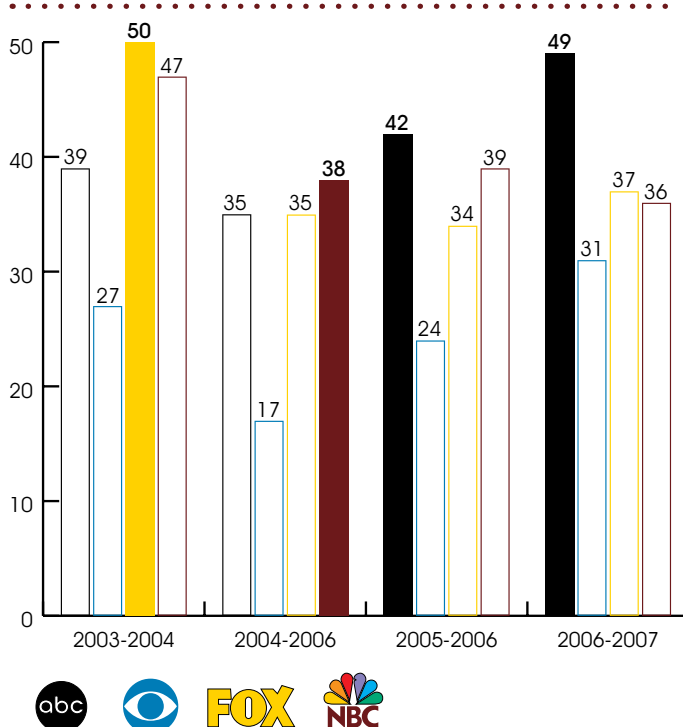
The four networks present their reports on the state of their diversity and inclusion in a format largely determined by their corporate leadership. At times this poses difficulties to making apples-to-apples comparisons across categories. Going forward, the NAACP and its coalition partners intend to request that the networks provide data in a standardized format, so that information may be accurately evaluated, and trends and patterns identified.

In the following section, where possible, relevant comparisons have been made of the data provided by the networks.

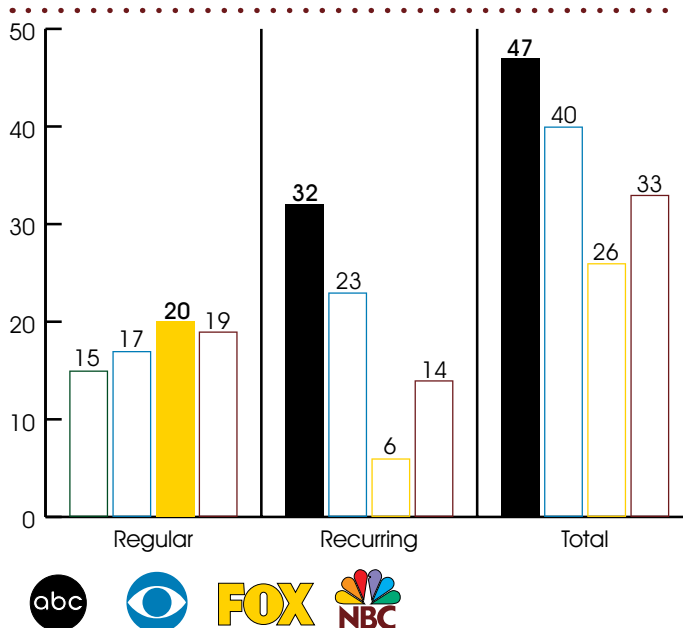
Total Number of Minorities in Prime Time Regular and Recurring Roles on Scripted Series



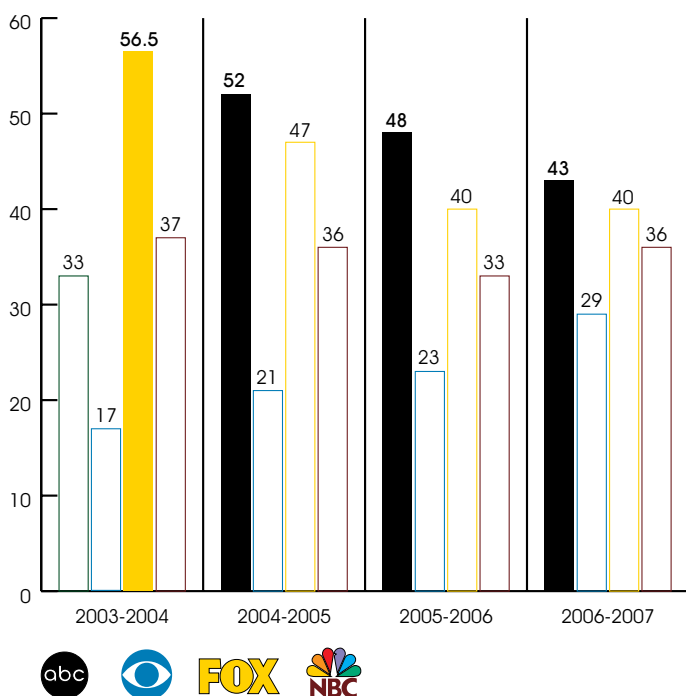
Total Number of Minorities in Prime Time Regular Roles on Scripted Series



Number of African-Americans On-Air in Prime Time Scripted Series in the 2006-2007 season



Four-Season Comparison of Number of Minority Writers and Producers on Prime Time Scripted Series



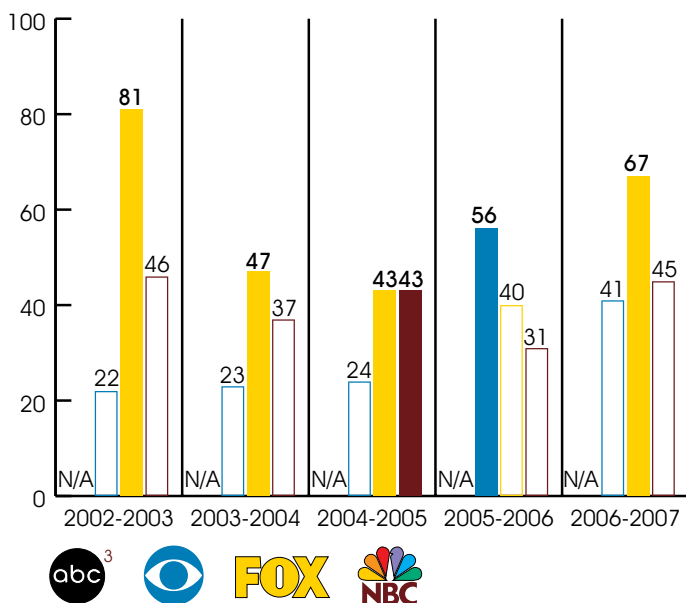
All four major broadcast networks have made important strides in increasing diversity. More actors of color are on-air, particularly as ensemble players. Network television places more emphasis on outreach and recruitment of qualified minority candidates, and the number of people of color employed in creative positions has seen small increases. However, as captured through the lens of broadcast television, Native-Americans continue to be a faceless, voiceless group within American society, their relevance seemingly reduced to a distant, historical connection.

Progress has been slower in areas that arguably could have the greatest impact: writing and producing. White males have always dominated the entertainment industry and that continues to be largely the case. While African-American writers represent the largest share of minorities employed in television, they still only averaged about 5.2 percent of the total number of writers employed. That translates to 161 African-American writers out of 3,088 during the 2005-2006 television season, according to the WGA.

Despite their growing presence on-screen and in everyday life, Hispanics continue to face barriers to opportunities in the writing and producing areas. This is true for Asian-Americans as well. According to the WGA's preliminary findings, the number of Hispanic writers increased slightly between the '05-'06 and '06-'07 seasons. In '06-'07, there were 45 Hispanic writers employed, up from 40 the previous season. In terms of Asian-American writers during that time period, 38 were employed, up slightly from 36.

Following is a brief discussion of each network and its progress over the last three years, followed by a presentation of each network's statistical employment data.

Five-Season Comparison of Number of Minority Directed Episodes on Prime Time Scripted Series





Lost (ABC)



Under the administration of Stephen McPherson, ABC continues to show leadership, and was the only network to provide information on the total number of actors employed by the network during the 2003-2004, 2004-2005, 2005-2006 and 2006-2007 television seasons. Although at this writing there is no series centered around an African-American character on the network, this more precise accounting revealed respectable overall employment numbers. In the 2003-2004 season, 26 percent or 2,556 of the total number of on-air roles, were held by persons of color. In the 2004-2005 season that percentage fell slightly to 22 percent, but in the 2005-2006 season, the minority share evened out again at 26 percent, where it remained throughout the 2006-2007 season.

The majority of roles held by minority actors during this time were in guest-starring spots. ABC employed a total of 165 minorities in regular prime time roles on scripted series over the last four seasons. With a total of 49 minorities employed on these series during the 2006-2007 season, the network ranked the highest in this area. It also tracked, with 47, the highest number of African-American actors employed in regular and recurring roles during that same season. The National Latino Media Coalition, one of the NAACP's multi-cultural coalition partners, praised ABC in December 2006, pointing out that the network's most popular shows

all include a lead Hispanic character. Similarly, the Asian American Media Coalition applauded the network's progress, noting the cast diversity on *Grey's Anatomy*.

Though the network has seen a steady decrease in the area of writing and producing opportunities for minorities in recent years, ABC came in first place in this regard during the last three television seasons. The network employed 52 minorities in writing and producing positions during the 2004-2005 season, 48 in 2005-2006, and 43 in 2006-2007.

In directing, the network lagged behind front runners NBC and FOX, employing only nine minority directors in 2003-2004, 17 in 2004-2005 and 25 in 2005-2006.

In the years since our last report, ABC has reinvented itself. With the addition of *Desperate Housewives* in the 2004-2005 season, *Grey's Anatomy* in March 2005, and *Dancing With the Stars* in June 2005, the network turned around once-stagnant viewership, significantly increasing its ratings. In the 2006-2007 season, ABC even edged out CBS on Thursday nights with the 18-49 audience after it shifted *Grey's Anatomy* from Sundays to Thursdays, pairing it with freshman hit *Ugly Betty*, also much celebrated for its diversity. Even with these successes, the network's notable cancellation of *My Wife and Kids*, *The George Lopez Show* and the dismissal of African-American actor Isaiah Washington from *Grey's Anatomy* was not without controversy.

The NAACP's hope for ABC, which has had programming success across racial lines time and again, is that the network will continue to demonstrate leadership by developing and broadcasting minority-oriented comedies and dramas in the near future.



The Unit (CBS)



In the years since our last report, this network has undergone major corporate changes. In January 2006, CBS broke off from parent company Viacom, and began trading publicly under its revived name: the CBS Corporation. Led by President and CEO Leslie Moonves, the corporation included UPN, Infinity Broadcasting, Viacom Outdoor, Showtime Networks and Paramount's television studio. As has been mentioned, during the 2006 television season, CBS Corporation also entered into a joint venture with Warner Bros. Entertainment, combining UPN (owned by CBS) with The WB (owned by Time Warner) into a new network, The CW, which contained programming winnowed from both of its forebears.

Despite the distraction of these corporate mergers, CBS continues its commitment to diversity. Under the leadership of Entertainment President Nina Tassler, the network boasts the most diverse senior-level creative executives of any major network. CBS's employment of minorities in key roles at the executive level is worthy of praise. At this writing, three of the top four development executives are people of color. Individuals in these key posts are in a position to identify and develop programming featuring diverse talent. CBS holds the distinction of being the only major network with a series centered around an African-American actor, Dennis Haysbert, who stars in *The Unit*. We

hope that these executives will continue to build on this success and bring more diverse programming to the public through broadcast television.

When CBS entered into a relationship with the NAACP in the 2000-2001 television season, it had 29 minorities in regular or recurring roles. Those numbers increased dramatically over the years, reaching a high in the 2003-2004 season with 106 minorities in regular or recurring roles. Over a five-season period—from 2002-2003 through 2006-2007—CBS employed a total of 269 African-Americans, 117 Hispanics and 54 Asian-Americans in regular and recurring roles. During that same, five-season period, the network employed 2107 African-Americans, 985 Hispanics, 531 Asian-Americans and 16 Native-Americans in guest roles.

Behind the camera, progress has proven somewhat challenging for the network. Compared to data provided by its peer networks covering a three-season period, CBS employed the lowest number of minorities in writing and producing positions: 61 as compared to FOX's high of 143.5 during the same time frame.

The network did, however, make notable increases in the number of Asian-Americans employed in writing and producing positions, a number that increased from two in the 2002-2003 season to 10 in the 2006-2007 season.

In the area of directing, the network also lagged behind its competitors until recently. In 2002-2003, only 22 of CBS's prime time episodes were directed by minorities, while FOX reported 81 episodes and NBC 46. However, during the 2005-2006 season, the network made considerable progress, reporting that 56 prime time episodes that season were directed by minorities—more than double the number of episodes directed by people of color during the two preceding seasons, and the highest number of minority directed episodes in broadcast

prime time television over that entire year.

Finally, after the announcement that CBS Corp. would merge UPN with WB, many worried that the former's minority themed comedies would not survive the shakeup. Indeed, only three of the seven UPN comedies with largely African-American casts were retained by the new network, including *Everybody Hates Chris*, *All of Us* and *Girlfriends*. The latter two have since been canceled.

As noted herein, the merger resulted in a more than two-thirds decline in the number of African-American writers employed during the 2005-06 season.⁴ Early on, the NAACP met with the CW's leadership, including President of Entertainment, Dawn Ostroff, at the new network. At that time the NAACP was given assurances that the CW was committed to maintaining diverse programming. This was important to the NAACP, especially since The CW is targeted towards a youthful audience. The NAACP will continue to monitor this fledgling network, and urge the CW to fulfill its promise by creating a new class of programming with young African-American, Hispanic, Asian-American and Native-American actors as central lead characters.



THE GAME--(l-r) Wendy R. Robinson as Tasha, Hoseas Chancez as Malik, Brittany Daniel as Kelly, Coby Bell as Jason, Tia Mowry as Melanie, Pooch Hall as Derwin. (Matthias Clamer/CW)



House (FOX)

FOX

FOX employed a comparatively high number of minority actors in leading roles. During the 2003-2004 season, the network had the highest number of such actors in regular roles on its prime time schedule, but its ranking fell to second to last place during the 2005-2006 season, when its prime time schedule featured only 34 minorities in regular roles.⁵

In the past, FOX signed successful shows with such diverse casts such as *The Bernie Mac Show*, which provided a host of opportunities for African-American actors and writers for several years, and aided greatly to the network's employment data. With the 2006 cancellation of the show, the network's writing and acting data reflected the loss of African-American actors, writers and producers. We hope that in the years to come, the network will look for projects similar to *The Bernie Mac Show*, which feature minorities as central characters.

On the reality front, FOX airs the rating juggernaut *American Idol*, one of the most diverse shows on television.

Behind the camera, in production, FOX employed 56.5 minority writers and producers during the 2003-2004 season, the highest number in that category. Two seasons later, that number decreased significantly when the network employed only 40 minority writers and producers. In directing, the

network's trends are unusual. During the 2002-2003 season, FOX had the highest number of minority-directed episodes, 81 on its prime time schedule, a far cry from the numbers the network reported in the subsequent seasons: 47 in 2003-2004, 43 in 2004-2005 and 40 in 2005-2006.

Under the stewardship of FOX Entertainment Chairman Peter Liguori, the network appears to make a concerted effort to increase diversity in how it does business throughout its corporate structure. Based on information provided by all four networks, FOX consistently outspent its competitors in the area of minority vendors. In fiscal year 2005, it spent \$22.5 million with minority vendors, up from \$18.9 million in 2002. The next closest network spent less than one-third that amount with vendors of color.

The NAACP will continue to monitor the network's progress and to encourage it to make diversity a priority in how it does business. For purposes of full disclosure, FOX currently airs the NAACP Image Awards.



Heroes (NBC)



In our last report, we noted that NBC made significant progress in the 2002-2003 season, when eight out of nine new shows featured a minority in a regular role. That year, NBC employed a total of 42 minorities in regular roles, ranking second place behind CBS of the four networks surveyed at that time. Over the years, however, the network's progress in this regard has slowed significantly.

Over a five-season run, from 2002 to 2007, the number of African-Americans in regular and recurring roles on the network decreased nearly 50 percent, going down from 65 in 2003-2004 to 33 in 2006-2007. Similarly, with regard to regular roles only, African-Americans actors slipped from a high of 33 in the 2003-2004 season to 19 in the 2006-2007 season. Other ethnic groups met the same fate: During the same five-season period, the number of regular and recurring Asian-American actors fell from a high of 37 in the 2004-2005 season to a low of 13 in 2006-2007. Hispanic actors experienced the same fate, going from 30 roles in 2005-2006 to 18 parts in 2006-2007.

In the area of writing, NBC also took notable steps backward. The NAACP last reported that the network employed 37 minority writers and producers in the 2002-2003 season, 39 in the 2003-2004 season, 31 in the 2004-2005 season, and 31 in the 2005-2006 season. Despite these declining

numbers over the past two seasons, NBC was the only network surveyed here that placed within the top five in terms of minority staff writers, according to the WGA's preliminary findings relative to the 2006-2007 television season.⁶

In championing diversity initiatives, the NAACP is aware that this issue is often not a priority in the competitive landscape of network television. Even with the success of diverse freshman hit *Heroes*, the network closed out the 2006-2007 season dead last for the third straight year in terms of total viewers, as well as the key, 18-to-49 audience demographic, which greatly appeals to advertisers.

In May 2007, the network announced that former Vice President of Diversity for NBC, Paula Madison, was appointed Chief Diversity Officer for NBC Universal. Less than two weeks later, the network announced that Entertainment President Kevin Reilly was to be replaced by two co-chairmen—independent producer Ben Silverman and West Coast President Marc Graboff. The NAACP hopes that Paula Madison, as chief of the network's diversity initiatives, will work closely with Mr. Silverman and Mr. Graboff to invigorate the network's commitment to increasing opportunities for people of color. We believe this will translate to ratings success, as demonstrated by the popularity of *Heroes*. Also, one could conclude from the recent rating success of the Olympic games, that NBC tapped into America's hunger for positive multicultural programming.



Scrubs (Mitch Haaseth/NBC)

In the eight years since the NAACP initiated this campaign, one wonders why, despite all the networks' good intentions, the representation of minorities as lead characters still are all but non-existent. If the networks and their corporate parents have made the commitment to diversity on America's airwaves, one must wonder if there are deeper issues.

The NAACP has met with the leadership of the WGA and made them aware that many in the industry hold the show runners primarily responsible for what could be perceived as racism in the writers' room. This is an allegation that the NAACP feels deserves further investigation. Whatever the source of the problem, networks must be held accountable for addressing and correcting this issue. As such, part of the next phase of the NAACP initiative will be to execute new memorandums of understanding with each network, wherein the best practices learned over the years are incorporated.



30 Rock (Mary Ellen Mathews/NBC)

NETWORK RESULTS

The following information is broken down by network. In most cases, the material documents data through the 2006 season.



Acting

Since the 2003 report, the total number of minorities on-air during the network's prime time schedule—including reality series—has hovered around 26 percent. That's up slightly from the 25.1 percent in 2001.

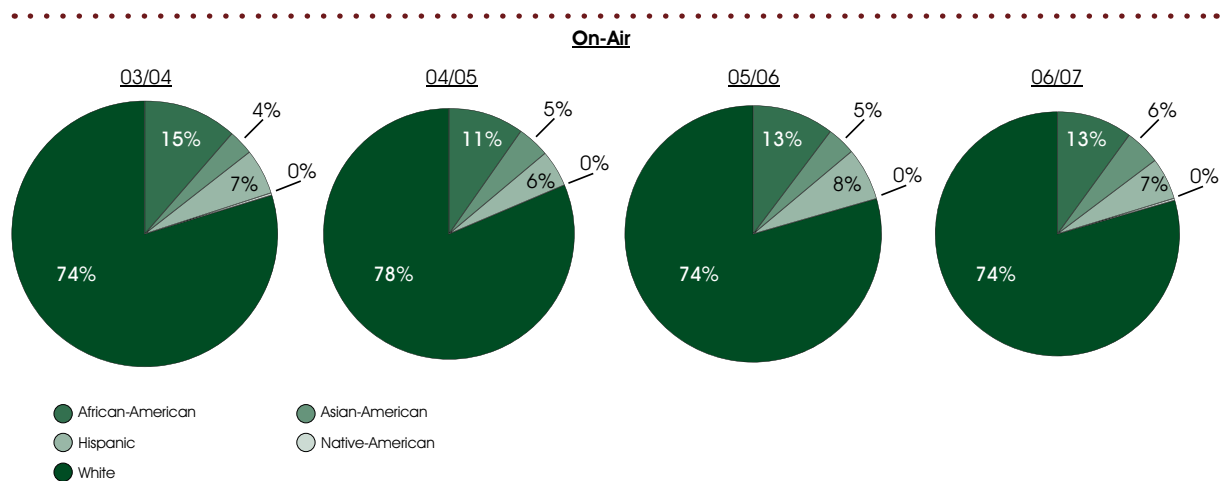
As was the case with most networks, on ABC the majority of roles held by minorities over the last several years have been guest spots. African-American actors landed 323 of these roles in the 2003 season, 233 in the 2004 season, and 272 in the 2005 season. Asian-American actors held 87 guest roles in the 2003 season, 104 the following season, and 100 in the season after that. Hispanic actors held 159 guest spots in 2003, 119 in 2004, and 164 in 2005. Finally, there were six Native-American actors in guest roles during the 2003 season, but there have been none since.

In our last report, ABC indicated that a total of 26.2 percent of regular and recurring roles on its prime time 2002 schedule were held by minorities. Out of these 74 roles, 43 or 15.2 percent were African-American, six or 2.1 percent were Asian-American, 24 or 8.5 percent were Hispanic, and one or 0.35 percent was Native-American. The following is a five-season comparison of the network's trends in regular and recurring roles:



Ugly Betty (ABC)

Four Season Comparison of Minority Actors on ABC Prime Time Schedule in Regular, Recurring and Guest Roles on Scripted and Unscripted Series





Boston Legal (ABC)



Grey's Anatomy (ABC)

During the 2006 television season, the network scored a significant milestone when the total number of minority actors in regular and recurring roles on prime time scripted series reached an all time high of 116, as indicated below.

Four Season Comparison of Minority Actors on ABC Prime Time Schedule in Regular & Recurring Roles on Scripted Series

	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	43	51	24	35	47
Asian-American	6	5	8	9	26
Hispanic	24	24	19	24	43
Native-American	1	0	0	0	0
Total	74	80	51	68	116

**Actors in Regular Roles on Scripted Series ABC 2006-2007
Prime Time Schedule**

Ethnic Group	Number	% of Total
African-American	15	8%
Asian-American	10	6%
Hispanic	24	13%
Native-American	0	0%
Total Minority	49	27%
Total White	132	73%
Total Regular Roles	181	100%

Writing/Producing

In writing, the network last reported that in the 2002 season, it employed a total of 19 minorities. Of that number, 12 were African-American, three Asian-American and four Hispanic. As seen below, over the last six seasons, the network increased the number of minority writers by 16.

Six-Season Comparison of Minority Writers on ABC Prime Time Schedule

	01/02	02/03	03/04	04/05	05/06	06/07
African-American	6	12	7	6	14	9
Asian-American	2	3	N/A	5	5	8
Hispanic	3	4	N/A	4	10	9
Native-American	0	0	N/A	0	1	1
Total Minority	11	19	13	15	30	27

A snapshot of the fall 2005 season alone reveals that the network's minority share of writing positions on its prime time schedule remained at a paltry 12 percent. Of the 253 positions reported by the network, 223 were held by Whites. The network's figures vary from the WGA's last report, which found that during the 2005 season, ABC employed a total of 267 writers, 9.7 percent or 26 of whom were minorities, and 90.3 percent or 241 of whom were white. In the 2004 season, the WGA reported that ABC employed a total of 273 writers of whom 12.5 percent or 34 were minority, and 87.5 percent or 239 were White. As the network itself provided us with no information on the total number of writers employed during the 2002 or 2003 seasons, we were unable to draw an accurate picture of minority inclusion during those periods.

In the area of production, the network reportedly employed 20 minority producers on the 2002 prime time schedule, which was an increase of 33 percent from the prior year. A breakdown of that number reveals that seven were African-American, four were Asian-American, eight were Hispanic and one was Native-American. While the network made an impressive leap during the 2004 season, reaching an all-time high of 37 minority producers, it took a precipitous downturn thereafter, employing only 20 minorities in producing positions during the 2005 season, and a mere 16 the season after that.



Pushing Daisies (ABC)

Five-Season Comparison of Minority Producers on ABC Prime Time Schedule

	02/03	03/04	04/05	05/06	06/07
African-American	7	11	20	9	7
Asian-American	4	N/A	9	4	3
Hispanic	8	N/A	8	7	6
Native-American	1	N/A	0	0	0
Total Minority	20	20	37	20	16

For most of these years, the network failed to provide information about the total number of producers it employed, and thus we are unable to determine the level of inclusion of minorities during that time frame. However, ABC did provide totals for its two most recent seasons: During 2006, it reported that there were 226 producers employed overall, of which only 7 percent were minorities. A year earlier, the network reported that there were 299 producers employed overall, but again only 7 percent were minorities.

Directing

In our last release, ABC reported that in the 2002 season, it employed eight minority directors: four African-American, three Hispanic and one Asian-American. Below is a five-year comparison of the employment of minority directors.

Five-Season Comparison of Minority Directors on ABC Prime Time Schedule

	02/03	03/04	04/05	05/06	06/07
African-American	4	3	11	16	12
Asian-American	1	N/A	5	3	3
Hispanic	3	N/A	1	6	8
Native-American	0	N/A	0	0	0
Total Minority	8	9	17	25	23

Again, the network provided little information regarding the total number of producers employed each of the years in question, which hampered efforts to present a complete, behind-the-scenes picture. However, ABC did offer totals for the two most recent seasons. In the 2006 season, it indicated that of the 152 directors employed, 15 percent were minorities. In the previous season, the network reports that of 176 directors employed, 14 percent were minorities.



High School Musical 2 (Disney Channel)

Executive

ABC, unlike its peer networks, did not report the number of minorities hired in executive and decision-making positions. The latest information in this area only reflects that network hires in all positions increased from 23 percent in 2004 to 29 percent in 2005. Similarly, the network reported that across all positions, the percentage of network promotions of minorities increased from 24 percent in 2004 to 26 percent in 2005.

Notable hires and promotions in positions relevant to the eventual increase of minorities, in front of and behind the screen, included a senior vice president of comedy who is Asian-American, and a vice president of casting who is African-American.

Finally, ABC's parent company, the Walt Disney Company, has a board of directors, comprised of 12 members that includes one African-American, one Asian-American and one Hispanic.

Development Deals

In the 2001 season, ABC reported development deals with only 10 minorities. In March 2003, the network executed agreements with 32 minorities, representing 14 percent of all its development deals that year—an increase of 220 percent over the prior year. Of those deals, 11 were with African-Americans, three with Asian-Americans and 18 with Hispanics.

In its most recent report, issued in September 2006, the network revealed that it has entered into development with 19 minorities, which broke down to nine African-Americans, four Asian-Americans, five Hispanics and one Native-American.⁷ ABC did not provide information about the total number of development deals made at that time.

ABC Entertainment has launched the Disney-ABC Diversity Creative Development Program, under the leadership of Stephen McPherson. The new program will increase diversity development by identifying distinct writing talent and creating an additional point of entry for writers into the pilot development system. The Disney-ABC Diversity Creative Development Program is open to all writers who are represented by an agent and are members of the Writers Guild of America. In this regard, ABC has made a commitment to work directly with the NAACP, as well as each of the other ethnic media coalition group partners to identify candidates for the program.

The NAACP applauds ABC for its industry leadership in developing this initiative, and its recognition of the importance of providing real opportunities for unique writing voices and diverse talent to sit at the table.



Lincoln Heights (ABC Family)



General Hospital: Night Shift (Soap Net)

Procurement

In Fiscal Year 2004, ABC reportedly spent \$7.13 million with minority vendors: \$3.95 million went to Asian-American vendors, \$1.69 million to Hispanic vendors, \$1.43 million to African-American vendors, and \$50,000 to Native-American vendors.

The following year, ABC spent \$9.45 million with minority vendors. Of that amount, \$5.09 million went to Asian-American vendors, \$3.20 million to Hispanic vendors \$1.08 million to African-American vendors, and \$80,000 to Native-American vendors.

Though the network did not provide current information about the total amount of its procurement expenditures, these figures are on par with what has been reported in previous years, and suggests that the network has not progressed significantly in increasing spending with minority vendors. For example, ABC last reported to the NAACP that in '02, it spent a total of \$9.1 million with minority vendors, which represented just 2.92 percent of its expenditures that year.

Recruitment & Outreach

ABC has a number of talent-development programs designed to create a diverse talent pool from which it can draw for future hires. Enrolled in its 2006 Writing Fellowship Program were two African-Americans, two Asian-Americans, one Hispanic, two Native-Americans and one multi-cultural

participant. Later, each was placed on an ABC show as a writing fellow.

The network also co-sponsors the National Hispanic Media Council's Hispanic Television Writers Program and has participated in the group's writing workshops for the last three years. One participant went on to become a fellow in the network's Writing Fellowship Program, and was staffed in that capacity on the ABC hit show *Grey's Anatomy*.

Through Disney's partnership with the DGA, three minority directors spent 36 weeks shadowing ABC directors to foster creative relationships, as well as to provide access to opportunities with Disney—ABC's parent company— and its family of networks.

Finally, ABC continued to host its Casting Project, a series of showcases to increase the diversity of its talent pool. The network reports that over a five-year period—2001 through 2006—these events led to 517 auditions of minority actors with ABC executives, yielding 119 bookings on ABC channels, including 89 on the network's prime time shows. In addition, ABC reports that through the showcases, 669 minorities were called to read for roles on other networks, which led to 193 bookings. Information about whether these bookings were for regular, recurring or guest roles was not provided.



Cane (CBS)



CSI: NY (CBS)



Acting

In our last report, CBS indicated that it had employed 67 African-American actors in regular and recurring roles during the course of its 2001 prime time season. That same season, the network employed 16 Hispanic actors, and 13 Asian-Americans actors, representing a 41.6 percent increase in minorities in regular and recurring roles.

In the years since, the network's employment of minorities has continued to wax and wane, though by comparison, it has remained competitive with counterparts in this regard. Broken down by racial/ethnic group, the data is as follows:

Five Season Comparison - Number of Minorities Reported in Regular & Recurring Roles on Scripted Series CBS Prime Time Schedule

	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	69	68	58	45	40
Asian-American	14	6	13	12	14
Hispanic	15	32	26	22	22
Native-American	1	0	0	0	0
Total	99	106	97	79	76

The network did not provide information regarding the total number of actors employed in regular and recurring roles in prime time scripted series, so we cannot calculate the total minority share of on-air hires.

With regard to diversity in reality shows, CBS reported that the number of Asian-American, Hispanic and African-American participants increased between the 2004 and 2006 seasons. The number of Asian-American regulars on reality programming was: seven in the 2002 season, four in 2003, one in 2004, three in 2005, and 15 in 2006. The number of Hispanic participants in reality programming was: one in the 2002 season, two in 2003, two in 2004, nine in 2005, and 14 in 2006. African-American cast members numbered 13 in the 2002 season, 10 in 2003, eight in 2004, 12 in 2005, and 16 in 2006. The number of Native-American regulars on reality programming was: one during the 2003 season; two during 2004, and one during 2006. There were no Native-Americans as regulars on reality programs in the 2002 or 2005 seasons.



Shark (CBS)



Without A Trace (CBS)

CBS also reported that it consistently employed a high number of minorities in guest roles over the last five seasons, with a notable increase in the number of African-Americans, Hispanics and even Asian-Americans making appearances on the network during the 2005 and 2006 seasons.

Five Season Comparison - Number of Minorities Reported in Guest Roles on CBS Prime Time Schedule

	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	232	431	389	603	452
Asian-American	60	78	100	159	134
Hispanic	126	189	189	243	238
Native-American	1	1	4	8	2
Total	419	699	682	1013	826

The network provided no information about the total number of actors employed during the past five television seasons, so we were unable to determine the relative progress of each group during that time period.

Although CBS did not employ Native-American actors in regular or recurring roles on scripted or unscripted series during the last four seasons, it is worth noting that the network made a significant investment in a mini-series called *Comanche Moon*, a prequel to the successful 1989 *Lonesome Dove*. *Comanche* cast four Native-American actors in lead roles and 13 Native-American actors in supporting parts. The series ran over three nights during the 2007-2008 television season.

Writing/Producing

In writing and producing, CBS reported that the number of African-American writers made slight progress. In the 2002 season, CBS employed nine African-American writers, 10 in 2003, 10 in 2004, 10 in 2005, and 12 in 2006. Similarly, the network inched along in the employment of Hispanics. In the 2002 season, it hired four Hispanic writers or producers, four in 2003, six in 2004, six in 2005, and seven in 2006. Asian-American writers and producers enjoyed the largest increase in employment opportunities: In 2002, the network employed two Asian-American writers and producers, three in 2003, five in 2004, seven in 2005, and 10 in 2006. There were no Native-American writers or producers hired at the network during the last five television seasons, according to information provided.



The New Adventures Of Old Christine (CBS)



Criminal Minds (CBS)

The network failed again to provide information regarding the total number of writers and producers employed during the above-mentioned seasons, however the 2007 WGA report found that during the 2004 season, CBS employed 240 writers of whom 19 or 7.9 percent were minority, and 221 or 92.1 percent were White. By comparison, the network reported that it employed a total of 21 minority writers and producers that year. In the 2005 season, the WGA found that CBS employed 246 writers of whom 17 or 6.9 percent were minority, and 229 or 93.1 percent were White. By comparison, the network reported that it employed a total of 23 minority writers and producers that year. These numbers—and those of the network's competitors—reveal that there are still significant barriers to the advancement of minority writers in network television.

Five Season Comparison - Number of Minority Writers and Producers Reported on CBS Prime Time Schedule

	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	9	10	10	10	12
Asian-American	2	3	5	7	10
Hispanic	4	4	6	6	7
Native-American	0	0	0	0	0
Total	15	17	21	23	29

Directing

In our last report, we found that CBS employed only 10 minority directors in the 2000 season, and only 11 in 2001. Below is the information provided in the intervening years:

Five Season Comparison of Episodes Directed by Minority Directors As Reported on CBS Prime Time Schedule

	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	13	10	8	27	23
Asian-American	2	5	7	10	5
Hispanic	7	8	9	19	13
Native-American	0	0	0	0	0
Total	22	23	24	56	41



Without A Trace (CBS)

The network reports that minority directors were at the helm of 22 episodes in the 2002 season, increasing to 56 in 2005 and then scaling back to 41 in 2006. CBS provided no information about the total number of episodes directed or the total number of minorities in those coveted slots during those years. We were also unable to determine the relative percentage of minority representation in this area.

Executive

After several years as CBS's senior vice president of diversity, Josie Thomas reports that the company continues to make diversity a priority. In June 2002, the network indicated that 35 percent of CBS's new management hires were minorities. In 2007, the network reported that 24.2 percent of management staff were people of color. Moreover, the network indicated that 30.9 percent of management and corporate hires were minorities since January 2006.

In particular, CBS is the only major television network that has a person of color as president of entertainment (Nina Tassler). In addition, the network's lead executives on dramas, reality programming, movies and mini-series are all minorities with the responsibility of identifying, developing and "greenlighting" network programming.

Finally, CBS Corporation has a 14-member Board of Directors, which includes only one minority member: former NAACP president Bruce Gordon, an African-American male.

Development Deals

CBS continues to make notable progress in this area. Traditionally bestowed upon a select few, deals with men and women of color have generally increased at each network since the NAACP's current initiative has been in effect. We last reported that in the 2001 development season, CBS had deals with five African-Americans and five Hispanics to create episodic series, as well as deals with African-Americans and Hispanics to develop movies and mini series. In the 2002 season, the network reported that in movies and mini series, it entered into 11 development deals with African-Americans, one with a Hispanic, one with an Asian-American and two with Native-Americans. For the development of episodic series, the network signed five development deals with African-Americans and one with a Hispanic writer.

As of November 2006, the network had development deals with four African-Americans, four Asian-Americans and four Hispanics to create series, movies or mini-series.

Procurement

In the past, the network has not submitted data about suppliers because it asserted that it could not separate its spending from that of parent company Viacom and other divisions. We hope that the recreation of CBS Corporation will enable the network to track and diversify its vendor relationships. The NAACP looks forward to receiving such data in the future.

Recruitment & Outreach

To increase and cultivate new minority talent in the television industry, CBS and the NAACP joined forces in 2005 to create a fellowship at USC's School of Cinema-Television. The network-funded fellowship is open to students of color, and offers access to the network's executives. In addition, the fellow is granted an internship at the NAACP's Hollywood Bureau to gain television production experience on the annual NAACP Image Awards. The fellowship's first recipient was later selected to participate in the CBS's Writers Mentoring Program,



Jericho (CBS)



CSI: Miami (CBS)

ultimately being placed as a researcher on the network's prime time series *Jericho*.

CBS continues to host a series of minority showcases to identify qualified men and women of color in acting, writing and directing. Such showcases have been highly praised by participants and attendees alike, who experience greater exposure to key industry executives and casting directors, and have, in many cases, led to the employment of minorities on CBS shows.

The network's last three Asian-American showcases yielded 220 auditions, which resulted in 65 hires. These included roles on *Without A Trace*, *NCIS*, *NUMB3RS* and *The Bold and The Beautiful*. The network's last two Hispanic showcases led to 197 auditions, yielding 37 hires. Prior Hispanic showcases resulted in bookings on *CSI*, *CSI: Miami*, *Two and A Half Men* and *Without a Trace*. The network's last two African-American showcases led to 321 auditions and 66 hires, including parts on *Cold Case* and *Yes, Dear*. Previous African-American showcases led to bookings in guest roles on *CSI*, *Judging Amy*, *Without A Trace* and a recurring spot on *Joan of Arcadia*. Following the network's last two Native-American showcases, 74 auditions were held, yielding eight hires, including a guest role on *The Bold and The Beautiful*. From the first multi-cultural sketch comedy showcase in January 2006, 158 auditions resulted in 22 hires, including guest spots on *Law and Order: CI* and *Seventh Heaven*.

In late summer 2003, the network launched the CBS Diversity Institute Writers Mentoring Program to develop and support writers of color. Participants were provided with direct access to network executives and show runners who served as mentors and advisors. This program, conceived with the goal of preparing writers for meaningful employment in television, has already borne fruit, creating a pipeline of minority talent. As reported by the network, last year's class saw one Asian-American hired as a staff writer on a new CBS drama, and one African-American brought on as a staff writer on another series.

In 2004, CBS also launched its Directing Initiative, which seeks to provide access to directors of color by pairing aspiring minorities with directors on the network's prime time series. The network indicated that 25 DGA directors will serve as mentors in the program, and the network will continue to monitor the progress of this new initiative.



The Unit (CBS)



Acting

As compared to the 1999 season, where there were no reported minorities in a starring or leading role in any of Fox's new prime time series, the network has made an effort to increase such opportunities where possible.

In our last report, covering the 2002 season, the network reported that a total of 98 regular and recurring roles were held by members of a minority. Of that number, 57 were African-American, 15 Asian-American, 16 Hispanic, three Native-American and seven "multi-ethnic." That year, a total of 51 recurring roles were held by members of a minority. On its four unscripted shows in 2002, *American Idol 1 & 2*, *30 Seconds to Fame* and *Joe Millionaire*, 12 judges or participants were African-American, three were Hispanic and one was Latina/Arab-American.

During the 2003 season, the network's employment of minority actors began a steady decrease as shown in the table below.

Five Season Comparison - Number of Minorities Reported in Regular and Recurring Roles on FOX Prime Time Schedule

On-Air	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	57	41	28.5	29	26
Asian-American	15	14	9	9	12
Hispanic	16	24	13.5	7	12
Native-American	3	1	2	2	1
Multi-Ethnic	7	0	0	0	0
Total Minority	98	80	53	47	51

The number of minorities in regular roles also fluctuated between 2002 and 2006, peaking in the 2003 season with 50 actors of color in regular roles. A breakdown of the past five seasons is below.

Four Season Comparison - Number of Minorities Reported in Regular Roles on FOX Prime Time Schedule

On-Air	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	28	28	22	22	20
Asian-American	8	7	6	6	6
Hispanic	7	14	5	4	10
Native-American	3	1	2	2	1
Multi-Ethnic	1	0	0	0	0
Total Minority	47	50	35	34	37



Prison Break (FOX)

Since the release of our last report in October 2003, FOX has provided no information regarding the number of regular and/or recurring roles played by minorities in its prime time lineup, thus the network's relative progress in this area cannot be determined at this time.

Writing & Producing

In October 2003, the NAACP reported that out of 168 writers employed by the network in the 2002 season, 41 were people of color. Of that number, 30.5 were African-American, six were Asian-American and 4.5 were Hispanic. No Native-Americans were employed in any writing position that year.

In the 2003 season, the number of minorities employed in writing and producing positions at the network increased significantly, though in later years these various groups did not fair as well. A five-season comparison of minority writers and producers is below.

While FOX did not supply the NAACP with information on the total number of writers and producers employed during the last five television seasons, the 2007 WGA report found that, at least for the 2004 television season, FOX employed a total of 284 writers, of whom 252 or 88.7 percent were White, and only 32 or 11.3 percent were minority. In the 2005 season, the WGA reported that FOX employed 302 writers, of whom 277 or 91.7 percent were White, and 25 or 8.3 percent were minority.

Directing

In our last report, the network indicated that during the 2001 season, 20 percent of the total directors on FOX's prime time schedule were persons of color. Of the directors employed that season, not quite 6 percent were African-American, 4.1 percent were Hispanic, and 10 percent were Asian-American.

Five Season Comparison of Minority Writers and Producers As Reported on FOX Prime Time Schedule

	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	30	33	22	23	12.5
Asian-American	6	13.5	15	9	18.5
Hispanic	5	10	10	8	9
Native-Americans	0	0	0	0	0
Total Writers/Producers	41	56.5	47	40	40



Fringe (FOX)

During the 2002 season, the network reported that the number of episodes directed by people of color increased significantly. Of its 23 prime time shows, including episodic and unscripted series, FOX indicated that 27 minority directors were at the helm of 81 episodes of FOX prime time programming. Of that number, 14 African-Americans directed 38 episodes, seven Asian-Americans directed 31 episodes, and six Hispanics directed 12 episodes. As has been noted previously, FOX offered no information about the total number of episodes directed.

A five-season comparison of the network's employment of minority directors since our last release follows.

Executive

Due to corporate cost cutting, FOX has recently seen an unfortunate series of departures of minority executives. So, despite demonstrating leadership in diversity by hiring these individuals, their departures remind us of the adage "last hired, first fired." Unfortunately, these cuts were overseen by Kevin Riley, who was recently named president of entertainment at FOX after leaving NBC. Under Riley's leadership, the network continues to assert that diversity is important, and that it has been a factor in performance evaluations since 2000. FOX managers are assessed based on recruitment, hiring, outreach, culture change, training and development. The NAACP believes that such tangible incentives are critical, if a company is to communicate to its employees the importance of diversity at every level.

Five Season Comparison of Minority Directors As Reported on FOX Prime Time Schedule

	2002-2003	2003-2004	2004-2005	2005-2006	2006-2007
African-American	14	5	12	14	11
Asian-American	7	8	8	12	17
Hispanic	6	9	5	8	5
Native-American	0	0	0	0	0
Total	27	22	25	34	33

Development Deals

In previous reports, FOX declined to provide development deal information. However in November 2005, the network indicated that it heard 30 pitches from diverse talent, and bought 17 scripts as a result of those meetings.

Procurement

In the past, we've reported that FOX spent \$13.99 million with minority vendors in Fiscal Year 2001, representing a 32 percent increase from the \$10.6 million spent with minority vendors the previous year. In 2002, the network spent \$18.9 million with minority vendors.

The following year, the network spent a total of \$20.48 million with minority vendors, of which \$10.7 million went to Hispanic vendors, \$8.58 million went to Asian-American vendors, \$621,000 went to African-American vendors, and \$501,000 went to Native-American vendors.

In 2004, FOX reportedly spent \$22.75 million with minority vendors, which represented \$10.73 million to Hispanic vendors, \$8.05 million to Asian-American vendors, \$3.53 million to African-American vendors, and \$390 thousand to Native-American vendors.

However, because the network failed to provide information on the total purchase amount of goods and services, we are unable to determine the percentage that went to minority vendors.

Recruitment & Outreach Initiatives

In our last report, we described the launch of the network's Writers Boot Camp, where a class of diverse writers undergo an intensive, five-week writing course designed to improve scriptwriting abilities. In 2004, two years after the program's inception, the network reported that out of 32 participants overall, three Boot Camp participants went on to become staff writers on FOX series, while eight became writer's assistants. In 2005, those numbers increased to nine out of 45 participants who went on to become writers at

FOX Broadcasting Company or at 20th Century Fox. In addition, six writers were hired to work on other networks; four became writer's assistants on FOX or other networks; and, three went on to become story editors. As of November 2005, 19 out of 45 participants in the network's Writers Boot Camp found employment in the television industry.

In 2004, the network also reported that it had established a database of over 225 diverse writers who were qualified to work on FOX shows. The information pool has been used both internally and externally to tap minority talent. Similarly, the network created a director's database of which more than 60 minorities were deemed qualified to direct FOX television shows. The network did not provide information regarding how many individuals, contacted through these databases, actually obtained employment with FOX or other networks.

In 2002, the network partnered with UCLA to establish an American Indian Summer Institute, targeting the most underrepresented ethnic group and introducing participants to career opportunities in the entertainment industry. As of 2004, 32 Native-American youth have participated in the institute, with at least six continuing to train within the entertainment industry.

The network also reported in 2005 that its paid internship programs—important avenues for those who don't have the resources to participate in unpaid programs—have been successful in recruiting and training people of color. Out of 56 paid internships at Fox Filmed Entertainment, 35 or 63 percent, were filled by people of color. Out of 19 paid internships at Fox Networks Group, 17 or 90 percent, were filled by people of color.



My Name Is Earl (Mitch Haaseth/NBC)



Acting

During the Fall 2001 television season, NBC employed 54 actors of color on prime time series, according to our last report. Of that number, 32 were African-American, an increase from 24 the preceding season, 13 were Hispanic, up from 10 the season before, and nine were Asian-American, up from eight a season earlier. We also reported that during the 2002 season, NBC employed a total of 81 minorities in regular and recurring roles, representing a 50 percent increase: This breaks down to 41 African-American, 25 Hispanic, 12 Asian-American and three Native-American.

The following table contains the network's progress over the last five television seasons:

In addition, the network reports that 27, or half of the 54 minority participants in its 2005 reality programs, were African-American. With regard to minority actors in this arena, the network either started where it began or was worse off by the end of the five-season period. Despite higher levels of employment during the 2003 and 2004 television seasons, the 2006 season's employment reversed any progress that had been made.

The network provided no information on the last four television seasons relative to the total number of regular and recurring roles on its schedule, so we are unable to determine the representation levels of minority actors on NBC.

Writing/Producing

The network's last comprehensive reports to the NAACP covered the Fall 2002 season, when NBC reportedly employed 35 minority writers and producers. Of that number, 18 were African-American, nine Asian-American, and eight Hispanic.⁸ Counting writers only, 24 were minority, including 11 African-American, seven Hispanic and six Asian-American. In addition, that year, the network reported that 100 percent of NBC's dramas that season were staffed with at least one minority writer or producer.

In the following years, the network's employment of African-American writers and producers has fluctuated dramatically. In 2003, there were 19 African-American writers and producers, 14 in 2004, 14 in 2005, and 19 in 2006.

Five Season Comparison - Number of Minorities Reported in Regular & Recurring Roles on NBC Prime Time Scripted Series

On-Air Roles	02/03	03/04	04/05	05/06	06/07
African-American	41	65	53	39	33
Asian-American	12	23	37	16	13
Hispanic	25	21	26	30	18
Native-American	0	0	0	0	0
Total Minorities	78	109	116	85	64

For Asian-American writers and producers, the network employed 14 in 2003, 16 in 2004, 15 in 2005 and nine in 2006. The network employed four Hispanic writers and producers in 2003, six in 2004, four in 2005, and eight in 2006.

While NBC also failed to provide information regarding the total number of writers and producers during the above seasons, a 2007 WGA report found that in the 2004 television season, NBC employed 236 writers, of whom 30 or 12.7 percent were minority, and 206 or 87.3 percent were white. By comparison, the network's reports to the NAACP indicated that it employed 36 minority writers and producers that season. In the 2005 season, the WGA reported that NBC employed 280 writers, of whom 33 or 11.8 percent were minority, and 247 or 88.2 percent were White. Information the network provided to the NAACP also reflected that it employed 33 minority writers and producers that season. According to the WGA, NBC employed the highest percentage of minority writers on its prime time schedules during the 2004 and 2005 television seasons.

Directing

In our last report, NBC indicated that for the 2001 prime time season, 31 or 7.7 percent of 403 episodes were directed by minorities. Of that number, 16 were African-American, up from 13 the preceding season, two were Asian-American, down from five the preceding season, 13 were Hispanic, up from 11 the season before, and none were Native-American, down from four a season earlier. During the 2002 season, 46 or 10.4 percent of a total of 441 episodes were directed by minorities. Of that number, 27 episodes were directed by African-Americans, 14 by Hispanics, five by Asian-Americans, and none by Native-Americans.

In the years since, similar to the network's trends in writing and producing, NBC's numbers in directing fluctuated as well. In the 2003 season, out of 428 total episodes on the prime time schedule, 37 or 8.6 percent were directed by minorities. In 2004, out of 373 total episodes, 43 or 11.5 percent were directed by minorities. In 2005, of 403 total episodes, 31 or 7.7 percent had minorities at the

helm. And in 2006, of 361 total episodes, 45 or 12.5 percent had minority directors.

Of these shows, 18 episodes were directed by African-Americans in both 2003 and 2004, and only nine episodes were directed by African-Americans in 2005 and 24 in 2006. Asian-Americans directed only five episodes in 2002, eight in 2003, a scant one in 2004 and none in 2005. Hispanics directed 14 episodes in 2002, 10 in 2003, 24 in 2004 and 22 in 2005.

Executive

Unlike its counterparts, NBC did not provide data on minorities employed at the management or executive levels. The network also failed to supply information about its efforts, if any, to diversify its corporate and executive ranks, or the percentage of minority hires at the director level and above.

Finally, although NBC does not have its own separate board, its parent company, GE, currently has a 16-member board of directors that still includes two African-American directors, one Asian-American director and one Hispanic director.

Development Deals

NBC provided no information about the number of development deals executed with minority creative talent.

Procurement

The network previously reported that it spent a total of \$20.4 million with minority vendors in Fiscal Year '01 and \$25.7 million with minority vendors the following year. However, the network has failed to update the data in recent years.

Recruitment & Outreach

In 2004, the network produced a three-city open call and showcase called Stand-Up for Diversity in New York, Chicago and Los Angeles. At the New York event, 38 percent of the participants reported booking gigs at comedy clubs as a result of the showcase. In Los Angeles, 54.5 percent obtained

auditions due to the showcase. In Chicago, 64 percent of the participants reportedly booked gigs at comedy clubs as a result of the showcase. In 2005, the network held a similar multi-city showcase in Atlanta, Chicago, Miami, Austin and San Francisco, but provided us no information on the number of participants, nor on the number of those who later obtained employment due to the showcases.

Since our last report, the network continued to promote diversity through talent training programs. In 2005, NBC reports that 87.5 percent of the program associates were persons of color. Also that year, the network's Diversity Initiative for Writers made notable progress: 13 of 30 minority writers were later staffed through the program.

In addition, the network reports that it produced a short film festival seeking submissions from diverse writers, producers and directors, or films with a diverse cast or theme. Although the festival was slated to take place in September 2006, the network offered no subsequent information regarding the number of minority participants or winners. The network also reported that in 2006 it placed six minority college students in casting internships at NBC: two Hispanic and four African-American. It also launched its www.DiverseCityNBC.com website, which is accessible to the general public and provides information about various initiatives offered by the network to increase diversity of its talent pool.

Finally, since the signing of its agreement with the NAACP, NBC has hosted a series of talent showcases to identify minority creative talent. However, the network has not provided current data on the number of auditions held with minorities to date, nor the number of hires or bookings, if any, resulting from their showcases.

POWER OF THE PILOT

In the fall of 2006, Vic Bulluck, Executive Director of the NAACP's Hollywood Bureau, and Bruce Gordon, then-NAACP President, held a series of meetings with television network executives at ABC, CBS, NBC and FOX. The purpose was threefold: 1) to restate the NAACP's current initiative concerning the lack

of senior level minority executives, particularly in the areas of development, marketing and sales. 2) to gain further understanding of the impact and influence that other organizations, such as talent agencies and guilds, have on network hiring practices, and 3) to present data gathered by the NAACP that reflects the startling lack of opportunity provided to minorities in the pilot development system.

Regarding the latter, independent sources suggest that the paucity of minority representation in front of and behind the camera, may be a direct result of the lack of minority participation at the earliest stages of creative development: the initial pitch and pilot process. To further explore that possibility, we studied pitch data for the 2007-2008 television pilot season on tvtracker.com and concluded that the claims are valid.

In determining whether pitch teams included a minority member, we cast a wide net and included African-Americans, Hispanics, Asian-Americans and Native-Americans who held positions as writers, executive producers, directors or lead talent. During the 2007-2008 television pilot season, the NAACP found that of 304 comedies pitched to the top five broadcast networks by production studios, only 28 of the pitch teams—slightly more than 9 percent—included a minority member.

The vast majority of pitches for new comedies came from production studios affiliated with one of the major broadcast networks. This is particularly troubling given concerns about the near monopoly the networks have on making deals amongst themselves, and the fact that the networks both produce and distribute content, which can greatly limit independent producers and minorities' access to the process.

For example, NBC Universal Television made the highest number of comedy pitches during the last pilot season: 71 teams made pitches, but only four—or 5.3 percent—included a minority member. Regrettably, the lack of representation was even more striking with other network-affiliated production studios: 20th Century Fox Television sent 39 teams with no minority members; ABC Studios sent 37 teams with only one minority member; CBS

Paramount Network sent 40 teams with no minority members; and, Warner Bros. Television sent 26 teams with, again, no minority members doing the pitching. Of the 28 teams that did include a minority member, 18 went on to the script stage, but none were ultimately picked up as new series.

Statistics were similar on the dramatic side: Out of 301 pitches made for dramatic series during the 2007-2008 pilot season, only 36 of those projects had a minority on the pitch team. At 20th Century Fox, out of 42 dramas pitched, no team had a minority member. ABC Studios heard 41 drama pitches from teams on which there were, again, no minority members. There were 44 dramatic pitches from CBS Paramount Network with no minority pitch team members. At NBC Universal Television, 42 teams made a pitch, but only one team had a minority member. At Warner Bros. Television, there were 41 pitch teams and none had minority members. However, out of the 36 pitch teams that did include a minority member, three had series picked up.

These figures suggest that minorities are excluded at the outset, and thus face an even steeper uphill battle. If minority representation is not increased at the pilot stage, minority involvement in projects that make it on air will never result in the kind of progress this campaign seeks to achieve.

As mentioned previously, ABC Entertainment has launched the Disney-ABC Diversity Creative Development Program under the leadership of Stephen McPherson. The new program will increase diversity development by identifying distinct writing talent, while creating an additional point of entry for writers into the pilot development system. The Disney-ABC Diversity Creative Development Program is open to all writers who are represented by an agent and are members of the Writers Guild of America. In this regard, ABC has made a commitment to work directly with the NAACP, as well as each of the other ethnic media coalition group partners, to identify candidates for the program.

Fresh Ink, a new initiative from Warner Bros. Television, in partnership with the NAACP, will oversee

the development of minority writers' comedy and drama ideas into potentially viable pilot scripts for broadcast and cable networks. WB created Fresh Ink to seek out diverse new voices from within the creative community. The Warner Bros. Writers' Workshop, which will oversee the program, has been dedicated to finding and helping writers of all ethnicities break into the highly competitive world of television writing since 1976. The only requirements for writers to develop ideas under the Fresh Ink banner is that they be of an ethnic minority and not have staffed over the producer level on a television show.

At NBC, Marc Graboff has set aside one million dollars of his development budget to fund projects with diverse auspices. So far he has spent about two-thirds of that figure. He says, "The money does not go toward large deals we would normally make anyway (i.e. show runner Mara Brock Akil), but toward more mid- and lower-level script deals that help introduce new voices to NBC (a la NY playwright Tracy Scott Wilson)." Diverse auspices means a writer, director, actor, producer or idea stemming from a diversity-themed concept.

The NAACP applauds ABC, NBC and Warner Bros. Television for their industry leadership in developing these initiatives, and their recognition of the importance of providing real opportunities for unique writing voices and diverse talent to sit at the table. The NAACP also challenges the rest of industry to follow their leadership, and looks forward to working with the networks and the studios in tracking the success of writers who participate in these bold initiatives.

CABLE TV

Nearly three decades ago, the founders of cable television sought to address two primary objectives: First, they wanted to deliver a hard-wired signal across the country replacing the unreliable, over-the-air broadcast signal. Secondly, they wanted to create networks that were targeted and more intimate than standard broadcast television fare, featuring programming that appealed to a particular audience or set of interests. For the



Dexter (Showtime)



Cheetah Girls (Disney Channel)

purposes of this report, we will focus on the second intent: targeted and relevant programming.

Since the late 1970s, the number of cable networks and the interests they serve has multiplied, and now ranges from science to sports, comedy to cooking, fashion to finance and beyond. However, during cable's nascent years, programmers focused not only on entertainment interests, but also on the interest of key population segments. By focusing on diverse outreach efforts since its inception, this industry has made considerable strides in five key areas:

- Targeted Networks
- Culturally Relevant Programming on General Networks
- Multi-Ethnic Casting on Youth/Kids Oriented Networks
- Reality Television
- Diversification of Hosts on News, Sports and Entertainment Programming

While there has been no research on the diversity of cable networks' staffing behind the camera, their on-camera initiatives help to advance the multicultural platform and create greater opportunities for diverse programming to spread and flourish.

Cable's diverse-oriented programming so far appears to have paid off—a valuable lesson that should resonate with broadcast television. Currently more than 65 percent of African-Americans watch cable's various channels. In Hispanic communities, viewership is becoming increasingly diversified: Spanish language cable has experienced nearly triple-digit growth over the past five years, while English language cable continues to soar as compared to English language broadcast.

MAKE IT RELEVANT

Cable television is known for its creativity, commitment to quality and original programming. Some of the best examples reside within the African-American marketplace. Outlined below are a few sterling examples:

- ABC Family created the original dramatic series *Lincoln Heights* about the life and struggles of a hard-working African-American family living in Chicago.
- In June 2007, TBS added Tyler Perry's *House of Payne* to its comedy lineup. The show has performed well in the ratings for the network. Additionally, Turner Broadcasting has done an impressive job of outreach and marketing to support the show.

These two series represented the only new comedies and dramas—on broadcast or cable television—targeted to the African-American audience in 2007.

Scripps networks, including Food Network, HGTV and DIY, have aggressively diversified the hosts of their lifestyle (cooking, decorating, home improvement) shows. Their impressive roster features African-Americans, Asians and Hispanics and includes: *Deserving Design*, *Spice Up My Kitchen*, *Designed to Sell*, *House Hunters*, *Cooking For Real*, *Down Home with the Neelys*, *Simply Delicioso*, *The Dirt On*, *Blog Cabin*, *Yard Crashers*, *Weekend Remodeler* and *Cool Tools*.

It has been documented that African-Americans and Hispanics subscribe to premium channels such as HBO, Showtime and Starz, in greater numbers relative to the general population. We would be remiss if we did not highlight the outstanding movies and documentaries aired on HBO including: *Bury My Heart at Wounded Knee*, a Native-American story, and *Life Support*, starring Queen Latifah, which focused on one woman's experience with AIDS. Comedy specials have included *George Lopez: America's Mexican* and *D. L. Hughley: Unapologetic*. Additionally, HBO delivered such documentaries as *White Light Black Rain: The Destruction of Hiroshima and Nagasaki* and *Little Rock's Central High: 50 Years Later*.

Despite these documented successes, other cable networks still fail to recognize the importance of multicultural programming. The NAACP recently had its own encounter with what one could construe as an insensitivity to minority programming. In 2009 the NAACP will celebrate its 100th anniversary. In discussions with development executives at the History Channel about collaborating on a project, the channel said that the NAACP's history was not unique or relevant enough to a potential audience for the networks' viewers to find support of such programming of interest. Apparently, our history, in which landmark cases helped to bring about historic social change, and in which one of our attorneys went on to become the first African-American Justice on the U.S. Supreme Court, is not of interest, even to a network ostensibly dedicated to documenting history.

OTHER PLAYERS

While the primary focus of this report has been on the networks, and while the NAACP maintains that the leadership at the networks must be held accountable, it also recognizes that there are at least two other entities that have a major influence on the television industry: Talent agencies and guilds.

The Guilds

The NAACP has a good working relationship with most of the major guilds and labor unions: DGA, SAG, WGA, PGA and AFTRA. Data compiled by some area guilds consistently show underrepresentation of minorities, women and those with disabilities. The NAACP has met with representatives of the guilds and has urged them to be more proactive with their membership, particularly regarding concerns that could be construed as discriminatory. It is widely recognized that the successful members in each of these guilds wield tremendous influence. Stars, directors and show runners can also directly impact those employed on a show, especially when it comes to dealings within their specific departments.

The NAACP has expressed concerns directly to the WGA regarding the influence show runners have on the series they oversee. An executive producer/show runner can be responsible for hiring 200 to 300 artists and crafts people. The NAACP has emphasized to the WGA that the absence of action by its members could read as "racism in the writers' room." During the recent strike, many minority writers showed up on the picket line in a demonstration of support. The NAACP hopes that support will be reciprocated.

The Agencies

A major factor in the success of writers, directors and actors in the entertainment industry is the agent, whose job it is to see that clients are considered by potential employers. Indeed, the practical reality in the industry is that writers, directors and actors must be submitted for employment opportunities by an agent, or they will not be considered for an assignment in most cases. Agents, who must be licensed by the state in which they operate, have

varying degrees of influence. Some agents may only have the ability to get writing samples to a staff reader, while others may be able to persuade a studio vice president to review a clients' work. Once again, the higher up in the hierarchy of decision-making the contact is, the more likely it is that the client or agent will be successful. Thus the influence or importance of the agent is a key factor in employment.

Most deals in Hollywood that determine who will write next year's blockbuster script, who will direct or star in the next hit film, or which director and box office megastar will be packaged to a particular studio, are done by high-powered Hollywood agents. Usually an agency's clout is determined by the number of highly sought-after clients they represent. The major agencies, not necessarily ranked in order of power are: Creative Artists Agency (CAA), ICM, William Morris, Endeavor and Paradigm. Industry folklore is that anyone wanting to learn how to be an agent has to start in the mailroom. Whether that is true or not, many of those who are described as industry "power brokers" did start in an agency mailroom. For many minorities however, it is difficult to get into the mailroom in the first place and, once there, to have the personal resources to survive on a less-than-livable wage long enough to advance.

For some who have managed to get into the mailroom, it has not proven to be the path to success that they'd hoped. Black film industry artists who are lucky enough to get agents to represent them are limited in number. However, it should be pointed out that these same agencies do represent numerous Blacks in the music industry, and hire African-American agents to handle African-American recording artists. The NAACP recently requested employment data from the top agencies, but none chose to share it. However CAA, William Morris and Endeavor did make an effort to respond to our inquiries, requesting meetings to discuss our concerns. It is the NAACP's intention to follow up with its coalition partners to further examine the influence of the agencies and to obtain their employment information.

CONCLUSION

Since the NAACP's initiative on diversity was launched in response to the now infamous "white-out" of the 1999 television fall season, the industry has made concerted efforts to increase diversity. Still, it is hard to draw any positive conclusions when, as stated in the June 20, 2008 issue of *Entertainment Weekly*, the only minority "lead" in a new show on a major network for the 2008-09 TV season is *Cleveland Brown*, an African-American animated character voiced by a White person.

This is an insult not only to the African-American community but to the actors and actresses who have spent years developing their craft and building a fan base. It is hard to draw positive conclusions when such shows as *The Hills* and *Gossip Girls* are targeted towards the youth market, and continually lack diversity among their lead characters.

The industry trades, *Variety* and *The Hollywood Reporter*, annually publish issues that highlight their picks for the next generation of stars, yet it is rare to see a minority spotlighted in these editions. It is easy to become dispirited and angry as we watch young White actors being anointed as future stars, pushing the responsibility of creating true diversity on television, and in the entertainment industry in general, onto the next generation. Network and studio CEOs must be held accountable for the casting directors they hire, and for the agents to whom they grant access, as both groups have either grossly underperformed or, worse yet, deliberately perpetuated discriminatory practices.



Gossip Girl (The CW Network)

The reality is that for African-Americans, Hispanics, Asian-Americans and Native-Americans, progress in network television has been relative at best. African-Americans and other races are underrepresented in almost every aspect of the television and film industry and have, for the most part, been denied access to any real positions of power in Hollywood. It is still questionable whether there is any identifiable African-American who has authority to “green light” a new TV series. Whether the lack of minority executives at the networks, studios and major production companies is because of nepotism or cronyism, as some claim, or actual racial discrimination, the results remain the same.

It is widely accepted and acknowledged in the entertainment industry that the lack of opportunities for people of color is directly tied to highly subjective hiring practices, a closed roster system, membership requirements of guilds, and the lack of access through major Hollywood agents. Many of these practices could be a function of implicit biases—a set of unconscious thoughts that govern decisions and actions. Research has confirmed that in order to correct these behaviors, we must acknowledge the implicit associations that negatively impact people of color, and actively address the discrimination that occurs as a result.⁹

Additionally since the majority of production jobs are covered by collective bargaining agreements, lack of representation in the respective labor organizations further restricts access to these jobs.

There is anecdotal evidence that the recent WGA strike and the economic concerns that it engendered, have only entrenched the members of the various guilds in the long held habits of nepotism and cronyism, causing them to make sure that they take care of friends and family. While the NAACP recognizes the basic human frailty in such a reaction, the concern is that it has led to a kind of bunker mentality, creating a situation that undermines many of the positive diversity gains that have been made. There is growing consensus among people of color in Hollywood that the time has come to stop begging for jobs, and to instead pool resources to acquire or build studios and distribution businesses. In this regard, the NAACP applauds the recent opening of Tyler Perry



Friday Night Lights (NBC)

Studios. Others believe minorities should continue to press for equity and inclusion in the mainstream, while building institutions to control our resources and capitalize on our contributions as artists and consumers. Regardless of the approach used to gain a share of power in Hollywood, there is almost total agreement that minority superstars such as Denzel Washington, Oprah Winfrey, Tyler Perry, Will Smith and Spike Lee must use their influence to open doors of opportunity for other people of color in both film and television. Minority entrepreneurs should be encouraged to invest in film distribution companies, including movie theaters.

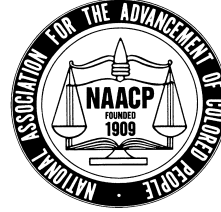
The NAACP's body of work in this area indicates that criticism and denunciation of discrimination may not be sufficient. Although the current diversity initiative caused the major networks and studios to be cognizant of potential discriminatory practices, the lack of minority representation in the fall season, and the disappearance of Black programming that resulted from the merger of UPN and the WB to form the CW, makes it is apparent that the time has come for concerted action to deal with the issues that affect equity for people of color in Hollywood.

CALL TO ACTION

The NAACP proposes to work with the major broadcast and cable networks, and production studios to update the Memorandums of Understanding (MOU) signed in 2000. The NAACP recommends the establishment of a task force, which would include the presidents of the major networks, the diversity executives and the NAACP's coalition partners. This task force should not be at the exclusion of any interested advocacy groups, guilds, unions, production entities or entertainment industry stakeholders. The primary purpose of updating the MOU is to anecdotally and analytically identify best practices that have proven successful and that can be used to create and sustain industry standards.

The NAACP hopes that in the coming seasons, our assessment of the four major networks' progress or lack thereof, will not force us to visit other options, which could include a sustained selected boycott against one of the major networks and its major advertisers, or possible class-action litigation against the networks and related entities.

In conclusion, the need to provide equal opportunity both in front of and behind the camera, coupled with the need to eliminate racially discriminatory practices in network television, is paramount and cannot be delayed. We hope that the networks, guilds, agencies and others will work with us to make sure that tangible progress is achieved.



References

Nielsen Media Research

Acknowledgments

ABC	CBS
FOX	NBC Universal
The CW	WGA
DGA	SAG

Photograph Credits

Cover photos and photos on pages 3 and 5 donated by **Getty Images**

NAACP archival images provided by Library of **Congress**

Contributing Writers

Vic Bulluck
Executive Director, NAACP Hollywood Bureau

Dr. Darnell Hunt
Debbie Liu
Cynthia Roberts

Editor

Pamela Johnson

Designer

Christina Kaough,
Kaough Designs Inc.

Project Manager

Robin Harrison

Endnotes:

¹ Casting data obtained from the Screen Actors Guild was released August 2003.

² See 2008 WGAw Television Series Staffing Report, Preliminary Findings. The full staffing report by the WGA will be presented in The 2008 Hollywood Writers Report, due to be released in fall 2008.

³ ABC did not provide the number of episodes directed by minorities for each of these seasons. Instead, the network provided the number of minority directors employed. They are: 9 in 2003-2004; 17 in 2004-2005; and 25 in 2005-2006.

⁴ See WGA Television Series Staffing Report, Preliminary Findings. It should be noted that in terms of minority share in writing positions, the CW did rank number one out of all networks surveyed by the WGA, which included cable networks in addition to those surveyed here.

⁵ Regular roles as defined herein are regular members of a scripted show's cast or those that appear in 7 or more episodes. Recurring roles are those in which an actor appears in 3-6 episodes. These numbers do not include reality series, award shows or series occurring during the intervening summer seasons. Fox's submitted data was recalculated consistent with these definitions.

⁶ See WGA Television Series Staffing Report, Preliminary Findings. Note that the WGA's report included cable networks, three of which took the remaining slots in the report's top 5 networks for minority staffing.

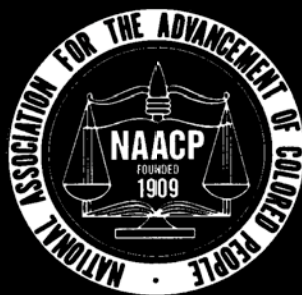
⁷ Information received from ABC regarding development deals included talent holding deals which are not reported here in order to make a fair comparison with data received from the other three networks.

⁸ Although the network reported that it employed a total of 36 minority writers and producers in 2002-2003, because 1 of those individuals is not identified as being a member of an ethnic minority, we did not include that person in our calculations.

⁹ Banaji, M., Nosek, B., and Greenwald, T. Project Implicit. <https://implicit.harvard.edu/implicit/demo/background/thescientists.html>

Printed on recycled paper





www.naACP.org

Published by:
The National Association for the Advancement of Colored People
4805 Mount Hope Drive, Baltimore, Maryland 21215