Inclusion in the Director's Chair?
Gender, Race & Age of Directors across 1,100 Films from 2007-2017

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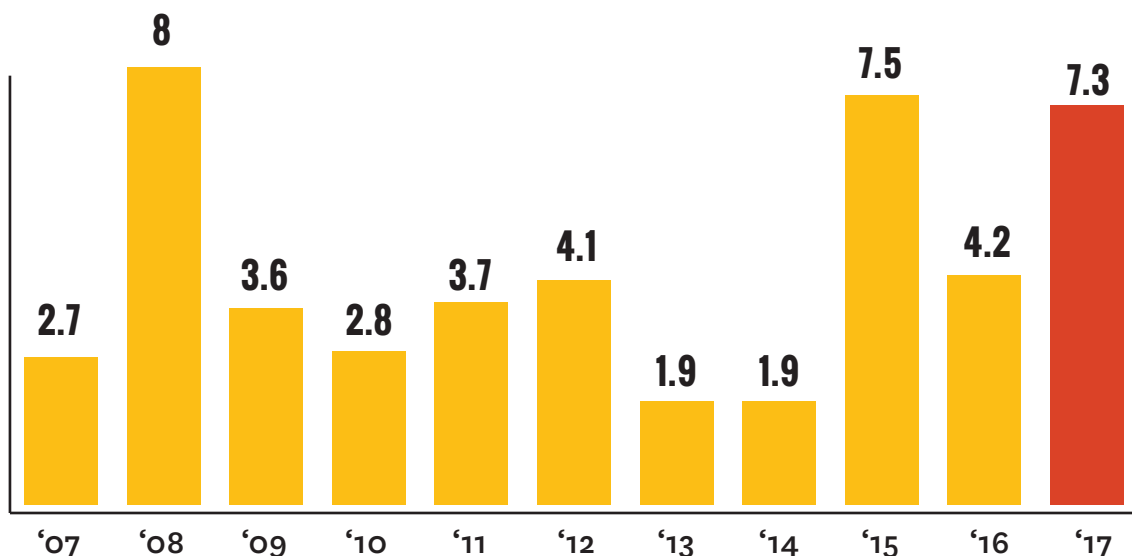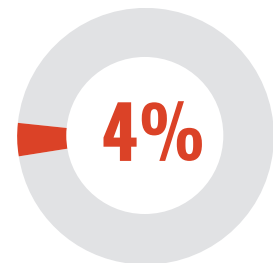# INCLUSION IN THE DIRECTOR'S CHAIR? EXAMINING 1,100 POPULAR FILMS

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FEMALES ARE OUTNUMBERED IN THE DIRECTOR'S CHAIR

PREVALENCE OF FEMALE DIRECTORS ACROSS 1,100 FILMS, *in percentages*

Year	Percentage
'07	2.7
'08	8
'09	3.6
'10	2.8
'11	3.7
'12	4.1
'13	1.9
'14	1.9
'15	7.5
'16	4.2
'17	7.3

PERCENTAGE OF FEMALE DIRECTORS 4%
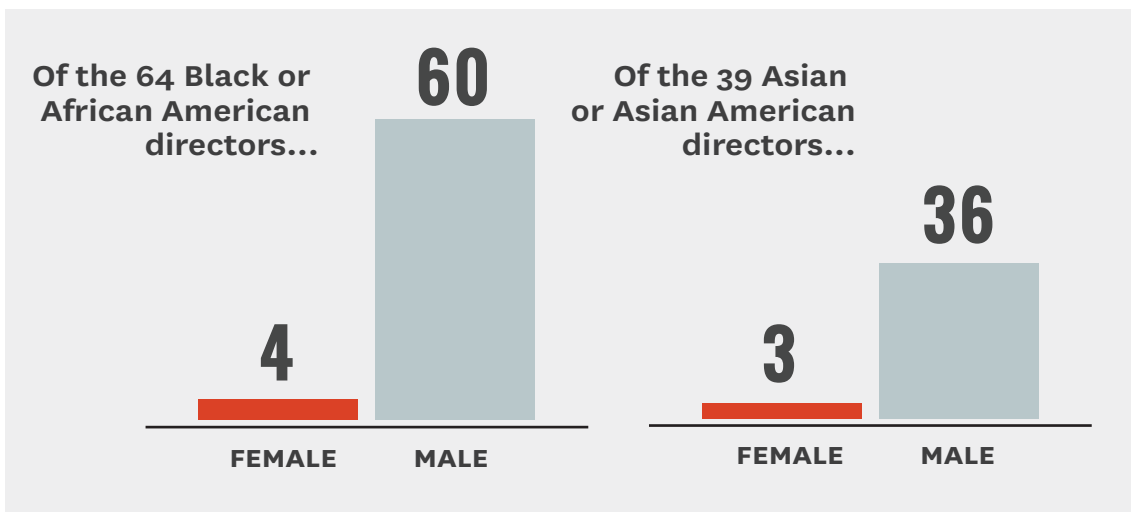
RATIO OF MALES TO FEMALES 22:1

TOTAL NUMBER OF DIRECTORS 1,223

THE DIRECTOR'S CHAIR IS WHITE AND MALE

ACROSS 1,100 FILMS AND 1,223 DIRECTORS...

5.2% OR 64 WERE BLACK OR AFRICAN AMERICAN

3.2% OR 39 WERE ASIAN OR ASIAN AMERICAN

Of the 64 Black or African American directors...

FEMALE	MALE
4	60

Of the 39 Asian or Asian American directors...

FEMALE	MALE
3	36

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SINGLE TAKE: FEMALES ARE MORE LIKELY TO MAKE ONE FILM THAN MALES

NUMBER OF FILMS

- One
- Two
- Three
- Four
- Five+

MALES

- 21.5%
- 12.1%
- 6.4%
- 4.7%
- 55.3%

FEMALES

- 11.6%
- 2.3%
- 2.3%
- 0%
- 83.7%
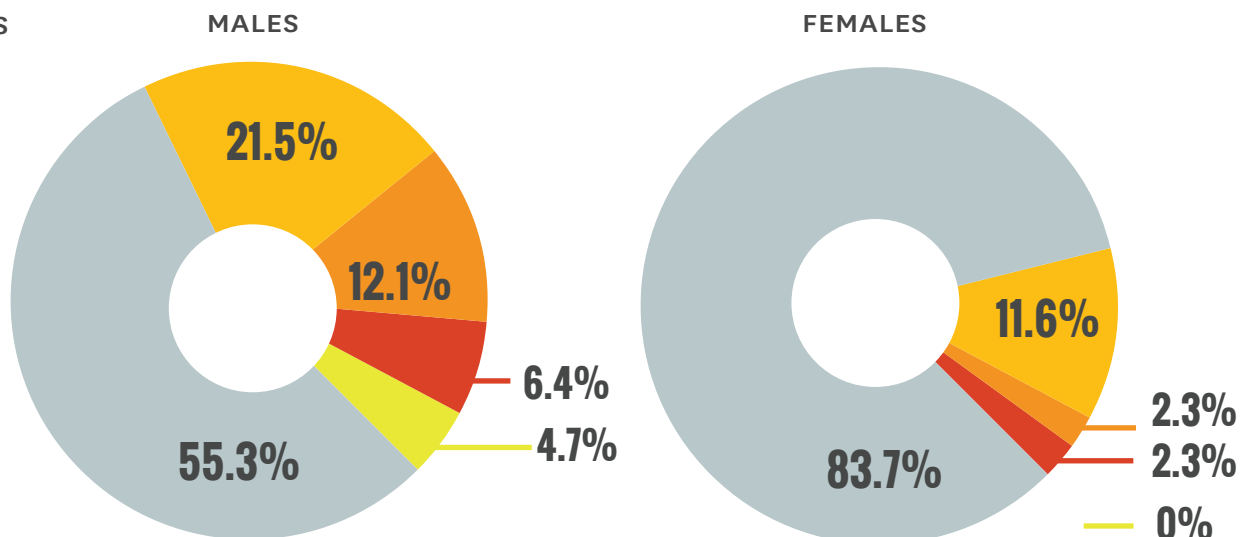
AGE IS RELATED TO DIRECTING ASSIGNMENTS FOR FEMALES

DIRECTOR GENDER BY AGE

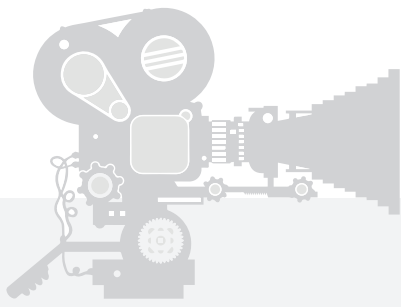|	20s	30s	40s	50s	60s	70s	80s	TOTAL
FEMALES	0	11	26	8	7	0	0	52
MALES	8	269	525	254	73	24	6	1,159

Information for 12 individuals could not be confirmed.

PIPELINE PROBLEMS: CAREER PROGRESS STALLS FOR FEMALES

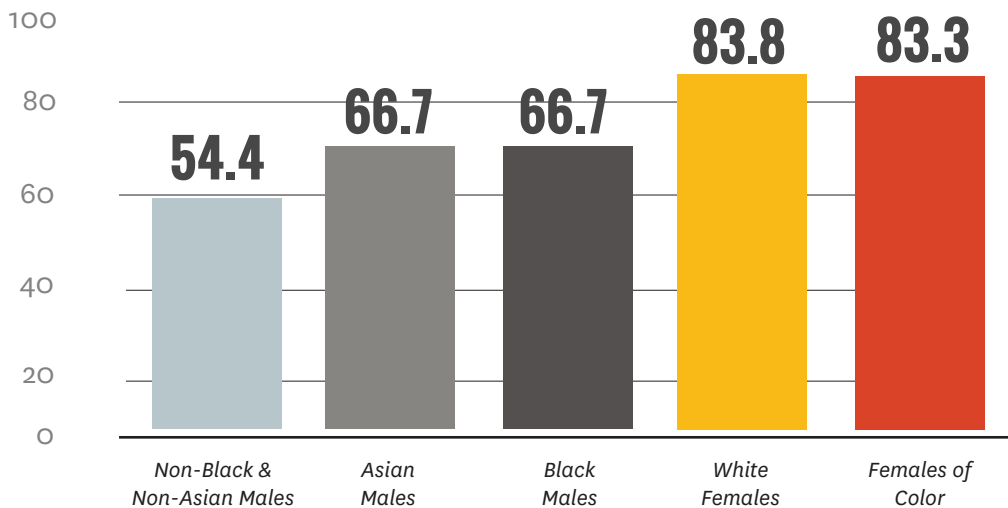PERCENTAGE OF FEMALE DIRECTORS BY MEDIA PLATFORM

- Narrative Independent Films: 27.5
- 1st Time Episodic TV Directors: 22.2
- Episodic TV Directors: 17
- Top-Grossing Films: 4

23% ↓ DROP

FROM NARRATIVE INDEPENDENT FILMS TO TOP-GROSSING FILMS

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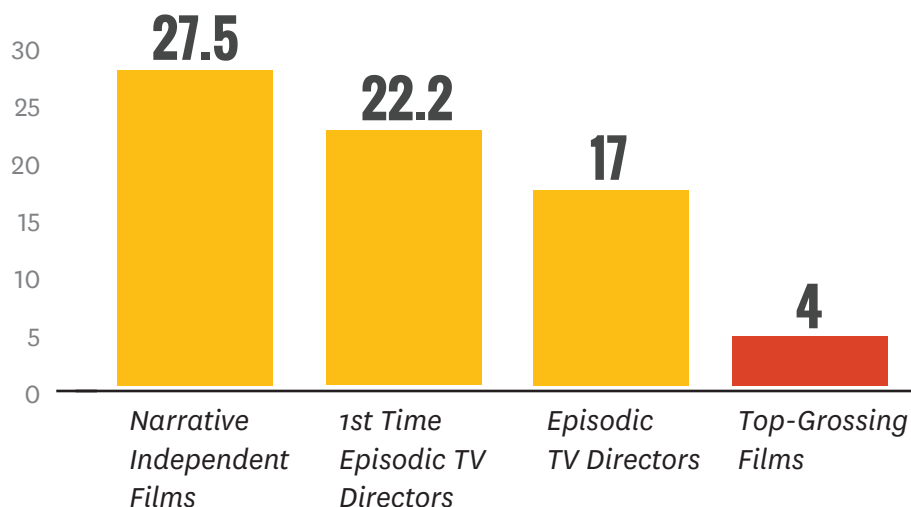
DISTRIBUTION DISPARITIES FACE FEMALE, BLACK, AND ASIAN DIRECTORS

	TOTAL # OF FILMS DISTRIBUTED	FILMS WITH A FEMALE DIRECTOR	FILMS WITH A BLACK DIRECTOR	FILMS WITH AN ASIAN DIRECTOR
20TH CENTURY FOX	151	7	6	5
PARAMOUNT PICTURES	116	3	5	5
SONY PICTURES	167	9	9	2
UNIVERSAL PICTURES	167	8	10	13
WALT DISNEY STUDIOS	108	5	0	4
WARNER BROS. PICTURES	190	12	6	3
LIONSGATE	98	3	18	1
OTHER	103	5	9	5
OVERALL	1,100	52	63	38

ONE & DONE: WOMEN'S OPPORTUNITIES ARE LIMITED IN FILM

GENDER AND RACE OF DIRECTORS WITH ONE FILM IN THE SAMPLE OF 1,100 FILMS

in percentages

Non-Black & Non-Asian Males	54.4
Asian Males	66.7
Black Males	66.7
White Females	83.8
Females of Color	83.3

29% DIFFERENCE BETWEEN MALES AND FEMALES OF COLOR MAKING JUST ONE MOVIE

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BLACK AND ASIAN DIRECTORS ARE CROPPED OUT OF FILM

	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	TOTAL
# OF BLACK DIRECTORS	8	7	7	5	2	6	7	5	4	7	6	**64 OUT OF 1,223**
OUT OF	112	112	111	109	108	121	107	107	107	120	109	
# OF ASIAN DIRECTORS	3	3	1	4	4	2	6	0	6	5	5	**39 OUT OF 1,223**
OUT OF	112	112	111	109	108	121	107	107	107	120	109	

UNDERREPRESENTED FEMALES ARE INVISIBLE BEHIND THE CAMERA

ONLY **8** OUT OF **1,223** DIRECTORS WERE FEMALES FROM AN UNDERREPRESENTED RACIAL/ETHNIC GROUP

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

Race/ethnicity of 43 unique female directors across 1,100 films
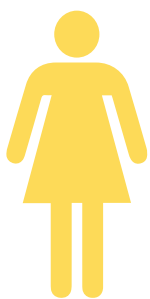
36 ARE WHITE

4 ARE BLACK/ AFRICAN AMERICAN

2 ARE ASIAN

1 IS HISPANIC/ LATINA

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FEW FEMALES AT THE APEX OF ORGANIZATIONS

C-SUITE	BOARD OF DIRECTORS	EXECUTIVE FILM TEAM	TOTAL
82.1%	81.2%	69%	76.4%
17.9%	18.8%	31%	23.6%

FEMALE DIRECTORS ACROSS 1,100 TOP-GROSSING FILMS

THERE ARE
43
UNIQUE FEMALE DIRECTORS BETWEEN 2007 AND 2017

An asterisk denotes underrepresented female directors.

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

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Inclusion in the Director's Chair?
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Stacy L. Smith PhD., Marc Choueiti, & Katherine Pieper, PhD.
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USC

Each year, the USC Annenberg Inclusion Initiative assesses the gender of fictional film directors across the 100 top domestic films. We single out directors, as helming a motion picture is the top leadership position associated with a movie's production. Given that perceptions of leadership are often a function of different demographic traits, the report documents not only how often female helmers are attached to popular films but also tracks directors' race and age. A total of 1,100 movies (1,223 directors) have been examined from 2007 to 2017. This year we added an additional gender analysis of the C-suite, Board of Directors, and Executive Film Teams across seven major media companies.

Key Findings

Gender. A total of 109 film directors were associated with the 100 top movies of 2017. A full 92.7% were male (*n*=101) and 7.3% were female (*n*=8). None of these female directors have appeared previously in the 100 top films across the 11-year time frame investigated.

Across 11 years and 1,100 movies, 95.7% of all directors were male and 4.3% were female. This translates to 22 male directors hired to every 1 female director. The percentage of women directors in 2017 (7.3%) was not meaningfully different (5%) than 2016 (4.2%) or 2007 (2.7%). The highest number and percentage of female directors was observed in 2008, when 8% (*n*=9) of all helmers were women.

Only 4 Black female directors -- Ava DuVernay, Gina Prince-Bythewood, Sanaa Hamri, and Stella Meghie -- have worked across the 1,100 top movies from 2007 to 2017. Three Asian female directors worked across the entire 11-year sample of films. These findings should be qualified, however. Two of the Asian female helmers were Jennifer Yuh Nelson who directed multiple movies in the *Kung Fu Panda* franchise. Only 1 Latina (Patricia Riggen) was hired to direct across 1,100 popular movies.

Male directors start their careers earlier (20s) than female directors and some continue working into their 70s and 80s. The latter is not the case for women directors.

A total of 665 individual or unique directors were attached to the 1,100 movies, with 622 males (93.5%) and 43 females (6.5%). Gender differences also emerged in the range of directing experiences. Males directed between 1 and 15 movies during the 11-year time frame whereas females directed between 1 and 4 movies. The top performing male director across the sample was Tyler Perry, with 15 films. The top performing female director was Anne Fletcher, with 4 films.

Most directors only worked one time across the 11-year sample, but pronounced gender differences emerged. 55% of the male directors only helmed one film whereas 84% of the female directors did. The "one and done" phenomenon is far more likely for females than males. Males were almost twice as likely as females to have directed two films (21.5% vs. 11.6%) and over five times as likely to have helmed three (12.1% vs. 2.3%).

Action films were the prowess of male directors, with a gender ratio of 60 male directors to every 1 female director. Drama, and to a lesser extent comedy, were more likely the terrain for female directors. Though, males were 10 times as likely to direct a drama and more than 15 times as likely to helm a comedy as their female peers.

Of the female directors, 97.6% had current agency representation. Creative Artists Agency (CAA) represents the highest number and percentage of female directors (41.5%) followed by William Morris Endeavor (WME, 24.4%) and United Talent Agency (UTA, 24.4%).

A "fiscal cliff" faces female directors, as they move from helming independent narrative competition movies at Sundance Film Festival (27.5%) and episodic television (17%) to top-grossing films (4.3%). Flipping the story, the opportunities for male directors only seem to increase from directing independent features (72.5%) to episodic television (83%) to top-grossing motion picture content (95.7%).

Race. Across the 100 top movies of 2017, a total of 6 or 5.5% of directors were Black. This overall percentage is 7.8% below the U.S. Census (13.3%). Of the Black directors, 5 were male and 1 female. The percentage has not changed across the 11-year sample. The total in 2017 is lower than the total in 2016 (5.8% or 7) or 2007 (7.1% or 8). Matter of fact, 2007 has the highest percentage of Black directors across the 11 years evaluated.

Across 11 years and 665 different directors, 31 individual Black helmers (4.7%) were attached to 63 of the 1,100 top movies. Most Black directors only make one film (71%), which is 14.5% above the percentage of non Black directors with only one movie. Only four Black directors have made two films (David E. Talbert, Denzel Washington, George Tillman Jr., Lee Daniels) and 1 has made three (F. Gary Gray). Five films were helmed by Tim Story and Malcolm D. Lee. Antoine Fuqua directed 6 movies.

Of the films with one or more Black directors attached, 41.3% were dramas, 36.5% comedies, 11.1% action adventures, 3.2% horror movies, 3.2% sci-fi/fantasy, and 3.2% thrillers. Only 1 animated movie was helmed by a Black director. Similar to female directors, Black directors were less likely to be attached to financially lucrative and action packed comic book or tent-pole type action films.

81% of the films with a Black director also had a Black actor attached as one of the two top-billed talent. This finding suggests that the vast majority of directing opportunities for Black directors are linked to the race of the story's leading characters. 90.3% of Black directors had agency

representation. CAA represents the most Black directors (42.9%) followed by WME (21.4%) and UTA (21.4%).

In 2017, 5 (4.6%) of the 109 directors were Asian. All of these directors were men. This point statistic is slightly below U.S. Census (5.7%). Across the 11-year sample, there has been no meaningful change over time. Only 3.2% (*n*=39) of all directors were Asian, with 2013 (5.6%) and 2015 (5.6%) featuring the highest percentage and 2014 the lowest (0).

20 individual Asian directors worked across the 11-year sample. The range for Asian directors is from 1 to 5 movies, with James Wan and M. Night Shyamalan the top performers. Jon M. Chu, Justin Lin and Pierre Coffin each have directed 4 features in the 100 top films from 2007 to 2017. A full 65% of the Asian directors only worked once across the time frame, which is higher than the percentage for non Asian directors (57%) but lower than the percentage for Black (71%) or female directors (84%).

Asian directors helmed a total of 38 movies with the most frequent genres animation (26.3%), horror (21%), and action films (21%). Fewer Asian directors were attached to sci-fi fantasy films (13.2%), dramas (10.5%), or thrillers (5.3%). Comedies were the least likely genre to be directed by Asians (2.6%). 13 or 65% of the 30 Asian directors in the 100 top films over time have an agent. Of those with representation, 38.5% are signed with CAA and 38.5% with WME. Only 15.4% are represented by UTA and 7.7% with Paradigm.

Domestic Distribution. Across the 11-year sample, a total of 997 (90.6%) of the 1,100 movies were distributed by 7 major media companies. Of those 997 films, the company with the highest number of female directed movies was Warner Bros. Pictures (12 movies) and the lowest were Paramount (3 movies) and Lionsgate (3 movies).

Films with Black directors were most likely to be distributed by Lionsgate, where 15 of the 18 movies were helmed by Tyler Perry. Walt Disney Studios has not attached a Black director to any of their top-grossing films in the sample. Universal Pictures was the most likely to distribute a movie with an Asian director (13 films) and Lionsgate was the least likely (1 film).

Corporate Decision Makers. Looking to corporate decision makers, a total of 95 individuals comprised the C-suites across the 7 major media companies evaluated. A full 82.1% of prestigious C-suite jobs were held by males and only 17.9% by females. Among these women, only 4 were from underrepresented racial/ethnic groups.

Focusing on Boards of Directors, 18.8% (*n*=15) of seats were filled with women and only 3 of these females were underrepresented. The top performer was Viacom, where women comprised 45.4% of board seats. Four (21st Century Fox, Sony, Comcast, Lionsgate) out of the 7 companies evaluated only had 1 female on their Boards.

Among the executive film teams, only 2 of the chairs (25%) across the major media companies evaluated were women. Females filled almost a quarter (23.9%) of the President and Chief

positions on executive film teams and roughly 41.2% of all EVPs, SVPs, and VPs. While the latter findings are encouraging, few women are holding the keys to the most powerful executive positions in Hollywood.

In sum, the largest media companies in the world continue to underperform when it comes to hiring female and diverse directors and that inequality begins at the apex of these organizations. The report concludes by offering tangible solutions for companies, shareholders and consumers to facilitate systemic change.

Inclusion in the Director's Chair?
Gender, Race & Age of Directors across 1,100 Films from 2007-2017

Each year, the USC Annenberg Inclusion Initiative assesses the gender of fictional film directors across the 100 top domestic films. We single out directors, as helming a motion picture is the top leadership position associated with a movie's production. Given that perceptions of leadership are often a function of different demographic traits,[1] it is important to document not only how often female helmers are attached to popular films but also to track directors' race and age. We are not aware of any report that provides this much empirical information on movie directors. *Clearly, this is the most intersectional analysis examining behind the camera positions that exists in the entertainment space*.

A total of 1,100 movies (1,223 directors) have been examined from 2007 to 2017.[2] This year we added an additional gender analysis of the C-suite, Board of Directors, and Executive Film Teams for the six major studios (i.e., 20th Century Fox, Paramount Pictures, Sony Pictures Entertainment, Universal Pictures, Walt Disney Studios, Warner Bros. Pictures).[3] Given its financial prowess, Lionsgate was also included in this assessment as the seventh major company. Besides gender, the race/ethnicity of every female holding a prestigious post at one of these organizations was catalogued.

The report consists of four sections. Director gender is captured in the first section, focusing on the number and type of films helmed by males and females across 11 years of top-grossing movies. This section also illuminates the pipeline for female directors, comparing top motion picture jobs to the percentage of women helming independent features and episodic television shows. Next, the race of directors is examined.[4] Here, we center specifically on Black and Asian helmers as well as the frequency of their employment patterns and the types of films they direct. The third section looks at domestic distribution to illuminate which companies are doing the best and worst jobs attaching women and/or underrepresented directors to major motion picture content. Finally, the last section assesses the companies' leadership teams by examining the percentage of women in key decision-making positions. The report concludes by offering solutions to eradicate exclusionary hiring practices.

In each section, the overall trends for 2017 are presented first followed by a comparison to 2016 and 2007. Only differences of 5% or greater are noted to avoid making noise about minor fluctuations.

Gender of Film Directors

Prevalence of Female Directors. A total of 109 film directors were associated with the 100 top movies of 2017. A full 92.7% were male (*n*=101) and 7.3% were female (*n*=8). This calculates into a gender ratio of 12.6 males to every 1 female. The eight females were: Patty Jenkins (*Wonder Woman*), Trish Sie (*Pitch Perfect 3*), Stella Meghie (*Everything, Everything*), Anna Foerster (*Underworld: Blood Wars*), Hallie Meyers-Shyer (*Home Again*), Greta Gerwig (*Lady Bird*),

Stacy Title (*The Bye Bye Man*), and Lucia Aniello (*Rough Night*). None of these female directors have appeared previously in the 100 top films across the 11-year time frame investigated.

Turning to over time trends, Table 1 reveals that 95.7% of all directors were male and 4.3% were female. This translates to 22 male directors hired to every 1 female director. The percentage of women directors in 2017 (7.3%) was not meaningfully different (5%) than 2016 (4.2%) or 2007 (2.7%). The highest number and percentage of female directors was observed in 2008, when 8% (*n*=9) of all helmers were women. *Clearly, there has been no meaningful change in hiring practices surrounding female directors across the 11-year sample*.

Table 1
Director Gender of Fictional Films by Year

Year	Males	Females	Total
2007	97.3% (*n*=109)	2.7% (*n*=3)	112
2008	92% (*n*=103)	8% (*n*=9)	112
2009	96.4% (*n*=107)	3.6% (*n*=4)	111
2010	97.2% (*n*=106)	2.8% (*n*=3)	109
2011	96.3% (*n*=104)	3.7% (*n*=4)	108
2012	95.9% (*n*=116)	4.1% (*n*=5)	121
2013	98.1% (*n*=105)	1.9% (*n*=2)	107
2014	98.1% (*n*=105)	1.9% (*n*=2)	107
2015	92.5% (*n*=99)	7.5% (*n*=8)	107
2016	95.8% (*n*=115)	4.2% (*n*=5)	120
2017	92.7% (*n*=101)	7.3% (*n*=8)	109
Overall	**95.7% (*n*=1,170)**	**4.3% (*n*=53)**	**1,223**

To further illuminate the occupational experiences of directors, we now examine how gender intersects with age, the frequency of employment, and film genre. The section concludes by assessing female directors' agency representation as well as the directing pipeline from independent features and episodic television to top-grossing fare.

Director Age. Directors' average age did not differ by gender, with males' mean age 46.3 years and females' mean age 46.2 years.[5] Looking across the life span reveals a slightly different picture, however. As shown in Table 2, male directors start their careers earlier (20s) than female directors and some continue working into their 70s and 80s.

Table 2
Director Gender by Age across 1,100 Fictional Films

Age	Males	Females
20s	.7% (n=8)	0
30s	23.2% (n=269)	21.2% (n=11)
40s	45.3% (n=525)	50% (n=26)
50s	21.9% (n=254)	15.4% (n=8)
60s	6.3% (n=73)	13.5% (n=7)
70s	2.1% (n=24)	0
80s	.5% (n=6)	0
Total	100% (n=1,159)	100% (n=52)

Note: The ages of 12 directors could not be located (11 males, 1 female).

Frequency of Director Employment. The second analysis looked at the number of unique or individual directors working across 1,100 top movies. This assessment captured not only the number of individual directors but also the number of films each director helmed across the 11-year time frame. A total of 665 individual directors were attached to the 1,100 movies, with 622 males (93.5%) and 43 females (6.5%). This calculates into a gender ratio of 14.5 male directors to every 1 female director.

Gender differences also emerged in the range of directing experiences. Males directed between 1 and 15 movies during the 11-year time frame whereas females directed between 1 and 4 movies. Most directors only worked one time across the sample, but this differed by gender. 55% of the male directors only helmed one film whereas 84% of the female directors did. Thus, the "one and done" phenomenon is far more likely for females than males. Further, males were almost twice as likely as females to have directed two films (21.5% vs. 11.6%) and over five times as likely to have helmed three (12.1% vs. 2.3%).

Table 3
Number of Fictional Films by Director Gender

# of Films	Male Directors		Female Directors		Total	
	# of Directors	%	# of Directors	%	# of Directors	%
1	344	55.3%	36	83.7%	380	57.1%
2	134	21.5%	5	11.6%	139	20.9%
3	75	12.1%	1	2.3%	76	11.4%
4	40	6.4%	1	2.3%	41	6.2%
5	16	2.6%	0	0	16	2.4%
6	7	1.1%	0	0	7	1%
>7	6	<1%	0	0	6	<1%
Total	622	100%	43	100%	665	100%

Note: Percentages were calculated within gender. For males, the range from 7 to 15 was collapsed for presentational purposes.

Table 4 reveals the "top performers" working across the 1,100 movies by gender. For males, Tyler Perry directed the most films (*n*=15) from 2007 to 2017 followed by Clint Eastwood (*n*=8). Michael Bay, Ridley Scott, Zack Snyder and Steven Spielberg each directed 7 movies during the time frame evaluated.

For females, the numbers were more modest with Anne Fletcher directing 4 movies and Lana Wachowski helming 3. Five female directors worked on two films across the sample (i.e., Catherine Hardwicke, Jennifer Yuh Nelson, Julie Anne Robinson, Nancy Meyers, Phyllida Lloyd). It is worth noting that all of the females working more than once were Caucasian, save one. This is a topic we return to in the race section of the report.

Table 4
Top Directors of Fictional Films by Gender

Top Males	# of Films	Top Females	# of Films
Tyler Perry	15	Anne Fletcher	4
Clint Eastwood	8	Lana Wachowski	3
Michael Bay	7		
Ridley Scott	7		
Zack Snyder	7		
Steven Spielberg	7		

Note: Only the directors working across the 100 top fictional films from 2007 to 2017 were included.

Film Genre. Using Variety Insight, each film was categorized into one genre type.[6] Then we examined the distribution of film genre for males and females (see Table 5). Action films were the prowess of male directors, with a gender ratio of 60 male directors to every 1 female director. Drama, and to a lesser extent comedy, were more likely the terrain for female than male directors. Finally, few female directors were attached to sci-fi movies, animated films, horror movies, or thrillers. As these genres, along with action films, are some of the most lucrative filmmaking categories, this excludes women from the marquee directing opportunities in Hollywood.

Table 5
Director Gender by Fictional Film Genre

Genre	Male Directed	Female Directed	Gender Ratio
Action	17.3% (*n*=181)	5.8% (*n*=3)	60.3 to 1
Comedy	26.2% (*n*=275)	32.7% (*n*=17)	16.2 to 1
Drama	17.9% (*n*=188)	36.5% (*n*=19)	9.9 to 1
Horror	8.7% (*n*=91)	5.8% (*n*=3)	30.3 to 1
Sci-Fi/Fantasy	12.6% (*n*=132)	5.8% (*n*=3)	44 to 1
Animation	10.1% (*n*=106)	9.6% (*n*=5)	21.2 to 1
Thriller	7.2% (*n*=75)	3.8% (*n*=2)	37.5 to 1
Total	95.3% (*n*=1,048)	4.7% (*n*=52)	20.2 to 1

Note: A total of 9 movies had a male and female director attached. These films were only placed in the female director column.

Agency Representation. For female directors (*n*=43) in the sample, we assessed whether they had current agency representation (no, yes) and if so where (i.e., Creative Artists Agency, William Morris Endeavor, United Talent Agency, ICM Partners, Paradigm, Verve Talent and Literary Agency, PBJ Management).[7] Only living directors (*n*=42) were included in the analysis. Of the 42 individual female directors, 97.6% (*n*=41) had current agency representation. As shown in Table 6, Creative Artists Agency (CAA) represents the highest number and percentage of female directors followed by William Morris Endeavor (WME) and United Talent Agency (UTA).

Table 6
Female Directors with Representation by Agency

Agency	Percentage
Creative Artists Agency (CAA)	41.5% (*n*=17)
William Morris Endeavor (WME)	24.4% (*n*=10)
United Talent Agency (UTA)	24.4% (*n*=10)
ICM Partners (ICM)	2.4% (*n*=1)
Paradigm	2.4% (*n*=1)
Verve Talent and Literary Agency	2.4% (*n*=1)
PBJ Management	2.4% (*n*=1)
Overall	41

Pipeline for Female Directors. The pipeline for female directors was considered. Here, we compare the percentage of women working across the 1,100 top-grossing films from 2007 to 2017 to three data sources.

The first comparison is to the percentage of female directors in narrative competition at the Sundance Film Festival (SFF) during the same time frame.[8] This section of SFF was chosen as it typically represents emerging or novice filmmakers who have made three or fewer narrative features. Of the 182 narrative competition directors, a full 72.5% were male and 27.5% were female, which calculates into a ratio of 2.6 to 1. The percentage of female directors in 2017 (29.4%) was identical to 2016 (29.4%) but 10.7% higher than 2007 (18.8%). As we pointed out last year, this percentage difference is really only the function of 2 additional female directors in 2017.

Two other notes about the Sundance Film Festival are important to mention here. First, only 16 movies are typically slated in the Competition narrative section of the Festival each year. Across these 176 movies, 50 of the 182 directors were women. This number is on par with the number of females directing (*n*=53) across the 1,100 top-grossing films from 2007-2017. Second, the women represented at SFF are diverse. A full 30% (*n*=15) of the 50 female directors were underrepresented. Twelve percent were Asian, 8% Black, 8% Middle Eastern and 2% were from an "other" racial/ethnic grouping.[9]

Turning to television, we utilized information from the reports issued by the Directors Guild of America (DGA).[10] Examining first time directors between 2009/10 and 2016/17, a full 22.2% were female. Vast differences emerge over time, however. Only 11.1% of first time directors were female in the 2009/10 season whereas 32.4% were female in the 2016/17 season. In addition to first time directors, DGA also reports on the percentage of male and female directors across episodic content on broadcast, cable, and streaming outlets. Looking at 5 seasons of content (2012/13 to 2016/17), a full 17% of helmers were women on scripted TV content. Over

time the percentages have increased, with females accounting for 14.6% of directors during the 2012/13 season and 21.3% of directors during the 2016/17 season.

Figure 1
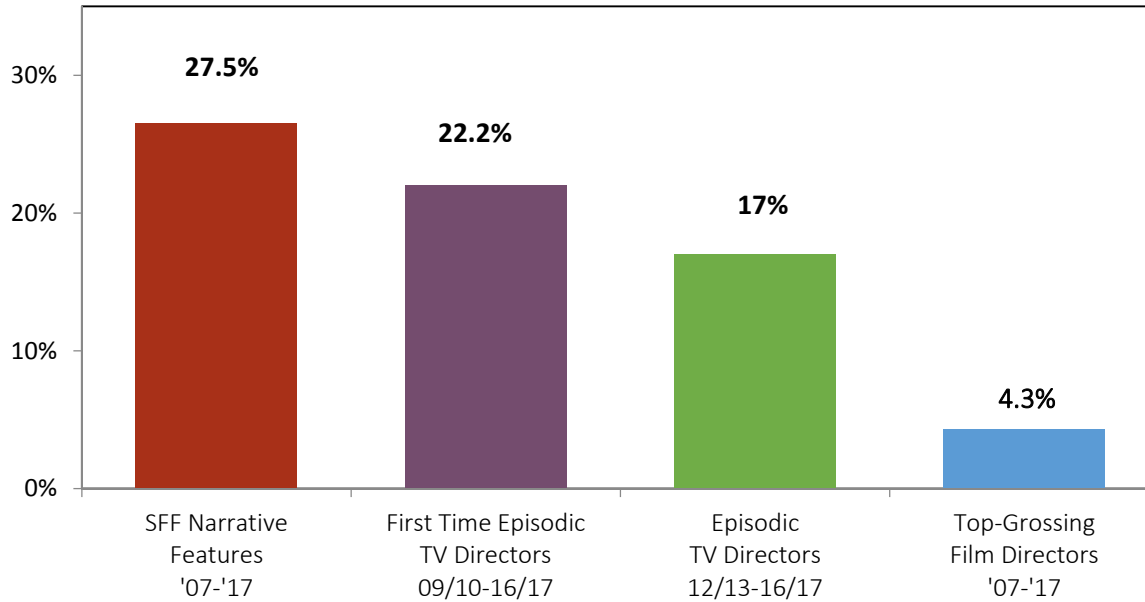Percentage of Female Directors by Pipeline Platform

Figure 1 depicts a "fiscal cliff" facing female directors. The drop off in opportunities from the independent and episodic television spaces to popular feature films is precipitous. In specific, the descent from independent features to top-grossing fare is 23.2% and the decline from directing episodic TV to popular movies is 17.9%. Flipping the story, the opportunities for male directors only seem to increase from directing independent features (72.5%) to top-grossing motion picture content (95.7%).

In sum, this section reveals that film continues to marginalize and exclude female directors from its top ranks. Although 8 female helmers worked on the highest-grossing films of 2017, few indicators of real progress can be seen. First, the overall percentage of female directors remains stubbornly resistant to change. Second, female directors work over only a portion of their lifetimes—while male directors face no such restrictions.

Third, female directors rarely made more than one top-grossing film across 11 years assessed. The "one and done" phenomenon reflects more than a lack of career mobility for women—it demonstrates a reluctance to hire female directors on the part of studios and production companies. The 8 women who shepherded top films in 2017 are all new additions to the list of female directors in this report. While expanding the number of women who are hired is promising, the influx of new talent suggests that women who have previously helmed popular movies have not been hired back. True progress toward equity requires an expansion of the number of directing slots open to women each year, not merely hiring new women to fill an existing and limited quota of open jobs.

Our previous research illuminates the reasons that inclusion eludes the film industry. Most notably, the perception of a gendered marketplace pushes females—and the movies they direct—to the margins.[11] Women are perceived to create niche, independent fare, a belief reinforced by hiring practices that relegate female directors to dramatic content, which the genre findings above reveal. Males, however, are viewed with a more nimble lens and the fare they direct as having more wide-spread appeal.[12] Coupled with the collective industry perception that a small pool of female directors qualified to direct top movies exists,[13] the result is a pipeline that cracks and leaks for women as they move from independent fare into more lucrative employment opportunities. Until industry decision-makers confront the beliefs they hold about female directors, little progress will be made.

Race of Film Directors

Besides gender, we also examine the race of directors across the 1,100 top films from 2007 to 2017. The focus here is narrow, on Black and Asian directors. Similar to the section above, we examine the frequency with which Black and Asian directors work across the sample time frame, the film genre and top-billed cast they direct, and their agency representation.

Prevalence of Black Directors. Across 2017, a total of 6 (5.5%) directors were Black. This overall percentage is 7.8% below the U.S. Census (13.3%).[14] Of the Black directors, 5 were male and 1 was female. These six directors include: F. Gary Gray (*The Fate of the Furious*), Jordan Peele (*Get Out*), Malcolm D. Lee (*Girls Trip*), Tyler Perry (*Boo 2! A Madea Halloween*), Benny Boom (*All Eyez on Me*), and Stella Meghie (*Everything, Everything*). The last two directors, as well as Jordan Peele, have not appeared before in our sample of top-grossing film directors.

Has the prevalence of Black directors changed over time? The answer is no. Only 6 (5.5%) directors were Black in 2017, which is lower than the total in 2016 (5.8% or 7) or 2007 (7.1% or 8). Matter of fact, 2007 has the highest percentage of Black directors across the 11 years evaluated. Table 7 also reveals that only 4 Black female directors (Ava DuVernay, Gina Prince-Bythewood, Sanaa Hamri, Stella Meghie) have worked across the 1,100 top movies from 2007 to 2017.

Table 7
Black Directors Across 100 Top Films by Year

Year	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	Total
Black Males	7.1% (*n=8*)	4.5% (*n=5*)	6.3% (*n=7*)	4.6% (*n=5*)	1.8% (*n=2*)	5% (*n=6*)	6.5% (*n=7*)	3.7% (*n=4*)	3.7% (*n=4*)	5.8% (*n=7*)	4.6% (*n=5*)	4.9% (*n=60*)
Black Females	0	1.8% (*n=2*)	0	0	0	0	0	<1% (*n=1*)	0	0	<1% (*n=1*)	<1% (*n=4*)
Total Directors	112	112	111	109	108	121	107	107	107	120	109	1,223

Turning to *frequency of employment*, the total number of unique or individual Black film directors working across the sample time frame was assessed. Across 11 years and 665 different directors, 31 individual Black helmers (4.7%) were attached to 63 of the 1,100 top movies. The range for Black directors was from 1 to 15 films, with Tyler Perry the outlying top performer across the entire sample. Most Black directors only make one film (71%), which is 14.5% above the percentage of non Black directors with only one movie. Only four Black directors have made two films (David E. Talbert, Denzel Washington, George Tillman Jr., Lee Daniels) and 1 has made three (F. Gary Gray). Five films were helmed by Tim Story and Malcolm D. Lee. Antoine Fuqua directed 6 movies.

Pivoting to *film genre*, a total of 63 movies featured a Black director or co-director. Of these films, 41.3% were dramas, 36.5% comedies, 11.1% action adventures, 3.2% horror movies, 3.2% sci-fi/fantasy, and 3.2% thrillers. Only 1 animated movie (*Rise of the Guardians*) was helmed by a Black director. Similar to female directors, Black directors were less likely to be attached to financially lucrative and action packed comic book or tent-pole type action films.

Table 8
Number of Fictional Films for Black and Non Black Directors

# of Films	Black Directors		Non Black Directors		Total	
	# of Directors	%	# of Directors	%	# of Directors	%
1	22	71%	358	56.5%	380	57.1%
2	4	12.9%	135	21.3%	139	20.9%
3	1	3.2%	75	11.8%	76	11.4%
4	0	0	41	6.5%	41	6.2%
5	2	6.4%	14	2.2%	16	2.4%
6	1	3.2%	6	1%	7	1%
>7	1	3.2%	5	<1%	6	<1%
Total	31	100%	634	100%	665	100%

Note: Percentages were calculated within Black and Non Black columns. The range from 7 to 15 was collapsed for presentational purposes.

The types of stories Black directors helm were assessed by looking at the race (Black vs. Not Black) of *top-billed cast*.[15] To this end, the race of the two top billed actors on DVD jacket covers and online credits was scrutinized. Of the 63 movies with a Black director, 81% had a Black actor attached as one of the two top-billed talent. This finding suggests that the vast majority of directing opportunities for Black directors are linked to the race of the story's leading characters rather than helmers' experience, talent, or merit. This pigeonholing of Black directors further limits the opportunities these individuals can harness.

Finally, the *agency representation* of Black directors was examined. Out of 31 Black directors, 28 or 90.3% had representation. Of those 28, CAA represents the most Black directors (42.9%,

n=12) followed by WME (21.4%, *n*=6) and UTA (21.4%, *n*=6). Few working Black directors in the sample have representation outside of these three agencies.

Table 9
Black Directors with Representation by Agency

Agency	Percentage
Creative Artists Agency (CAA)	42.9% (*n*=12)
William Morris Endeavor (WME)	21.4% (*n*=6)
United Talent Agency (UTA)	21.4% (*n*=6)
ICM Partners (ICM)	7.1% (*n*=2)
Paradigm	3.6% (*n*=1)
Verve Talent and Literary Agency	3.6% (*n*=1)
Overall	28

Prevalence of Asian Directors. In 2017, 5 (4.6%) of the 109 directors were Asian. All of these directors were men. This point statistic is slightly below U.S. Census (5.7%).[16] Across the 11-year sample, there has been no change over time. Only 3.2% (*n*=39) of all directors were Asian, with 2013 (5.6%) and 2015 (5.6%) featuring the highest percentage and 2014 the lowest (0). As shown in Table 10, only 3 Asian female directors worked across the 11-year sample. In actuality, these three films were accounted for by two directors as Jennifer Yuh Nelson helmed two movies in the *Kung Fu Panda* franchise.

Table 10
Asian Directors Across 100 Top Films by Year

Year	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	Total
Asian Males	2.7% (*n*=3)	1.8% (*n*=2)	<1% (*n*=1)	3.7% (*n*=4)	2.8% (*n*=3)	1.6% (*n*=2)	5.6% (*n*=6)	0	5.6% (*n*=6)	3.3% (*n*=4)	4.6% (*n*=5)	2.9% (*n*=36)
Asian Females	0	<1% (*n*=1)	0	0	<1% (*n*=1)	0	0	0	0	<1% (*n*=1)	0	<1% (*n*=3)
Total Directors	112	112	111	109	108	121	107	107	107	120	109	1,223

Frequency of employment was also examined, with 20 individual Asian directors working across the 11-year sample. The range for Asian directors is from 1 to 5 movies, with James Wan and M. Night Shyamalan the top performers. Jon M. Chu, Justin Lin and Pierre Coffin each have directed 4 features in the 100 top films from 2007 to 2017. A full 65% of the Asian directors only worked once across the time frame, which is higher than the percentage for non Asian directors (57%) but lower than the percentage for Black (71%) or female directors (84%).

Table 11
Number of Fictional Films for Asian and Non Asian Directors

# of Films	Asian Directors		Non Asian Directors		Total	
	# of Directors	%	# of Directors	%	# of Directors	%
1	13	65%	367	56.9%	380	57.1%
2	2	10%	137	21.2%	139	20.9%
3	0	0	76	11.8%	76	11.4%
4	3	15%	38	5.9%	41	6.2%
5	2	10%	14	2.2%	16	2.4%
6	0	0	7	1.1%	7	1%
>7	0	0	6	<1%	6	<1%
Total	20	100%	645	100%	665	100%

Note: Percentages were calculated within Asian and Non Asian columns. The range from 7 to 15 was collapsed for presentational purposes.

For *film genre*, Asian directors helmed a total of 38 movies with the most frequent genres animation (26.3%), horror (21%), and action films (21%). Fewer Asian directors are attached to sci-fi fantasy films (13.2%), dramas (10.5%), or thrillers (5.3%). Comedies were the least likely genre to be directed by Asians (2.6%). As for cast, only human-like characters' race was assessed for the two *top-billed talent* on Asian directed movies. Of the 31 applicable films, 7 or 22.6% had one or more Asian leads. Inconsistent with the findings for Black directors, Asian directors often do not work on films that "match" the race of the leading character. In terms of *representation*, 13 (65%) of the 20 Asian directors have an agent. One of the reasons for this low percentage has to do with the fact that 5 directors work on animated content, which may not require agency representation. Of those with representation, 38.5% are signed with CAA and 38.5% with WME. Only 15.4% are represented by UTA and 7.7% with Paradigm.

The results on director race presented in this report reinforce the idea that Hollywood's meritocracy is just as fictional as its content. The film industry relies on a stable of white male talent, to the exclusion of Black and Asian directors. The more egregious industry failure is the lack of Black and Asian female directors across the 1,100 movies examined in this study. Only 6 unique Black or Asian women have directed a top-grossing film in the last 11 years. Looking to ethnicity, only one Latina has worked at this level. The intersectional invisibility of women of color reveals just how far Hollywood must go to reach equality.

Further, this section points to the slim opportunities for Black and Asian directors in popular film. The majority of Black and Asian directors only worked once in the 11-year time frame. Black directors overwhelmingly tell stories with Black actors in the top-billed cast. This tendency to hire Black directors only for films that "match" the racial background of the director severely limits how often these individuals can work. For example, in 2016, just 10 of the 100 top-grossing movies that year featured a Black lead or co lead character.[17] Uncoupling director assignments

and cast members' race is essential for expanding the number of Black directors working on top films.

<p align="center">Film Distributors: 2007-2017</p>

Domestic film distributors of the 1,100 movies theatrically released between 2007 and 2017 were assessed by director gender and race (Black, Asian). We chose to focus only on the six largest companies distributing movies in the U.S. and well as one mini major studio (i.e., Lionsgate).[18] The analysis was completed at the film level within gender and racial grouping. As a result, movies directed by women of color appear in the "Films with a Female Director" column as well as the appropriate column for race. Because of this approach, summing across rows is not advisable as some films would be double counted.

As shown in Table 12, the company with the highest number of female directed movies was Warner Bros. Pictures (12) and the lowest were Paramount (3) and Lionsgate (3). Films with Black directors were most likely to be distributed by Lionsgate, where 15 of the 18 movies were helmed by Tyler Perry. Walt Disney Studios has not attached a Black director to any of their top grossing films in the sample. Universal Pictures was the most likely to distribute a movie with an Asian director and Lionsgate was the least likely.

<p align="center">Table 12
Number of Films by Female, Black, & Asian Directors by Major Distributor</p>

Distributer	Total # of Films Distributed	Films w/a Female Director	Films w/a Black Director	Films w/a Asian Directors
20th Century Fox	151	7	6	5
Paramount Pictures	116	3	5	5
Sony Pictures Entertainment	167	9	9	2
Universal Pictures	167	8	10	**13**
Walt Disney Studios	108	5	0	4
Warner Bros. Pictures	190	**12**	6	3
Lionsgate	98	3	**18**	1
Other	103	5	9	5
Total	1,100	52	63	38

Note: All distributor data was gleaned from BoxOfficeMojo.com. The "Other" row represents any distributor, currently operational or now-defunct, that is not one of the Big Seven. The results are presented at the film level rather than the director level.

In total, the results in this section reveal that very little effort has been made to hire directors inclusively across the top companies distributing films. We explore one reason for this roadblock in the next section of the report by assessing the prevalence of women in corporate decision-making roles at the seven top companies.

Gender of Corporate Decision Makers

We were interested in the gender composition at the top of major media companies distributing the highest-earning motion pictures. Our analysis focused on three areas: C-suite, Board of Directors, and the Executive Film Management Team. For each analysis, we focus on the percentage of females in each area noting specifically the number of women from underrepresented racial/ethnic groups.[19]

Table 13
Corporate Governance by Gender at Major Media Companies

Executive Positions	Males	Females	Total
C-Suite	82.1% (n=78)	17.9% (n=17)	95
Board of Directors	81.2% (n=65)	18.8% (n=15)	80
Executive Film Team	69% (n=87)	31% (n=39)	126
Total	76.4% (n=230)	23.6% (n=71)	301

C-Suite. Each of the companies' C-suites were analyzed for gender. For the Big Six studios, this meant assessing the parent companies (21st Century Fox, Viacom, Sony, Comcast, The Walt Disney Company, Time Warner) website for titles, bios, and headshots. For Lionsgate, the top executives are included here as they oversee operations that span more than just film.

As shown in Table 13, a total of 95 individuals comprise the C-suites across the companies evaluated. A full 82.1% of prestigious C-suite jobs were held by males and only 17.9% by females. Among these women, only 4 were underrepresented. Looking at specific companies, Table 14 reveals that Viacom (31.8%) has the most inclusive C-Suite and Sony (0) and Comcast (0) the least. Each company's Chairman, President and/or CEO is a White male, save one (Kazuo Hirai, President and CEO of Sony).

Table 14
C-Suite by Gender Across Seven Companies

Company	Males	Females	Total
21st Century Fox	81.8% (n=9)	18.2% (n=2)	11
Viacom	68.2% (n=15)	31.8% (n=7)	22
Sony	100% (n=9)	0	9
Comcast	100% (n=7)	0	7
The Walt Disney Company	78.6% (n=11)	21.4% (n=3)	14
Time Warner	71.4% (n=5)	28.6% (n=2)	7
Lionsgate	88% (n=22)	12% (n=3)	25

Board of Directors. Moving from C-Suites to Corporate Boards, female participation remains low. As shown in Table 13, 18.8% (*n*=15) of board seats were filled with women and only 3 of these females are from underrepresented racial/ethnic groups. Table 15 illuminates the gender composition of each company's board. The top performer is Viacom, where women comprise 45% of board seats. Four (21st Century Fox, Sony, Comcast, Lionsgate) out of the 7 companies only have 1 female on their Boards.

Table 15
Board of Directors by Gender Across Seven Companies

Company	Males	Females	Total
21st Century Fox	92.3% (*n*=12)	7.7% (*n*=1)	13
Viacom	54.6% (*n*=6)	45.4% (*n*=5)	11
Sony	91.7% (*n*=11)	8.3% (*n*=1)	12
Comcast	90% (*n*=9)	10% (*n*=1)	10
The Walt Disney Company	66.7% (*n*=8)	33.3% (*n*=4)	12
Time Warner	77.8% (*n*=7)	22.2% (*n*=2)	9
Lionsgate	92.3% (*n*=12)	7.7% (*n*=1)	13

Executive Film Management Team. For this analysis, the teams that oversee the green lighting of movies as well as the production, distribution and exhibition of cinematic content were analyzed. Using Variety Insight, each film executive was categorized by title and gender. Titles were sifted into one of three mutually exclusive silos arranged hierarchically: 1) Chairs; 2) Presidents (i.e., Presidents, Co-Presidents, Chiefs); 3) Executive Vice Presidents (i.e., EVPs, Senior EVPs, General Counsel, SVPs, Heads, VPs). We only present the findings here in the aggregate, as we utilized Variety Insight rather than each company's website. This approach was taken as some companies do not provide any information or titles online about their film management team.

Table 16
Executive Film Management Team by Gender

Title	Males	Females	Total
Chairpersons	75% (*n*=6)	25% (*n*=2)	8
Presidents/Chiefs	76.1% (*n*=51)	23.9% (*n*=16)	67
Vice Presidents (EVP, SVP, VP)	58.8% (*n*=30)	41.2% (*n*=21)	51

As shown in Table 16, only 2 of the chairs of the major media companies were women. Females filled almost a quarter (23.9%) of the President and Chief positions on film teams and 41.2% of all EVPs, SVPs, and VPs. While the latter findings are encouraging, few women are holding the keys to the most powerful executive positions in Hollywood. Even with a quarter of the corner offices filled with women, opportunities fail to trickle down to women and underrepresented directors. Thus, the problem may not only be numerical but a different type of female leader

may be needed to eradicate exclusionary hiring practices that are currently used to fill the director's chair.

Conclusion

The purpose of the present study was to assess the gender, race, and age of directors across 1,100 top films released from 2007 to 2017. Additionally, the distribution of films with female, Black, and Asian directors was examined by company, and the gender of top corporate executives and board members was also explored. The results demonstrate that the inclusion crisis in Hollywood persists.

Gender. The percentage of female directors working on the 1,100 top films is 4%-- a figure that has remained stable over the last several years. For an industry that balks at quota systems, an invisible one seems to be in place when it comes to female helmers. No more than 9 female directors per year have been hired—with the high water mark in 2008—and some years clocking in at only two women. In 2017, all the female directors working on the 100 top films were new to the list. This indicates that women who have previously worked on popular movies have not been hired to work again. The result is that opportunities for women do not expand even as the number of talented women able to fill the role of director continues to grow.

To make true progress, opening up this system and expanding the number of jobs filled by women is required. Companies can start by hiring women across the life span. As evidenced in this report, female directors work from age 30 through their 60s, while male directors tell stories from their 20s to their 80s. Hiring women across all age brackets is essential to ensuring they have career sustainability to the same degree as their male counterparts.

Another factor that marginalizes women is a restriction in the genre of films they create. Sixty males directed an action film for every 1 woman hired in the genre. Horror, sci-fi, animation, and thrillers also lack female participation behind the camera. The result is that lucrative and popular film genres are all but closed to female directors. If these are the films that studios are creating, more women must be hired to make them. The problem is clearly one of industry bias and not director desire. In a previous study, over 40% of the 41 female directors we interviewed stated that they would be interested in directing action or tent pole fare.[20] The female directors are knocking on the door of these opportunities, but it seems to be stubbornly closed to them.

Race. Another place of industry stagnation is among the percentage of Black and Asian directors helming popular films. Just 5.2% of directors were Black and 3.2% were Asian—these figures have seen miniscule change across the 11-year sample. Once again, an invisible quota system appears to be at work when it comes to hiring directors, particularly those that are Black or African American. Here, the lack of opportunity may be driven by casting and hiring decisions that link Black directors with on screen talent from their racial background. The low number of Black leading characters each year allows little space for the prevalence of Black directors to increase.

Where these biases were most evident are for women of color. Only 3 lead or co lead female characters in the 100 top films of 2016 were from an underrepresented racial/ethnic group. The number of Black and Asian women directing popular films is also at the floor. Just 8 underrepresented females have directed a top film out of 1,223 directors working over 11 years—this is an inclusion crisis of epic proportions. One important aspect of expanding opportunities for women of color, and indeed all underrepresented directors, is the conscious uncoupling of gender and race of the on-screen lead from the same attributes of the director. While white male directors helm movies about males *and* females, white *and* underrepresented protagonists, women and people of color are not given such flexibility. Thus, on-screen exclusion and behind the camera hiring practices must *both* be tackled to see true change.

Film Companies. The evidence above is clear: the number of female and underrepresented directors is not improving. This report demonstrates why there has been no change, and that the resistance to progress begins at the very top of media organizations. The findings on distribution reveal how film companies are failing when it comes to showcasing content by female, Black and/or Asian content creators. While one company, Warner Bros., has released 12 films with a female director in the time frame studied, this represents only 6.3% of all their films since 2007. Similarly, Lionsgate's 18 movies with a Black director are less than one-fifth of all its offerings in a little more than a decade. Additionally, over 80% of those 18 films came from a single Black director. The results affirm that the lack of diverse directors is not an isolated issue, but a systemic problem that affects every entertainment company.

The inclusion deficits start at the apex of these media organizations. For the first time, this report examines the profile of leadership at the top film studios and their parent companies (when applicable). The results demonstrate that less than one-fifth of the C-suite, fewer than 20% of board members, and less than a third of executive teams are female—with very few women of color in their ranks. The value—or lack thereof—for inclusion at the top of these companies clearly trickles down into the products they make and the hiring decisions surrounding directors.

While the presence of a numerical minority of women at the top may be one explanation for exclusionary organizational practices, other reasons may be relevant as well. For instance, the women at the top of these organizations may be no more inclined to hire diverse candidates than their white male peers. Although Hollywood seems to worship at the altar of implicit bias as a reason for its failure to diversify, the psychological construct of *social dominance* may be a more apt explanation for why female employees in leadership roles do not behave in a manner that supports female directors or individuals from other diverse groups. Social dominance and in particular, social dominance orientation, is a tendency to be part of and maintain hierarchical and existing power structures.[21] Social dominance orientation is an individual trait which can range from high to low.

In the film industry, high social dominance may involve supporting decision-making practices or endorsing perspectives that perpetuate the status quo—in this case, hiring and working with white males. To the extent that females in leadership roles in the film industry are high in social dominance, they may defer to individuals or procedures that preserve inequality as a way of

doing business. Male executives high in social dominance orientation also contribute to the lack of female and diverse directors. For example, individuals high in social dominance may sanction a perception that films with female leads (and female directors) do not sell, or that films with a Black cast do not travel internationally. Or, executives high in social dominance may perpetuate myths about the types of movies that females want to direct. Thus, having men and women high in social dominance orientation at the top of organizations may do little to expand opportunities for female and underrepresented directors—it is having the *right* men and women, those low in social dominance orientation, that should have the greatest impact on companies to create change.

Solving Hollywood's female director problem is the focus of a great deal of advocacy and hand-wringing. Yet two groups that have thus far remained fairly quiet on the issue are consumers and shareholders. Each of these constituencies hold a great deal of power and can activate that influence on behalf of diverse directors. Consumers have voted with their dollars in extraordinary ways this year, propelling films like *Wonder Woman* and *Beauty and the Beast* to the top of the box office charts. They have also turned away from film and to other platforms and different content to fulfill entertainment needs—issuing a strong warning to the film industry that business as usual is simply unacceptable. Social media also represents a vital way in which consumers express their outrage (or backing) for particular films or projects. The uproar over casting in *Hellboy* this year and other notable examples illuminate the power that consumers can have over companies when their voices are unified.

Shareholders also have opportunities to influence organizations. Whether individually or through collective action, shareholders can demand inclusive practices at the companies in which they hold a stake. This may mean nominating or electing women to board seats. It may mean advocating for companies to set inclusive targets for hiring directors or making casting decisions. No matter what tactic is taken, shareholders can implore companies to regard inclusion—and inclusive hiring practices in film—as a business imperative. Particularly in a climate where sexual harassment and an industry culture of sexualization of women are increasingly under fire, shareholders can demand action from companies to address hiring gaps and create environments where women and people of color are offered the same opportunities and treated as equally as their white male counterparts.

This report offers crucial insight into the patterns of behind the camera employment in film and across the top echelons of the entertainment industry. However, there are two limitations. First, only the 100 top movies each year are included. It is likely that including additional films would increase the percentage of women and directors of color—however the focus on the top 100 is intentional, as it reflects the films with the greatest popularity and those released by the biggest companies in Hollywood. Second, the information on director race and on company executives is provided in large part by external sources. Updates to online sources after data collection was completed will not be reflected in the report.

Overall, this report demonstrates that some of the largest media companies in the world continue to underperform when it comes to hiring diverse directors and that inequality begins at

the top. After a year in which women (and men) have shaken the entertainment industry to its core with allegations of sexual harassment, assault, and gender bias, many are asking what comes next. From this report, it is clear that what is needed is sweeping change—starting from leaders who prioritize inclusion and make decisions to facilitate it, to shareholders who demand more from the companies they support, and ending with consumers, who can loudly voice their objections and their approval for films that align with their values. The patterns illuminated in this study have persisted for over a decade, but that does not mean they have to continue. As the industry finds itself at a crossroads, now is the time for action.

Acknowledgements

Footnotes

1. Eagly, A. H., & Karau, S. J. (2002). Role congruity theory of prejudice toward female leaders. *Psychological Review*, *109*(3), 573; Sy, T., Shore, L.M., Strauss, J., Shore, T.H., Tram, S., Whiteley, P., & Ikeda-Muromachi, K. (2010). Leadership perceptions as a function of race–occupation fit: The case of Asian Americans. *Journal of Applied Psychology*, *95*(5), 902.

2. BoxOfficeMojo.com was used to determine the 100 top films of the year. For 2017, the listing from BoxOfficeMojo.com was retrieved on January 1, 2017. Multiple films are still accruing box office receipts and thus some shifting of the "Top 100" may occur after this report is released. Given this, we updated our inaugural Inclusion in the Director's Chair Report from last year to reflect the finalized box office from 2016. As such, our 2016 findings as well as the infographics may vary from last year to this year.

3. Variety Insight was used to find executives in leadership positions in each company. For corporate boards and C-suites, each individual company's website was assessed. The C-suite was delineated online as the "Management Team," "Senior Corporate Executives," or some combination of these terms. To determine the gender of each executive, we used company biographies available online, news articles, and the Studio System and Variety Insight databases.

4. Directors were determined using IMDbPro.com. We collected the gender, birthday, and race of each director using our internal database, subscription services such as Variety Insight, Studio System, and IMDbPro.com, articles from the popular press, Directors and Writers Guild databases, and other online sources (e.g., social media, online directories). Director sex was determined by label, gendered pronoun, and/or image.

We collected information about the race of each director using the same resources. Of the 109 directors of 2017, the race of 11 could not be confirmed. We communicated with agency representatives or the directors themselves to confirm race. Seven were able to provide further information. As such, we inferred the race of the remaining 4 directors (3 of whom were directors of animated content). Overall, we inferred the race (i.e., White, Black vs. Not Black, Asian vs. Not Asian) of 19 directors across the entire sample of 1,223 directors. Directors that were Black or Asian as well as White (i.e., mixed race) were included as a Black or Asian director respectively.

5. The age of each director reflects the difference between the domestic release date of his/her film and his/her date of birth. In cases where only the current age of a director was discovered (rather than the specific birthdate), we used the birth year and set the month and day to January 1st to determine their age at release. Consistent with the last report, the age of 12 directors (11 men and 1 woman) are still unknown and thus not included in any of the findings related to age in this report. We were able to find the birthday or birth year of all of the additional directors that were added to the sample from this past year.

6. The genre of each film was determined using Variety Insight.

7. For female (as well as Black and Asian) directors, we used IMDbPro.com, Variety Insight, Studio System, and the DGA's database to determine the presence or absence of agency representation. Directors that were a part of last year's report were looked up again in December of 2017 to see if their representation status had changed (e.g., a director's agent moved to another agency).

8. The list of 2017 U.S. Dramatic Competition films at Sundance and their directors was obtained from Sundance.org. We looked up each director for sex and race using the same method described above and merged the new data with our existing list of Sundance directors. Smith et al. (2015). Smith, S.L., Pieper, K., & Choueiti, M. (2013). *Exploring the Barriers and Opportunities for Independent Women Filmmakers*. Annenberg Inclusion Initiative. Report prepared for Sundance Institute and Women in Film Los Angeles. Smith, S.L., Pieper, K., & Choueiti, M. (2014). *Exploring the Barriers and Opportunities for Independent Women Filmmakers Phase I and II*. Annenberg Inclusion

Initiative. Report prepared for Sundance Institute and Women in Film Los Angeles. Smith, S.L., Pieper, K., & Choueiti, M. (2017). *Inclusion in the Director's Chair? Gender, Race, & Age of Film Directors Across 1,000 Films from 2007-2016.* Annenberg Inclusion Initiative. Los Angeles, CA: Annenberg School for Communication.

[9.] We researched the race/ethnicity of all top grossing and Sundance female directors in this report.

[10.] Directors Guild of America (2017). DGA 2016-17 Episodic TV Director Diversity Report. Retrieved from https://www.dga.org/News/PressReleases/2017/171114-Episodic-Television-Director-Diversity-Report.aspx Directors Guild of America (2016). DGA 2015-16 Episodic Television Diversity Report. Retrieved from: https://www.dga.org/News/PressReleases/2016/160912-Episodic-Television-Director-Diversity-Report.aspx Directors Guild of America (2015). DGA TV Diversity Report: Employer Hiring of Women Directors Shows Modest Improvement; Women and Minorities Continue to be Excluded In First-Time Hiring. Retrieved from: https://www.dga.org/News/PressReleases/2015/150825-Episodic-Director-Diversity-Report.aspx Directors Guild of America (2014). DGA Report: Employers Make No Improvement in Diversity Hiring In Episodic Television. Retrieved from: https://www.dga.org/News/PressReleases /2014/140917-Episodic-Director-Diversity-Report.aspx Directors Guild of America (2013). DGA Report Finds Director Diversity in Episodic Television Remains Static. Retrieved from: https://www.dga.org/News/PressReleases/2013/100213-DGA-Report-Finds-Director-Diversity-in-Episodic-Television-Remains-Static.aspx. Directors Guild of America (2017). DGA Study Finds Record Hiring of First-Time TV Directors, with Sharp Rise in Number of Women and Minorities. Retrieved from: https://www.dga.org/News/PressReleases/2017/170927-DGA-Study-Finds-Sharp-Rise-in-Hiring-Women-and-Minority-First-Time-TV-Directors.aspx. Directors Guild of America (2015). DGA Six-Year Study: TV Hiring Pipeline Disadvantages Women and Minority Directors at Point of Entry: Employers Hire Just 18% Female and 14% Minority First-Time Episodic TV Directors. Retrieved from: https://www.dga. org/News/PressReleases/2015/150910-DGA-Six-Year-Study-of-First-Time-Directors-in-Episodic-Television.aspx

[11.] Smith, S.L., Pieper, K., & Choueiti, M. (2015). *Exploring the Careers of Female Directors: Phase III*. Media, Diversity, & Social Change Initiative. Report prepared for Sundance Institute and Women in Film Los Angeles.

[12.] Smith et al. (2015).

[13.] Smith et al. (2015).

[14.] U.S. Census Bureau (n.d.). *U.S. Census Quick Facts.* Retrieved from https://www.census.gov/quickfacts/fact/table/US/PST045216

[15.] The race of the first two cast members listed on the DVD jacket cover (i.e., top to bottom, left to right) for each Black or Asian directed film was scrutinized. To this end, the physical DVD copy from our media library or the online image from Amazon.com was assessed. If the actor names were not present on the cover, then the credits listed on the back of the DVD or the cast list on Variety Insight was considered. The race of each actor was researched in the same method above (i.e., Variety Insight and Studio System). Animated features with non human casts were not included in the analyses of top-billed cast of Black and Asian directed films.

[16.] U.S. Census Bureau (n.d.). *U.S. Census Quick Facts*. Retrieved from https://www.census.gov/quickfacts/fact/table/US/PST045216

[17.] Smith, S.L., Choueiti, M., & Pieper, K. (2017). *Inequality in 900 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT, and Disability from 2007-2016*. Annenberg Inclusion Initiative. Los Angeles, CA: USC Annenberg School for Communication and Journalism.

[18.] For film distribution, we used the same methodology as last year's report. Box Office Mojo lists each film's distribution company. Once we collected the list of distributors we categorized them to match last year's analysis.

New distribution companies were researched to determine if they were part of the Big Six or one mini major companies, or another independent distributor. Similar to last year's report, 'art house' or specialty distribution arms of larger companies were classified as part of their parent organization.

The "other" category includes: A24, Aviron, Broad Green Pictures, Bleeker Street, CBS Films, Entertainment Studios, FilmDistrict, Freestyle Releasing, Samuel Goldwyn Films, Great India Films, IFC Films, MGM, Open Road Films, Overture Films, Roadside Attractions, Relativity, STX Entertainment, United Artists, The Weinstein Company (including Dimension Films).

[19.] We researched the race/ethnicity of the 71 female board members, executives, and officers of these companies using the same methods described above. We only were able to find race/ethnicity information for 12 female executives (16.9%). Using photos, the research team categorized each female as White/Caucasian or underrepresented. Given this, findings should be interpreted with caution.

[20.] Smith et al. (2015).

[21.] Sidanius, J. & Pratto, F. (1999). *Social Dominance*. New York: Cambridge University Press.